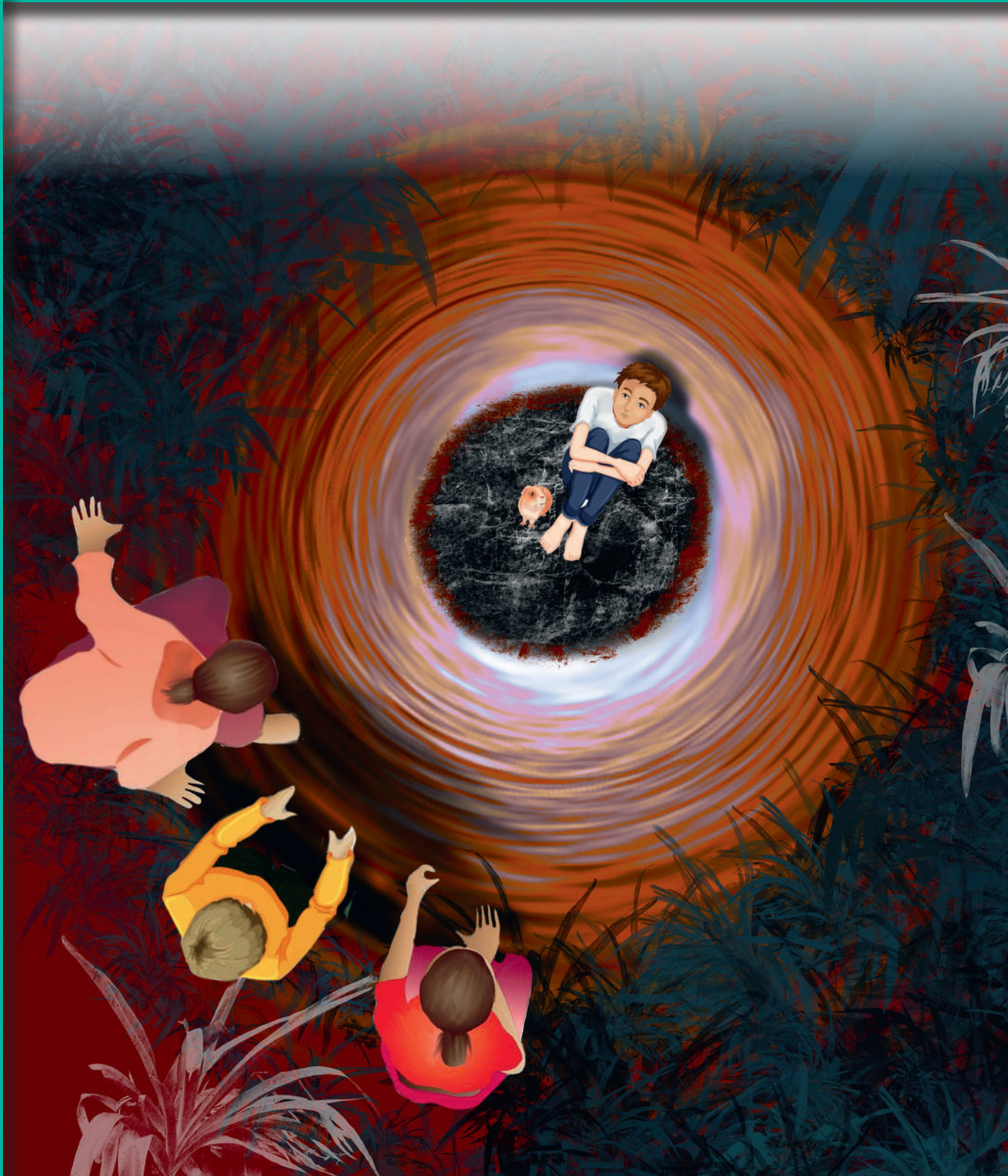


Unit 1

Hello, Universe

by Erin Entrada Kelly

Teacher Guide





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Teacher Guide

GRADE 7

Core Knowledge Language Arts®



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Contents

Contemporary Literature: *Hello, Universe*

Teacher Guide

Alignment Chart	1
Introduction to CKLA	8
Unit Introduction	19
Lesson 1	26
Lesson 2	43
Lesson 3	59
Lesson 4	76
Lesson 5	91
Lesson 6	106
Lesson 7	120
Lesson 8	132
Lesson 9	148
Lesson 10	158
Lesson 11	170
Lesson 12	182
Pausing Point	187
Teacher Resources	190
Activity Book Answer Key	202

Alignment to the Common Core State Standards

The following chart indicates which lessons in the Contemporary Literature: *Hello, Universe* unit address content from the Common Core State Standards (CCSS).

Unit 1: Contemporary Literature: <i>Hello, Universe</i>		Lessons										
		1	2	3	4	5	6	7	8	9	10	11
Reading Standards for Literature												
Key Ideas and Details												
STD RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.					✓	✓	✓		✓	✓	✓
STD RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.											
STD RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
STD RL.7.7	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).											
STD RL.7.8	(Not applicable to literature)											
STD RL.7.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.											
Range of Reading and Level of Text Complexity												
STD RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 1: Contemporary Literature: <i>Hello, Universe</i>		Lessons										
		1	2	3	4	5	6	7	8	9	10	11
Reading Standards for Informational Text												
STD RI.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.											
STD RI.7.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.											
STD RI.7.3	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).											
STD RI.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.											
STD RI.7.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.											
STD RI.7.6	Determine an author’s point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.											
STD RI.7.7	Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium’s portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).											
STD RI.7.8	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.											
STD RI.7.9	Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.											
STD RI.7.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.											

Unit 1: Contemporary Literature: <i>Hello, Universe</i>		Lessons										
		1	2	3	4	5	6	7	8	9	10	11
Writing Standards												
Text Types and Purposes: Argument												
STD W.7.1	Write arguments to support claims with clear reasons and relevant evidence.											
STD W.7.1.a	Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.											
STD W.7.1.b	Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.											
STD W.7.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.											
STD W.7.1.d	Establish and maintain a formal style.											
STD W.7.1.e	Provide a concluding statement or section that follows from and supports the argument presented.											
Text Types and Purposes: Informative/Explanatory												
STD W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.			✓		✓	✓	✓	✓	✓	✓	✓
STD W.7.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.		✓	✓		✓	✓	✓	✓	✓	✓	✓
STD W.7.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.					✓	✓			✓	✓	✓
STD W.7.2.c	Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.					✓			✓	✓	✓	✓
STD W.7.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.									✓	✓	✓
STD W.7.2.e	Establish and maintain a formal style.									✓	✓	✓
STD W.7.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.		✓			✓				✓	✓	✓

Unit 1: Contemporary Literature: <i>Hello, Universe</i>		Lessons										
		1	2	3	4	5	6	7	8	9	10	11
Text Types and Purposes: Narrative												
STD W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.											
STD W.7.3.a	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.											
STD W.7.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.											
STD W.7.3.c	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.											
STD W.7.3.d	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.											
STD W.7.3.e	Provide a conclusion that follows from and reflects on the narrated experiences or events.											
Production and Distribution of Writing												
STD W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)		✓		✓		✓				✓	✓
STD W.7.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7.)		✓	✓	✓		✓		✓	✓	✓	
STD W.7.6	Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.											✓

Unit 1: Contemporary Literature: <i>Hello, Universe</i>		Lessons										
		1	2	3	4	5	6	7	8	9	10	11
Research to Build and Present Knowledge												
STD W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.											
STD W.7.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.											
STD W.7.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.											
STD W.7.9.a	Apply grade 7 Reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).											
STD W.7.9.b	Apply grade 7 Reading standards to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).											
STD W.7.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Speaking and Listening Standards												
Comprehension and Collaboration												
STD SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.a	Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.b	Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 1: Contemporary Literature: <i>Hello, Universe</i>		Lessons										
		1	2	3	4	5	6	7	8	9	10	11
STD SL.7.1.c	Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.d	Acknowledge new information expressed by others and, when warranted, modify their own views.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	✓										
STD SL.7.3	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.											
Presentation of Knowledge and Ideas												
STD SL.7.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.											
STD SL.7.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.											
STD SL.7.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 for specific expectations.)											
Language Standards												
Conventions of Standard English												
STD L.7.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.1.a	Explain the function of phrases and clauses in general and their function in specific sentences.		✓	✓				✓				
STD L.7.1.b	Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.							✓				
STD L.7.1.c	Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*			✓							✓	
STD L.7.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓										
STD L.7.2.a	Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).											
STD L.7.2.b	Spell correctly.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 1: Contemporary Literature: <i>Hello, Universe</i>		Lessons										
		1	2	3	4	5	6	7	8	9	10	11
Knowledge of Language												
STD L.7.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.3.a	Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*										✓	
Vocabulary Acquisition and Use												
STD L.7.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i> , choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.a	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i> , <i>bellicose</i> , <i>rebel</i>).				✓	✓	✓		✓	✓		
STD L.7.4.c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.d	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	✓							✓	✓		
STD L.7.5.a	Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.						✓					
STD L.7.5.b	Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.								✓	✓		
STD L.7.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined</i> , <i>respectful</i> , <i>polite</i> , <i>diplomatic</i> , <i>condescending</i>).	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Introduction to CKLA

Welcome

Dear Grade 7 Teacher,

Welcome to the Core Knowledge Language Arts (CKLA)[™] program! This program has been carefully researched and designed to ensure students acquire the knowledge and skills needed to become literate adults (i.e., college and career ready), as called for in the Common Core State Standards (CCSS-ELA). This program also incorporates the Common Core State Standards for Literacy in History/Social Studies (CCSS-RH) and Science and Technical Subjects (CCSS-RST), as well as Writing Standards in History, Science and Technical Subjects (CCSS-WHST).

Individuals familiar with CKLA in the earlier grades may recall that by Grades 4 and 5, students are able to independently read increasingly complex text, as well as respond in writing to these same texts. Each unit in these grades includes explicit instruction and practice in writing, grammar, morphology, spelling, and reading. As students enter Grade 6, CKLA supports their learning with continued instruction in each of these areas. Students in Grade 7 continue to read texts with increasing complexity and to demonstrate their comprehension through discussion and written activities.

Grade 7 writing also expands in scope and complexity. While previous grades focus on distinct writing skills and shorter writing activities, writing in Grade 7 consists of a robust series of unit-long writing activities that incorporate language skills and focus on developing craft and structure while incorporating and building upon writing skills learned in the earlier grades. These writing projects are intended to prepare middle school students for the writing they will do in high school, college, and the professional world.

In addition, teacher and student material, and a detailed list of the Grade 7 units and the components included for each, are available online. You can find that information at <https://www.coreknowledge.org/curriculum/language-arts/>.

GRADE 7 CKLA COMPONENTS

The CKLA Grade 7 program includes the following components:

- Teacher Guide
- Reader (or trade book, such as *Hello, Universe*)
- Activity Book
- Online Resources Guide

In addition, teachers should ensure grade-appropriate writing paper and/or notebooks are readily available to students.

Whenever a lesson suggests you display materials (such as an activity page), please choose the most convenient and effective method to reproduce and display the material. Some suggestions include making a transparency of the material and using an overhead projector; scanning the page and projecting it on an interactive electronic surface; or writing the material on the board/chart paper. In addition, key charts and other display materials are included in the Online Resources Guide or the Teacher Guides for each unit.

Teacher Components

Teacher Guide

Each Teacher Guide includes a pacing guide, an Alignment to the Common Core State Standards chart, and daily lessons that provide detailed directions for comprehensive language arts instruction. Lessons, instruction, and exercises in the Teacher Guide should be taught in the order listed. The lessons also suggest grouping arrangements for instruction and exercises (e.g., whole group, small group, partners, independent). You should use your discretion in following the grouping suggestions and consider your particular students' needs.

Areas of Study

In addition to detailed reading instruction, the following areas of study are taught in Grade 7:

- **Writing:** Comprehensive writing instruction begins in Unit 1. In middle school, writing instruction shifts from composing sentences and paragraphs to more broadly developing topics, supporting arguments with evidence, and implementing a style appropriate to the genre. Exercises that help build students' writing skills at the sentence and paragraph level are embedded across all language arts content, in addition to explicit instruction in writing lessons. Students write for a variety of purposes that align with the CCSS-ELA and Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects.
- **Grammar:** Grammar lessons address various speech and language-usage conventions (such as capitalization and punctuation) as identified in the CCSS-ELA. Knowledge of these specific grammar skills is then reinforced and applied in all writing exercises.
- **Morphology:** Morphology instruction addresses reading and understanding words with common prefixes, suffixes, and Greek and Latin roots. Morphology instruction also addresses the meaning of various prefixes, suffixes, and roots. Knowledge of these prefixes, suffixes, and roots builds students' vocabulary and enhances their ability to read and spell unfamiliar multisyllable words.
- **Spelling:** Weekly word lists and accompanying exercises focus on content words and words with morphological patterns taught in the unit. Each week concludes with a spelling assessment. The weekly assessment can be a useful indication of which students may have gaps in code knowledge and require remediation.

Teacher Resources

There is a variety of valuable resources that you can refer to in each unit. Information found in the Teacher Resources section includes the following:

- **Anchor Charts:** Anchor charts are evidence of learning. They are a place to document students' and teachers' questions, thoughts, ideas, predictions, discoveries, processes,

and strategies. Anchor charts can be built upon over multiple lessons. They are usually created during whole-group instruction and used as a scaffold during small-group and independent work.

- **Rubrics:** Rubrics are provided as scoring guides to assess student work. They list the required criteria needed to achieve a certain score. Teachers can justify their grades based on the rubrics. When given to students in advance, rubrics can be a scaffold that allows students to better understand the expectations of the assignment and assess their own work before submission.
- **Glossary:** The glossary provides an alphabetical list of core vocabulary in each unit. A grade-appropriate definition is provided for each word. Utilizing the glossary can help teachers define, list, and expand upon unfamiliar words with their students.
- **Activity Book Answer Key:** Answer keys are provided for each activity book page. While some answer keys provide concrete correct answers, some answers will vary. This is indicated on the answer keys. Teachers will need to use discretion when using the answer keys for grading purposes.

Online Resources Guide

There are links to free online resources at point of use throughout each unit. These resources can be used to support, enrich, or extend the material in the Teacher Guide. These resources are housed in a continuously updated document on the Core Knowledge website.

Student Components

CKLA Reader or Trade Book

The Readers conform to standard readability criteria for Grade 7 as outlined by the CCSS-ELA. Each Reader includes core chapters for the lessons, as well as supplemental chapters that may be used for enrichment. Teacher-directed lessons for the enrichment chapters are not included in the Teacher Guide; please use these selections at your discretion, considering students' needs and the time available in your school day.

In Units 1, 7, and 8, each student will receive a trade book instead of a Reader. The Teacher Guide will direct you to reference certain pages and/or lines of text as students read and discuss these trade books.

Activity Book

Every unit includes a collection of activity pages. Some pages are designed to be completed with your assistance, whereas others are intended to be completed independently, either in class or for homework. Students will complete some activity pages in class as part of lessons and other activity pages for homework. These pages provide additional practice for students, as well as opportunities for you to conduct formative assessments. It is important that you review the answers to completed activity pages, preferably with students so they have feedback on their work. This allows you to closely monitor each student's progress.

The Teacher Guides for each unit provide explicit directions in each lesson as to when and how to use the activity pages. Please note that activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 3, the first will be numbered 3.1 and the second 3.2.

Additionally, there are Student Resources at the very end of the activity pages. These are pages students will refer to throughout the unit. Included in these resources are a full glossary, which students will be directed to refer to as they read. Student Resource pages are labeled as Activity Pages SR.1, SR.2, and so on.

GRADE 7 CKLA INSTRUCTION

Core Connections

The Core Connections lesson in Lesson 1 of each unit provides a broad overview of relevant background knowledge for the unit. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). For students who have used CKLA in earlier grades, Core Connections will serve largely as a review of important related content. Students who did not use CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit.

Reading

Reading Lesson Types

Whole Group: For a whole group reading lesson, you will provide reading instruction to the whole class. In general, you will introduce the selection(s), review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you will guide students' reading by focusing on small chunks of text. Using guided reading supports, you will briefly engage students in discussion and reference images, captions, and other text features throughout the lesson. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports *not* in brackets should be read aloud verbatim. You may choose to have students read silently or aloud. After reading, you will have the opportunity to check students' comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Small Group: For a small group reading lesson, you will divide the class into two groups. Small Group 1 should include students who need extra scaffolding and support in order to read and comprehend the text. You will provide instruction to this group using the same procedures as a whole group reading lesson. In addition, you will provide support as students complete an activity page, either during reading or afterward. There are many advantages to using this approach with a smaller number of students, including more frequent opportunities for each student to be actively engaged and to respond orally. This allows you to provide immediate corrective feedback and instruction for individual students. Small Group 2 should include students who are capable of reading and comprehending the text without guided support. These students may work as a small group, as partners, or independently to read the story, discuss it with others in Small Group 2, and then complete an activity page. Over the course of the year, students may move from one group to the other, depending on individual students' needs.

After reading, you will call students together as a class to briefly discuss the selection and wrap up the lesson. Because students in Small Group 2 will complete the activity page independently, you should make arrangements to ensure they have completed it correctly. You might choose to collect the pages and correct them individually; provide an answer key for students to check their own or a partner's completed activity page; or confer with students individually or as a group at a later time.

Partner: For a partner reading lesson, you will pair students to read and discuss the selections. You may wish to use any or all of the following pairings at different times: strong readers with readers who need more support; readers of similar skill levels; or English language learners with native speakers. The way you pair students should change throughout the year. You will explain that both students will read the first page of the selection silently, and then one partner will read that page aloud. Next, they will both read the second page silently, and then the other partner will read that page aloud, and so on. Students can ask their partner for help to sound out or define words as necessary. You may wish to adjust this structure as students' needs change. You may wish to provide guiding questions for students to periodically stop and discuss with their partners. Students will complete an activity page with their partners either during or after reading. You will call students back together as a class after reading to discuss the story and the activity page.

Read-Aloud: Cognitive science suggests that even in middle school, students' listening comprehension still surpasses their independent reading comprehension (Sticht, 1984). For this reason, in Core Knowledge Language Arts, reading aloud continues to be used as an instructional approach in these grades to ensure that students fully grasp the content presented in each selection. Students will typically be directed to read specific sections of text quietly to themselves, while other sections will be read aloud by the teacher or a volunteer. In a typical read-aloud lesson, you will introduce the selection, review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you or a student will read the selection aloud while students follow along in the CKLA Reader or trade book, using guided reading supports to ask questions, discuss vocabulary, and/or highlight important aspects of the text. You will also help students attend to images, captions, and other text features. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After reading, you will have the opportunity to check students' comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Independent Reading: One or more reading lessons in each unit has students read independently. The ultimate goal for each student is to be capable of reading an entire passage independently with complete comprehension. Therefore, while it is important to scaffold instruction as described above to ensure that students understand the content, it is also important to balance this approach by providing opportunities for students to practice reading longer and longer passages entirely on their own.

Students are asked to read an entire passage on their own before engaging in any discussion about the passage. During each independent reading lesson, students will complete some type

of note-taking activity to focus their attention on comprehension and understanding key details in the reading passage. Students will also respond by writing a response to a prompt to check for understanding and engage in class discussion as time allows.

It will be especially important for the teacher to review all students' written responses to any independent reading prior to the next day's lesson to ascertain whether all students are able to maintain comprehension when they read and engage with the text independently.

If one or more students struggle to maintain comprehension when asked to read an entire passage independently, we recommend that during the next opportunity, you pull these students into a small group. Then, while the remainder of the class works independently, you can work with the small group using the Guided Reading Supports that are still included in the Teacher Guide for each lesson.

Close Reading: The CCSS emphasize the practice of close reading, including asking text-dependent questions worthy of students' time to answer. We include explicit instructions for utilizing a close reading approach with particular selections from the CKLA reader or trade book you are using for each unit. These lessons are carefully crafted to focus students' reading to derive deeper meaning through close examination of the text. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. If you wish to learn more about close reading or if you would like resources for creating your own close reading lessons, please visit this website:

<http://www.achievethecore.org>.

Comprehension Questions

The lessons for all CKLA units feature text-dependent comprehension questions aligning to the CCSS.

Literal questions assess students' recall of key details from the text. These are text-dependent questions that require students to paraphrase and/or refer back to the portion of the text where the specific answer is provided. In Grade 7, literal questions may be addressed in Reading Standards for Literature 1–4 (RL.7.1–4) and Reading Standards for Informational Text 1–4 (RI.7.1–4).

Inferential questions ask students to infer information from the text and to think critically. These are also text-dependent but require students to provide text evidence to support the inference they are making. In Grade 7, these questions may be addressed in Reading Standards for Literature 1–2 and 4–6 (RL.7.1–2, RL.7.4–6) and/or Reading Standards for Informational Text 1–2 and 4–6 (RI.7.1–2, RI.7.4–6).

Evaluative questions ask students to build on what they have learned from the text using analytical and application skills, often to analyze, form an opinion, or make a judgment. In Grade 7, these questions are often text-dependent, requiring students to paraphrase and/or refer back to the portion(s) of the text that substantiate the argument they are making or the opinion they are offering.

Evaluative questions might ask students to:

- Analyze the structure of a text, details in the text, or the author's development of ideas, addressing Reading Standards for Informational Text 5 (RI.7.5).

- Determine the author’s or narrator’s point of view and support that reasoning with text evidence, addressing Reading Standards for Informational Text 6 (RI.7.6) and Reading Standards for Literature 6 (RL.7.6).
- Integrate information from different media formats to come to an understanding of a topic, addressing Reading Standards for Informational Text 9 (RI.7.9); and/or compare the experience reading vs. viewing a text, addressing Reading Standards for Literature 7 (RL.7.7).
- Trace and evaluate the arguments or claims in a text, addressing Reading Standards for Informational Text 8 (RI.7.8).
- Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history, addressing Reading Standards for Literature 9 (RL.7.9).
- Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts, addressing Reading Standards for Informative Text 9 (RI.7.9).

Vocabulary

A primary goal of the CKLA program is to expose students to rich domain-specific vocabulary and general academic vocabulary. The texts and associated instructional materials within each unit have been crafted to provide repeated exposure to and experiences with selected vocabulary words embedded within domains of knowledge related to history, geography, science, culture, and the arts. Each unit spans several weeks of instruction, during which students read several unique chapters or selections. This approach allows for the domain immersion needed to acquire new vocabulary as well as breadth and depth of domain knowledge. Through repeated exposure to words in each unit, students implicitly gain a greater understanding of many different words; implicit vocabulary learning is an efficient and effective way to build a broad, rich vocabulary base.

Whether vocabulary is introduced implicitly or explicitly, students have multiple opportunities to build their understanding of words and to generalize this understanding to new contexts (expanding their receptive vocabulary). As students progress through the unit, they may begin to use new vocabulary words in their speech and writing (expanding their expressive vocabulary). The more you model the use of new vocabulary when discussing each chapter, the more likely students will be to try using these words as well.

The CCSS reference Beck, McKeown, and Kucan’s (2002) three-tiered model for conceptualizing and categorizing vocabulary words. Tier 1 words, also called everyday speech words, typically do not pose a challenge for native speakers. As such, Tier 1 words are generally not the focus of explicit instruction for most students.

Tier 2 words, also called general academic words, support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, we use general academic words throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in assessments, spelling lists, activity pages, and discussion questions, among other places.

Specific academic (Tier 2) vocabulary has been targeted for intentional focus in each unit. These words are listed and defined in Lesson 1. They are underlined in lessons whenever they are included. Define academic vocabulary words for students and use them daily throughout the school day so students may experience multiple exposures to them.

Tier 3 words, also called domain-specific words, relate to the content domain of study. Domain-specific words occur less frequently than Tier 1 and Tier 2 words outside of domain-specific text, but they are critical to understanding unfamiliar domain content. Understanding domain-specific vocabulary contributes to building domain knowledge, which is important for understanding domain-specific text and concepts. Students in turn can use domain knowledge as background knowledge to build upon when encountering texts on similar topics.

Targeted core vocabulary appears in the Reader text and includes both academic (Tier 2) and domain-specific (Tier 3) words. These words appear in each lesson as a sequential list to be previewed before students read the corresponding section. Each word is presented with its part of speech, its meaning, and, when applicable, other forms of the word that appear in the selection. In addition, the first page on which the word appears in the Reader is noted. All core vocabulary words are bolded in their first occurrence in the Reader, and they appear in the glossary. Core vocabulary words have also been infused into the instruction and activities related to grammar, morphology, and spelling, when appropriate.

In each lesson containing the first reading of a selection, there is a list of vocabulary words. When previewing vocabulary, particularly domain-specific vocabulary, it is important that you explain the word's meaning and how the word is used in context. Understanding both the meaning of the word and the way the word is used in the selection context will help students build their vocabulary knowledge and help them recognize the word and its context in other texts.

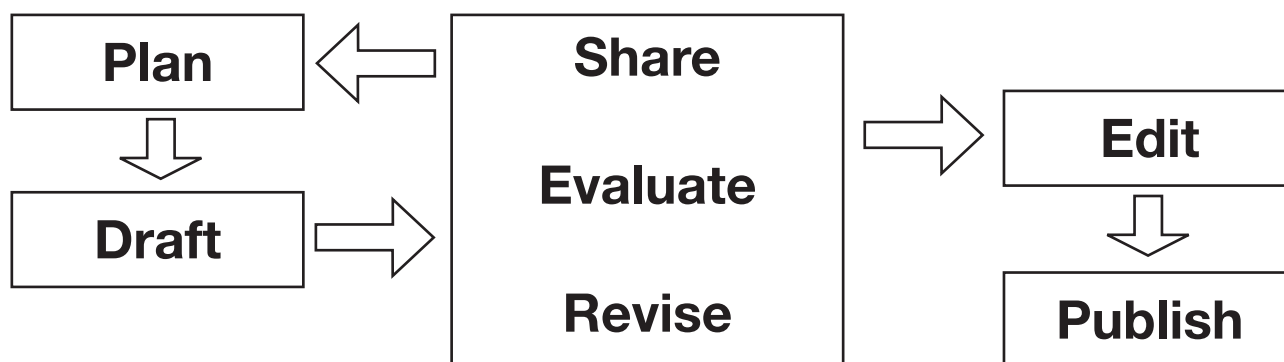
Writing

In the writing lessons of each unit, students will review the stages of the writing process and engage in an extended writing project.

In the earlier grades in CKLA, writing skills such as sentence and paragraph formation were taught in distinct lessons before being integrated into the unit writing project. While Grade 7 students will still draw on these skills, the Common Core Writing Standards have a greater focus on text structure, organization, sourcing, style, and craft. Thus, Grade 7 students engage in longer, more robust writing projects that incorporate these writing skills, as well as the unit's grammar, spelling, and morphology skills, to produce the kind of writing that they will need as they move through middle school and on to high school.

The CKLA writing process includes the following components: planning, drafting, sharing, evaluating, revising, and editing (and the optional component of publishing). In Grade 7, students move between components of the writing process in a flexible manner similar to the process mature and experienced writers follow naturally.

The Writing Process



Writing lessons include multiple opportunities for peer collaboration and teacher scaffolding. Additionally, when students write, we encourage you to circulate around the room and engage in over-the-shoulder conferences to provide brief, targeted feedback.

In addition to specific writing lessons, there are numerous writing opportunities throughout the CKLA program. For example, students regularly engage in writing short answers in response to text-based questions. In these writing opportunities, students will focus on the use of evidence from the text and individual sentence construction.

Grammar

Students who had CKLA in earlier grades will have received instruction in the foundational grammar skills required for the grammar lessons in Grade 7. For those students, the grammar lessons in each unit are appropriately paced. Students who did not have CKLA in earlier grades might not have the appropriate skills to prepare them for these grammar lessons; those students will benefit from additional instruction from the CKLA Grade 5 and 6 grammar materials.

Initial lessons teach grammar skills in isolation to ensure students understand and master them. Later lessons in each unit integrate grammar skills with writing to ensure students master the skills in a broader context. Students are expected to apply these grammar skills to the unit writing project and to other writing throughout Grade 7.

Morphology

Morphology is defined as the study of word parts and how the parts provide clues to the meaning of words. Being familiar with word parts also facilitates decoding and spelling of multisyllable words. Throughout Grade 6, students studied word parts, such as prefixes, suffixes, and root words. In Grade 7, the morphology skills are applied and integrated into the unit spelling lessons.

Morphology is an important feature of written English, and the knowledge of morphemes is necessary for spelling. When there is more than one way to represent a sound, spelling is often determined by morphology. When an affix is added, there may be changes in sound, but the spelling of the base word is often preserved. By teaching morphemes, students are made aware of connections between meanings of words and consistent spelling in word families.

Spelling

Spelling lessons and spelling assessments initially focus on morphological families. This is an important aspect of a language arts program, and students should be expected to perform well on spelling assessments. It is also important, however, to focus on spelling within the broader context of students' daily written work.

In Grade 7 spelling lessons, some words are also pulled from the reading to provide more meaningful instruction. Whether the words are selected from morphological families or the reading, please encourage students to generate logical, defensible spellings based on code knowledge rather than guessing. If lack of code knowledge appears pervasive and affects a student's reading and spelling, it may be necessary to provide additional code instruction outside of the 90-minute ELA instruction.

Speaking and Listening

The CKLA program aligns to the standards and expectations of the CCSS-ELA for speaking and listening by providing numerous opportunities to engage in rich, structured, text-based conversations in a variety of settings and group sizes. For example, during read-aloud lessons, students engage with the text primarily by listening to their teacher read and then integrate and evaluate that information in discussions with their classmates. As another example, during writing lessons, students take turns presenting their writing to partners, small groups, or the whole class and follow those presentations with rich and constructive conversations about the writing.

There are a number of ways to promote and facilitate speaking and listening throughout the lessons. One method to engage all students in discussions and equalize accountability and opportunities for speaking and listening is to introduce a discussion question or topic, have students talk with a partner about the question, then select two or three sticks (preprinted with students' names) from a jar and have those students share their answers. Another method is to use an end-of-lesson check-in as an informal observation and accountability measure. To conduct the check-in, select a few students to answer a question, and then assign a score based on your evaluation of students' understanding of the lesson content and vocabulary.

Assessment

CKLA provides a variety of assessment tools, including formal and informal assessments, formative and summative assessments, and progress-monitoring assessments targeting specific skills.

- An optional **Mid-Unit Comprehension Check** and **End-of-Unit Comprehension Check** are provided to assess students' reading comprehension midway through each unit and at the end of each unit. These are formative tools that can be used to determine which students could benefit from extra reading supports or enrichment.
- A **Unit Assessment** is administered at the end of each unit to assess students' understanding of the reading, writing, spelling, grammar, and comprehension skills taught in the unit.

The reading comprehension portion of the assessment is guided by the CCSS and guidelines provided by Student Achievement Partners (achievethecore.org). It features text considered

worthy of students' time to read and meets expectations for text complexity at Grade 7. The text also features core content and domain vocabulary from the unit that students can use to aid comprehension.

The reading comprehension questions are also aligned to the CCSS and are worthy of students' time to answer. Questions have been designed to require deep analysis of the text, rather than focusing on minor points. Thus, each question may address multiple standards. In general, the multiple-choice questions address Reading standards, and the constructed-response questions address Writing standards. To prepare students for other CCSS-aligned assessments, such as Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced assessments, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

- **Spelling** is assessed separately in each unit.

Differentiation of Instruction

Opportunities for differentiation of instruction feature prominently in the program. There are multiple suggestions for how to support and challenge students throughout the lessons. These optional questions, activities, and information are labeled SUPPORT and CHALLENGE. Please use these SUPPORT and CHALLENGE opportunities to address the needs of your class and individual students.

Each unit also concludes with a Pausing Point for differentiation of instruction. (The unit overview indicates the duration of the Pausing Point.) The purpose of the Pausing Point is to provide opportunities for remediation and enrichment based on the results of the Unit Assessment. You may wish to provide remediation or enrichment opportunities to individual students, small groups, or the whole class, based on students' needs.

References

Beck, Isabel L., Margaret G. McKeown, and Linda Kucan. (2002). *Bringing Words to Life: Robust Vocabulary Instruction*. New York: The Guilford Press.

Graham, Steve, Alisha Bollinger, Carol Booth Olson, Catherine D'Aoust, Charles MacArthur, Deborah McCutcheon, and Natalie Olinghouse. (2012). *Teaching elementary school students to be effective writers: A practice guide* (NCEE 2012-4058). Washington, DC: National Center for Education Evaluation and Regional Assistance, Institute of Education Sciences, U.S. Department of Education. Retrieved from http://ies.ed.gov/ncee/wwc/publications_reviews.aspx#pubsearch.

Unit Introduction

Unit 1: *Contemporary Literature: Hello, Universe*

Welcome

This introduction includes the necessary background information to teach Core Knowledge Language Arts (CKLA) unit *Contemporary Literature: Hello, Universe*. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, differentiation of instruction, and resources available in Grade 7 CKLA, see the Introduction to CKLA on pages 11–21 of this Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 7 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 12 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 1 contains twelve daily lessons, each of which will require a total of ninety minutes, i.e., in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson.**

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on pages 24–25. We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 5 (PP.1), and an optional End-of-Unit Comprehension Check (PP.2), which could be included at the end of the unit as part of the Pausing Point activities. These assessments allow you to assess students’ general comprehension of the reading and help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional forty-five minutes for each of these assessments. Following the completion of the *Contemporary Literature: Hello, Universe* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than twenty-five instructional days total on this unit. Please refer to the Pacing Guide on pages 24–25 for guidance.

Why *Hello, Universe* Is Important

This unit examines identity. *Hello, Universe* includes characters of different backgrounds, cultures, abilities, and personalities. As we increasingly recognize the diversity of the U.S. population, it is important that students encounter characters in books who reflect their own background and experience, as well as people who may be from different backgrounds and experiences. Students should understand that other students may come from different racial, ethnic, cultural, and socioeconomic backgrounds **and** that this diversity makes us stronger as a nation.

In terms of literary skills, students will analyze how authors develop and contrast points of view and perspectives and how the elements of character, setting, and plot interact; analyze the use of figurative language; and identify and explain major literary themes.

Students will read selections from *Hello, Universe*, the third novel by Filipino American author Erin Entrada Kelly. *Hello, Universe* has won numerous literary awards, such as the 2018 Newbery Medal. Kelly has also received awards for some of her previous work, such as a Golden Kite Award and an Asian/Pacific American Award for Children's Literature.

The story takes place in an unnamed town just after the end of the school year. *Hello, Universe* is told from the perspective of four middle school students, whose lives come together in an unlikely and frightening way one Saturday in the woods between their houses. The novel deals with issues such as bullying and disability, as well as friendship, self-discovery, and self-acceptance.

Teaching and Discussing Sensitive Topics

Hello, Universe includes the potentially sensitive topics of bullying, disability, and ethnic diversity. Different beliefs about spirituality are also a major plot point. These topics are often emotionally charged and may be challenging to teach to middle school students. Be aware that some characters in the book use insulting, ableist language to bully characters with disabilities. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit to inform your discussion of the book with your students.**

Sharing Experiences in the Classroom

Some students in the classroom who come from varying backgrounds or claim varying identities may enjoy the opportunities this unit provides to relate and share their own experiences with the class, whereas others may not. Teachers are encouraged to use their own judgment and may wish to speak ahead of time with students and parents to discover how students feel about sharing their own experiences in class.

Important Note on the Language of Disability

As previously mentioned, this novel contains many bullying and ableist slurs. Be prepared to explain to students why these words are inappropriate. In addition, be aware that the disabled community itself views language in various ways. For example, some people with hearing disabilities prefer the term *deaf*; others prefer the term *hearing disabled*. In addition, some people with disabilities prefer person-first language (for example, *person who is autistic*) when being addressed; others prefer identity-first language (for example, *autistic person*). Typically, abled people should respect the language choices of each individual person with a disability. Use this link to download the CKLA Online Resources for this unit, where the specific links to ableism in language can be found: <https://www.coreknowledge.org/language-arts/>.

Online Resources

Use this link to download the CKLA Online Resources for this unit, where the specific links to the websites described below can be found: <https://www.coreknowledge.org/language-arts/>.

Embrace Race This organization provides free resources, including video clips, blog posts, and “tip sheets,” for talking with students about race, racism, and how to make changes. There are

live and recorded video clip conversations with individuals who have experience and expertise in talking with students about race. You can register for upcoming conversations, as well as watch previously recorded clips.

Facing History and Ourselves This organization provides several free resources, including teaching strategies, to support education about history that helps students and educators think and talk about historical injustices and the relationship between history and our lives.

Learning for Justice The mission of Learning for Justice is to help teachers and schools educate children and youth to be active participants in a diverse democracy. Their website provides free resources to educators—teachers, administrators, counselors, and other practitioners—who work with children from kindergarten through high school.

Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
Core Connections 45 min Core Connections: Diversity and Identity	Reading 45 min Read-Aloud: <i>Hello, Universe</i> , Chapters 1–2 Homework: <i>Hello, Universe</i> , Chapter 3	Reading 45 min Whole Group: <i>Hello, Universe</i> , Chapters 4–6 Homework: <i>Hello, Universe</i> , Chapters 7–8	Grammar 15 min Grade 6 Review: Complete Sentences Writing 30 min Write an Informative Essay: Plan	Reading 45 min Independent: <i>Hello, Universe</i> , Chapters 9–10 Homework: <i>Hello, Universe</i> , Chapters 11–13
Lesson 3	Lesson 4		Lesson 5	
Day 6	Day 7	Day 8	Day 9	Day 10
Grammar 15 min Introduce Clauses and Phrases	Reading 45 min Small Group: <i>Hello, Universe</i> , Chapters 14–15 Homework: <i>Hello, Universe</i> , Chapter 16	Morphology 15 min Introduce Greek/Latin Roots <i>circum</i> , <i>cum</i> , <i>extra</i> , <i>trans</i> Writing 30 min Write an Informative Essay: Plan	Reading 45 min Close Reading: <i>Hello, Universe</i> , Chapter 17 Homework: <i>Hello, Universe</i> , Chapters 18–20	Morphology 15 min Introduce Prefixes <i>ab-</i> , <i>ad-</i> , <i>ex-</i> Writing 30 min Write an Informative Essay: Draft Optional Mid-Unit Comprehension Check
Lesson 6	Lesson 7		Lesson 8	
Day 11	Day 12	Day 13	Day 14	Day 15
Reading 45 min Whole Group: <i>Hello, Universe</i> , Chapters 21–22 Homework: <i>Hello, Universe</i> , Chapters 23–25	Spelling 15 min Introduce Spelling Words Writing 30 min Write an Informative Essay: Draft	Reading 45 min Read-Aloud: <i>Hello, Universe</i> , Chapters 26–27 Homework: <i>Hello, Universe</i> , Chapter 28	Grammar 15 min Practice Types of Sentences Writing 30 min Write an Informative Essay: Draft	Reading 45 min Independent: <i>Hello, Universe</i> , Chapters 29–30 Homework: <i>Hello, Universe</i> , Chapter 31

Lesson 8		Lesson 9		Lesson 10	
Day 16		Day 17	Day 18	Day 19	Day 20
Morphology 15 min Practice Greek/Latin Roots		Reading 45 min Partners: <i>Hello, Universe</i> , Chapter 32	Morphology 15 min Practice Prefixes	Reading 45 min Whole Group: <i>Hello, Universe</i> , Chapters 37–38	Spelling 15 min Practice Spelling Words
Writing 30 min Write an Informative Essay: Draft		Homework: <i>Hello, Universe</i> , Chapters 33–36	Writing 30 min Write an Informative Essay: Share, Evaluate, Revise	Homework: <i>Hello, Universe</i> , Chapters 39–40	Writing 30 min Write an Informative Essay: Edit

Lesson 11		Lesson 12
Day 21	Day 22	Day 23
Reading 45 min Small Group: <i>Hello, Universe</i> , Chapters 41–42	Spelling 15 min Spelling Assessment	Unit Assessment 35 min
	Writing 30 min Write an Informative Essay: Publish	Unit Feedback Survey 10 min

Pausing Points	
Day 24	Day 25
Culminating Activity 45 min	Culminating Activity 45 min

Core Connections

The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for *Contemporary Literature: Hello, Universe*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who used CKLA in earlier grades have had exposure to this relevant background knowledge. For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 1, students will brainstorm a definition of *diversity*, reflect on their own self-identities, and think about why it is important for people to “see themselves” in fiction.

Reading

Hello, Universe

Unit 1 Reading lessons include comprehensive instruction in reading comprehension and vocabulary. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 11–21 of this Teacher Guide.

This unit is one of eight CKLA Grade 7 units. It uses a trade book. It includes complex text and prepares students in Grade 7 for the increased vocabulary and syntax demands aligned texts will present in later grades. The CKLA Grade 7 materials are designed to address all CCSS ELA standards at this grade level. Students will be reading the entire novel. Some sections will need to be read for homework; others will be read and discussed in class. Teachers should use their judgment and district policy to determine how many pages should be assigned as homework each night.

Writing

In this unit, students write and publish an informative essay.

For detailed information about the CKLA approach to Writing and the writing process, see pages 18–19 of the Introduction to CKLA in this Teacher Guide.

Grammar

In this unit, students will work on grammar skills involving complete sentences, phrases and clauses, and types of sentences.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 7.

Morphology

In this unit, students will review adding prefixes and affixes to roots/base words to change the meaning of words. They will also be introduced to several new roots/affixes, including *circum*, *cum*, *extra*, and *trans*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writings throughout Grade 7.

Spelling

During this unit's spelling lessons, students will practice spelling words related to the content of *Hello, Universe* as well as words related to the morphology features taught.

Lesson 6 introduces spelling words and provides definitions for context. Students will not be responsible on the spelling assessment for identifying the meaning of each word. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 6, students will take home an activity page that lists the spelling words. The activity page includes an activity to practice writing the spelling words and learn their meanings. In Lesson 8, students will practice spelling the words and relate them to the unit content and morphology skills.

In Lesson 11, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a sentence related to one or more of the words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

For detailed information about the CKLA approach to Spelling, see page 20 of Introduction to CKLA in this Teacher Guide.

Speaking and Listening

This unit allows for numerous speaking and listening opportunities, including read alouds, class discussions, and small group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see page 20 of Introduction to CKLA in this Teacher Guide.**

Assessment

This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills. **For an overview of assessment in CKLA, see pages 20–21 of Introduction to CKLA in this Teacher Guide.**

Activity Book

The Unit 1 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes Student Resources, which includes a glossary of words in the Unit 1 reading selections and resources for the unit writing project.

For detailed information about resources in the Activity Book, see pages 13–14 of Introduction to CKLA in this Teacher Guide.

Teacher Resources

At the back of this Teacher Guide, you will find a section titled “Teacher Resources.” In this section, the following information is included:

- Glossary for *Hello, Universe*
- The Writing Process
- Informative Essay Writing Model
- Informative Essay Rubric
- Informative Essay Peer Review Checklist
- Informative Essay Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Online Resources

This unit provides links to free online resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found: <https://www.coreknowledge.org/language-arts/>.

You will find resources on physical and online bullying: how to identify it, how to prevent it, and what to teach kids who are victims of it.

Recommended Resources

You should consider various times throughout the day when you might infuse the curriculum with authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list. You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families.

- Burnell, Cerrie. *I Am Not a Label: 34 Disabled Artists, Thinkers, Athletes and Activists from Past and Present*. Wide Eyed Editions, 2020. ISBN 978-0711247451.
- Carlson, Lorie M. *Cool Salsa: Bilingual Poems on Growing Up Latin in the United States*. Square Fish, 2013. ISBN 978-1250016782
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Lesson 1

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Core Connections	45 min	Diversity and Identity	
DAY 2: Reading	45 min	Read-Aloud: Chapter 1: “Grand Failure” and Chapter 2: “Valencia”	<i>Hello, Universe</i> Character Traits Chart Activity Pages 1.2, 1.3
Take-Home Material	*	Reading	<i>Hello, Universe</i> , Chapter 3: “Help of a Different Nature” Activity Pages 1.1, 1.3, 1.4, SR.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Core Connections

Brainstorm a definition of *diversity* and think about the elements that shape one’s personal identity.

Reading

Analyze how an author develops characters. (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.7.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.7.1.c, SL.7.1.d)

Ask and answer questions about the text. (SL.7.1, SL.7.2)

Language

Follow standard English rules for writing and speaking. (L.7.1, L.7.2)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of figurative language and word relationships. (L.7.5, L.7.5.c)

Determine the meaning of domain-specific words. (L.7.6)

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, activity pages, and discussion questions, among other places.

These words are underlined in lessons the first time they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

1. **audience**, *n.* the readers of a text
2. **character traits**, *n.* the qualities that make up a character's personality or what they are like
3. **characterization**, *n.* how a character's traits are presented and developed by the writer
4. **conflict**, *n.* a struggle between characters or a problem characters are trying to overcome
5. **dialogue**, *n.* conversation between two or more characters in a text, usually enclosed by quotation marks
6. **event**, *n.* an important occurrence
7. **figurative language**, *n.* language that goes beyond the literal meaning to get a message or point across
8. **foreshadowing**, *n.* a literary device in which a writer gives a hint of what is to come later in the story
9. **hyperbole**, *n.* an exaggerated statement that should not be taken literally
10. **literary device**, *n.* a technique an author uses to produce a specific effect
11. **metaphor**, *n.* a figure of speech that makes a comparison by directly relating one thing to another
12. **narrative**, *n.* a story that is written or told
13. **narrator**, *n.* a person who tells a story
14. **perspective**, *n.* the lens through which a character sees the world based on the character's background knowledge and history; this lens affects the thoughts, feelings, and actions of a character
15. **plot**, *n.* a series of events and actions that relate to a story's conflict
16. **point of view**, *n.* the type of narrator that the author chooses to use in a narrative; the position from which a narrative is told; what the narrator sees in relation to the events of the story; a story can be told from the first-person, second-person, or third-person point of view

17. **resolution, n.** the part of a story where the conflict or problem is solved
18. **setting, n.** the time and place in which a story occurs
19. **simile, n.** a figure of speech comparing two unlike things, using the words *like* or *as*
20. **symbol, n.** an object that stands for an idea
21. **symbolism, n.** the use of symbols, or something that stands for something else, to communicate a point rather than stating it directly
22. **theme, n.** the main idea or subject of a piece of writing; a message or lesson that the author wants to convey to the readers
23. **voice, n.** the way in which a thought, feeling, or happening is expressed

Spanish Cognates for Academic Vocabulary in <i>Hello, Universe</i>	
<i>audiencia</i>	<i>resolución</i>
<i>carácter</i>	<i>secuencia</i>
<i>conflicto</i>	<i>tema</i>
<i>diálogo</i>	<i>transición</i>
<i>evento</i>	<i>voz</i>
<i>literario</i>	

ADVANCE PREPARATION

Core Connections

- Understand that it is crucial for young readers to encounter fictional characters who are “like them.” Use this link to download the CKLA Online Resources for this unit, where the specific links to diversity in children’s literature can be found:
<https://www.coreknowledge.org/language-arts/>.
- *Hello, Universe* addresses some real-life issues that middle school students may face. Preview the book, and be prepared to address the following potentially sensitive topics if and when they arise when discussing the story:
 - o Bullying: One of the main characters is bullied by another.
 - o Disabilities: One of the main characters is deaf; a second has a learning disability. They are treated unkindly because of their disabilities.
 - o Cultural and ethnic differences: Characters of Filipino and Japanese descent are described in the text. Characters follow a variety of different belief systems (for example, Christian, Buddhist, atheist).

Reading

- Prepare and display the Character Traits Chart found on Activity Page 1.3.

Note to Teacher: This chart will be referred to throughout the unit as you read *Hello, Universe*. During each lesson, students will be adding insights about each character to the chart as well as their own charts on Activity Page 1.3. Throughout the unit, remind students to add to their own charts as well. Doing so will be crucial to the success of this unit. You may ask students to refer back to their notes on the chart when you wrap up each lesson.

- Make copies of SR.1 for students to take home.
- Write the purpose for reading on the board/chart paper: *Describe how Kelly provides information to the readers about the characters of Virgil and Valencia in Chapters 1 and 2.*

DAY 1

CORE CONNECTIONS

45 minutes

Introduce the Idea of Diversity

10 minutes

- As a class, brainstorm a definition of the word *diversity*, and provide examples of how people can be diverse. Prompt students to recognize that diversity not only means *being* different but also means *embracing* and *respecting* differences among other people. Help students understand that in addition to racial and ethnic diversity, diversity also includes different genders, ages, abilities, and experiences.
- Racial diversity means differences between people's physical appearances (skin color, hair color, eye color, etc.). Ethnic diversity denotes differences between people's culture and heritage.
- Ask students to describe examples of diversity in fiction or in other media such as television, movies, or music.

Introduce the Idea of Identity

15 minutes

- Ask students to think about how they would be described if they were characters in a book. Have students think about these questions: *How do you see yourself? What makes you who you are? What is special about you? Why are you unique?* Call on selected students for some responses, prompting them with the questions as needed.
- Explain to students that *identity* includes characteristics or traits that determine who a person is. Lead the class in a brief discussion of the traits that forge one's identity. Ask students to give some examples, and write them on the board (possible responses: ethnicity, gender, age, physical abilities, personality features, and so on).
- Tell students that our identities are impacted by what we think of ourselves, our environment, our actions, and the people who surround us. Identity is also how others see us. Some of the information students will collect on the characters comes from what others think of that character. For example, sometimes people think they are unattractive, but others would disagree.

Small Group: Seeing Yourself in Stories

15 minutes

- Ask students if they have ever strongly identified with a character from a book they've read or a movie or television program they've watched. Is the character a real person or a fictional person? Call on a few students for responses, and ask why the student identified with the character.
- Ask students what it means to “see yourself” in story characters. For example, students might share the same race, ethnicity, or gender with a fictional character. Students might have similar interests or abilities (good at math, not a great swimmer). Students might come from similar families (one-parent family, multigenerational family).

Note to Teacher: Discourage students from sharing information about themselves that is “too personal” or inappropriate for classroom discussion.

- Discuss the importance of seeing people like yourself in fiction or in the media. Ask: *Why is it helpful to encounter a character like you? Why can it be helpful to read about people who are not like you?* (Possible responses: Encountering characters who are similar can help form a connection with the text and can allow for a deeper understanding because readers are making self-connections. Seeing people who are “like us” can show us who we might become. Readers can gain role models, validation, and inspiration. Conversely, reading about people who are different can teach us tolerance, empathy, and respect for differences.)

Small Group Divide students into small groups. Have students brainstorm a list of three to five favorite characters from stories they have read and list reasons why members of their group relate to the characters. All members of the group do not need to relate to all the characters. When students are done, have groups share their ideas with the rest of the class.

Wrap Up

5 minutes

- **Think-Pair-Share:** Have students think about what they learned about diversity and identity. Ask students to turn to a partner and share their thoughts.
- Tell students that they will next read Chapters 1 and 2 of *Hello, Universe* and further explore ideas of diversity and identity.

DAY 2

READING

45 minutes

Read Aloud: Chapter 1: “Grand Failure” and Chapter 2: “Valencia” [pages 1–16]

Introduce the Book

10 minutes

- Ensure each student has a copy of the book *Hello, Universe*.
- Introduce the concept of perspective. Perspective means the thoughts, feelings, and actions of a character and how they affect the character's reactions. It is the lens, or point of view, through which the character sees the world.
 - Hold up a book for the class to see. Ask students to think about how an ant might view the book as opposed to how a Grade 7 student might view the book. Point out that this is a simple example of how different characters might have a different perspective of a physical object.

- o Tell students that perspective can be more complicated than how they view the size of an object. The experiences that people have can change their perception of something. Ask students to think about what experiences they have had that might cause them to like a snowy day. Then, ask them what experiences might cause them to dislike a snowy day. Whether a student likes or dislikes a snowy day is a valid feeling based on the student's experiences and how the student views the world.
- Read the title with students, and explain that this book is a novel told from the perspectives of four middle school students: Virgil Salinas, Valencia Somerset, Kaori Tanaka, and Chet Bullens. The story's events take place during the course of an adventuresome day.
- Give students a moment to examine the front and back cover of the book. Ask them to read the short blurb on the front cover ("Some friendships are meant to be").
 - o Ask selected students to describe what they see and to speculate about what the book may be about. (Answers might include a search for someone lost or a walk through the woods.)
 - o Point out to students that the first page of each chapter includes one of four illustrations: a guinea pig, a bird in a nest, a zodiac circle rug, and a snake. Ask students to speculate on the meaning behind the inclusion of these illustrations. (As students begin reading the book, they may come to realize that the illustrations provide a bit of insight into that particular chapter's narrator.) Tell students that as they read the book, they will discover the meanings behind these symbols.
- Explain to students that the characters in *Hello, Universe* are quite diverse and that their diversity is essential to the novel's plot and theme.
 - o Ask students to define *plot*. If needed, remind students that the plot is a series of events and actions that occur in a story.
 - o Ask students to define *theme*. If needed, remind students that the theme is a main idea in a piece of writing. Remind students who used CKLA 6 that they studied themes when they read *Julius Caesar*. Remind students that there can be several themes in a story.
- Introduce concepts of characterization and character traits.
 - o *Characterization* is how an author creates and describes characters in a story. This is an example of a literary device authors use to develop characters. *Direct characterization* is when an author uses adjectives and description to tell readers directly what a character is like. More often, however, writers use *indirect characterization*. They show things that reveal a character's traits, rather than directly stating them. Readers must examine characters' actions, thoughts, feelings, and words to figure out what the characters are like. This is called *making an inference*.
 - o *Character traits* are qualities that make up a character's personality. Usually character traits can be described using adjectives. Remind students that they thought about their own character traits in the previous Core Connections lesson.
- Authors sometimes use figurative language to reveal character traits. Explain to students that figurative language is language that goes beyond the literal meaning to get a message or point across. Similes and metaphors are examples of figurative language. Ask students to give an example of a simile and an example of a metaphor. For example, he is as quiet as a mouse; or she is a gift.

- Introduce the concept of foreshadowing, a literary device that writers use to indicate or hint to readers about something that is to follow or appear later in a story. For example, if after buying a used car a character thinks to herself, “I have a bad feeling about this,” this might foreshadow future events in the story. Provide students with the following line: “When I woke up this morning, I thought it would be a normal day.” Ask students to predict events that this line could be foreshadowing.
- Ask student volunteers how to identify first- and third-person points of view:
 - o In first-person point of view, the narrator is usually a character in the story who speaks about himself or herself using first-person pronouns such as *I*, *me*, and *my*.
 - o In third-person point of view, the narrator is not a character in the story and uses third-person pronouns such as *he*, *she*, and *they* to refer to all the characters.
 - o Tell students that the author, Erin Entrada Kelly, uses both third-person past tense and first-person present tense to narrate the book. As they read, have students identify which chapters are narrated in the first-person point of view and which are narrated in the third-person point of view. As they read, students will identify which character uses the first-person point of view.
- Ask students to think about why Kelly may have multiple voices and how it affects the way they understand the narrative. Answers might include to draw out the suspense of the story or to provide readers a more well-rounded perspective on events. Tell students that they may not fully understand this until they have read several chapters of the book.
- Direct students’ attention to the displayed Character Traits Chart and to Activity Page 1.3. Tell students that they will begin to fill out the Character Traits Chart in this lesson for Virgil and Valencia and will add to it throughout the unit as they read the novel. They will
 - o include evidence from different points of view;
 - o decide if the textual evidence they list is direct characterization or indirect characterization; and
 - o think about how character traits are related to identity (how others see us).

Note to Teacher: Be aware of language sensitivities when discussing Valencia’s character. Many people with hearing disabilities prefer the term *deaf*; others prefer the term *hearing disabled*. In addition, some people with disabilities prefer person-first language (for example, *person who is deaf*) when being addressed; others prefer identity-first language (for example, *deaf person*). Typically, abled people should respect the language choices of each individual person with a disability. Use this link to download the CKLA Online Resources for this unit, where the specific links to ableism in language can be found: <https://www.coreknowledge.org/language-arts/>.

Introduce the Chapters

5 minutes

Tell students you will read aloud Chapter 1: “Grand Failure” and Chapter 2: “Valencia.” Students should follow along in their book as you read.

Have students turn to page 1 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
 - Begin by telling students that the first vocabulary word they will encounter in the selection is *hurdles*.
 - Have students find the word on page 1 of the book.
 - Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 1.2 while you read each word and its meaning, noting that:
 - o The page number (for the first occurrence of the word in the chapters) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapters.
1. **hurdle, *n.*** obstacle or difficulty; upright frame over which competitors in a race must jump (**hurdles**) (1)
 2. **anvil, *n.*** a heavy iron block (2)
 3. **pug-faced, *adj.*** having a flat-nosed face, like a pug dog (3)
 4. **kinship, *n.*** a family relationship or other very close connection with another (3)
 5. **scurry, *v.*** to move quickly (**scurried**) (4)
 6. **guinea pig, *n.*** a small, tailless rodent often kept as a pet; a person or thing used as a subject in an experiment (7)
 7. **crane, *v.*** to stretch (12)
 8. **overbearing, *adj.*** bossy, arrogant, domineering (14)
 9. **gazillion, *n.*** a very large, unspecified number (15)
 10. **zoological, *adj.*** related to animals (15)

Vocabulary Chart for Chapter 1: “Grand Failure” and Chapter 2: “Valencia”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	overbearing zoological	hurdle anvil pug-faced kinship scurry guinea pig crane gazillion
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		hurdle kinship guinea pig crane
Sayings and Phrases	kisses from Judas biding her time come out of his shell sign of the cross flat out	

Also point out that Activity Page 1.2 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.

Point out that the pronunciation guide represents individual sounds. Demonstrate how to pronounce the first word, using the pronunciation guide.

Read the purpose for reading from the board/chart paper:

Describe how Kelly provides information to the readers about the characters of Virgil and Valencia in Chapters 1 and 2.

Read Chapters 1 and 2

25 minutes

Read the chapters aloud as students follow along in their books. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever

asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either **SUPPORT** or **CHALLENGE**. These questions and activities are not intended to be used in all situations. The items labeled **SUPPORT** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities.

Note to Teacher: In the interest of time, you may have students read portions of the text silently and then discuss the questions.

Read Chapter 1: “Grand Failure”

[page 1]

Literal How old is Virgil? How do you know?

- o Virgil is eleven years old. The author tells us this in the first sentence.

[Point out to students that the information about Virgil’s age is an example of direct characterization. Record this information on the Character Traits Chart, and have students fill in Activity Page 1.3 accordingly.]

Inferential [Direct students’ attention to the illustration of the guinea pig in the chapter opener.] Why do you think the author included a drawing of a guinea pig on the first page of the chapter?

- o The author may have included the drawing to show that Virgil has a guinea pig as a pet. Guinea pigs are also quiet, shy creatures; this may tell us something about Virgil’s character.

Inferential Is Virgil a good athlete? How do you know?

- o Virgil is not a good athlete. He has “weak and skinny” legs and is “no good at hurdles.” He is also “always picked last” in gym class.

[Point out to students that this is another of Virgil’s character traits. Here, the author does not directly state that Virgil is not a good athlete. Her characterization of his “weak and skinny legs” and the fact that he is “always picked last” in gym class are examples of indirect characterization. Record this information on the Character Traits Chart, and have students fill in Activity Page 1.3 accordingly.]

[page 2–first paragraph of page 4]

Literal Which new character is introduced on these pages? What is this character’s relationship to Virgil? What does she call Virgil?

- o Virgil’s grandmother—his Lola—is introduced on these pages. She refers to Virgil by his full name: Virgilio.

SUPPORT: *Lola* is a commonly used Filipino word for *grandmother*. *Oy* is a Filipino word used to call someone’s attention, much like the English interjection *hey*. The national language of the Philippines is called Tagalog.

Inferential [Point out that Lola is from the Philippines. If necessary, explain that the Philippines is an island nation in the Pacific Ocean.] What clues does the author give to show that Lola is not a native-born American? Is she proud of her ethnicity? How do you know? How does Lola’s ethnicity relate to Virgil’s identity?

- o Lola’s comment about how the mangoes are “not even from the Philippines” suggests that she prefers mangoes from her home country. She does not use perfect grammar (for example, she asks Virgil, “Why you have that look?”) and often uses Tagalog words and phrases. Virgil is a Filipino American; many of the customs he observes, foods he eats, and words he uses are all part of his identity.

Inferential What evidence suggests that Virgil is sometimes bullied? Do you think the term *pug-faced* is a compliment? Explain.

- o Lola asks Virgil if the pug-faced boy at school is being mean to him again—suggesting that this happens frequently. *Pug-faced* is not a compliment; Lola would not compliment the appearance of someone who bullies Virgil.

Evaluative Do you think Virgil and his Lola are close? Why do you think this?

- o Lola asks Virgil many insightful questions. She knows Virgil is not fine, even though he says he is. The author says the two of them have a “secret kinship.”

Inferential How would you characterize Virgil in this section? How would you characterize Lola? Explain your answer.

- o Virgil’s body language suggests that he is sad and distressed. He thinks of himself as a “Grand Failure.” Lola, by contrast, is very animated. She fusses and complains a bit over the mangoes but does not seem genuinely angry. She shows concern for Virgil but in an indirect way.

[Add students’ observations to the Character Traits Chart, and have them fill in Activity Page 1.3 accordingly. Discuss if the traits they add are direct or indirect characterization.]

[pages 4–first paragraph on 5]

SUPPORT: *Ay sus* is a Filipino expression of exasperation or frustration. If necessary, explain to students that the term is italicized to show that it is not an English term.

Inferential How does the author use figurative language on page 4 to characterize Virgil and his family? What kind of figurative language is this? How does this language help you better understand Virgil?

- o The author uses figurative language to compare the other members of the gregarious Salinas family to the quiet and shy Virgil. They are “like pots of soup” that bubble over, while in comparison Virgil feels “like unbuttered toast.” His parents then present Virgil to Lola “like a rare exhibit they didn’t quite understand.” These are similes. They continue to emphasize that he feels like a lonely outsider, even within his own family.

SUPPORT: If necessary, remind students that a simile is a type of figurative language involving the comparison of two unlike things, using the words *like* or *as*. Authors use similes to make descriptions more emphatic or vivid. Have students look for and identify other similes throughout Chapters 1 and 2 and think about how the use of similes contributes to characterization.

Inferential Why do Virgil’s parents call him “Turtle”? Does Virgil like this nickname? How do you know?

- o Virgil’s parents call him “Turtle” because he is shy and won’t “come out of his shell.” Virgil does not like the nickname; every time they use it, “a piece of him broke.”

[second paragraph on page 5–page 7]

SUPPORT: *Anak* is the Filipino word for *child*.

Inferential What does the story of the Stone Boy tell you about Virgil’s relationship to his parents? To Lola? What does it tell you about Virgil?

- o Virgil is not sure his parents would try to rescue him from the rock, but he knows Lola would. This further emphasizes his closeness to Lola and his distance from the rest of his family. The story also further emphasizes Virgil’s own loneliness and isolation.

SUPPORT: If necessary, explain to students that the story of the Stone Boy is a metaphor for Virgil’s own life. A metaphor is a type of figurative language that directly relates one thing (in this case, the Stone Boy) to another (Virgil).

[Add students’ observations to the Character Traits Chart, and have them fill in Activity Page 1.3 accordingly.]

Inferential What is another example of a metaphor in this part of the chapter? What does it reveal about Virgil?

- o Frederico the Sorrowful is a metaphor for Virgil. Like Virgil, Frederico was sad all the time, but he kept his feelings to himself until he was destroyed.

[Remind students about the definition of *foreshadowing*.]

Evaluative Do you think the story of Frederico the Sorrowful was a good story for Lola to tell Virgil? How might Lola’s stories be examples of foreshadowing?

- o Accept reasonable answers. Lola is warning him that, like Frederico, he will be destroyed if he continues to bottle up his feelings. Lola wants to show Virgil that bottling up his feelings is a bad thing. Her stories might indicate future events Virgil will encounter later in the book where Virgil is forced to face his feelings.

Literal Who is Gulliver? [Remind students of the guinea pig illustration at the beginning of the chapter.] How does Gulliver make Virgil feel?

- o Gulliver is Virgil’s pet guinea pig. Virgil cares for Gulliver, who is always happy to see him. Gulliver makes Virgil feel like less of a failure.

SUPPORT: The name of Virgil’s pet, Gulliver, suggests a connection with Jonathan Swift’s (1667–1745) adventure novel *Gulliver’s Travels*. The term *guinea pig* is also a colloquial term for a person or thing used as a subject for experiment. Ask students how these facts might be examples of foreshadowing.

Read Chapter 2: “Valencia”

[page 8–the top of page 10]

Literal Who is the narrator of this chapter? How do you know? How is this different from Chapter 1?

- o Valencia is the narrator of this chapter. She uses first-person pronouns such as “I” and “me” to describe events; she also uses present-tense verbs. This differs from Chapter 1, which was narrated in third person and told using past-tense verbs.

Inferential What do you think it means that the chapter opens with a picture of a nesting bird?

- o The nesting bird might be the symbol for the chapters that Valencia narrates.

SUPPORT: Renatus (or René) Goupil (1608–1642) was a deaf French Jesuit lay missionary to North America. He was tortured and killed by Native Americans in Canada, who suspected him of witchcraft. He was canonized by Pope Pius XI in 1930.

Inferential Is Valencia religious? How do you know?

- o Valencia seems to believe in God, although she has doubts about what God looks like. She says that she prays and talks to Saint Rene.

Inferential What inferences can you make to determine that Valencia is deaf?

- o A friend gives Valencia a book called *Famous Deaf People in History*, and she remarks that she does not know sign language.

Inferential Based on Valencia’s comments, how would you characterize Roberta? What do these comments tell us about Valencia?

- o Roberta is a blonde girl. Because of the book titles Valencia imagines about Roberta, we know that Valencia thinks she talks too much and cheats at school. The comments suggest that Valencia is opinionated.

Evaluative Why do you think the author allows Valencia to narrate this chapter herself, as opposed to the third-person narration used in Chapter 1? Do you think this is effective?

- o Possible answers: The author may have wanted to empower Valencia’s voice by allowing her to give her own perspective. This technique makes Valencia’s inner thoughts sound more natural and conversational. Readers can connect more closely with Valencia because they have direct access into her mind. On the other hand, first-person narration gives readers only one perspective: Valencia’s. Her observations about herself may not be entirely accurate.

[Continue to fill in the Character Traits Chart, and have students fill in Activity Page 1.3 accordingly.]

[page 10–the middle of page 11]

Literal How old is Valencia? Why doesn’t she like nighttime?

- o Valencia is eleven. She says she doesn’t like the night because it gives her too much time to think. She also seems to have frequent nightmares.

Inferential What does Valencia's statement "so I know better" tell you about her character?

- o Valencia sounds as if she thinks she is mature because she no longer believes prayers will get her everything she wants—something only a young child would believe. But Valencia is still a child—she's only eleven. She may think she is wiser and more mature than she is.

Literal What does the snow globe make Valencia think about?

- o The snow globe reminds Valencia of the trip she took with her parents to Crystal Caverns. Being in the cave made her feel like an explorer. [Prompt students to draw a connection between Valencia's feelings of being an explorer and the name of Virgil's guinea pig. Also show students that the globe is an object of comfort to Valencia, much like Gulliver comforts Virgil.]

SUPPORT: If necessary, point out to students that the extra space in the middle of page 11 is a strategy used to emphasize the importance of what is to follow or to indicate the passage of time. The asterisks at the top of page 13 are used in a similar way.

[Continue to fill in the Character Traits Chart, and have students fill in Activity Page 1.3 accordingly.]

[page 11–top of page 13]

Inferential What is the significance of the color of grass in Valencia's nightmare?

- o Grass is usually green. Grass that is dying is yellow and brown. The color could be the author's way of signaling that Valencia's nightmare is related in some way to death or loss.

Evaluative What do you think Valencia's nightmare means? What does it tell you about her character?

- o Possible answers: The images and events in Valencia's nightmare are ominous and unsettling. In the end, everyone is gone, and Valencia is left alone. This may help explain why she does not like the nighttime—when she is alone with her own thoughts.

Stop and Jot: Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about Valencia's nightmare. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

[pages 13–16]

Inferential How does the author indicate that time has passed since Valencia described her nightmare?

- o The asterisks at the top of page 13 indicate the passage of time. In addition, Valencia indicates that it is after midnight and she is still thinking about the nightmare.

Inferential Find examples on these pages that reinforce the sense of loss that Valencia seems to feel.

- o Possible answers: (1) The line *It was our routine. But we don't do things like that anymore.* (2) Valencia's observation that she is now too big for her father to carry on his shoulders, which she seems to miss.

[If needed, tell students that *Twizzlers* is a brand of licorice.]

Inferential Compare Valencia's relationship to her parents with Virgil's relationship to his parents and grandmother.

- o Valencia seems to have a distant relationship with her mother, whom she considers to be overprotective because of her deafness. She seems to be a bit closer to her father, though not as close as she used to be. This is similar to Virgil's relationship with his parents, who do not seem to understand him. However, Virgil has a "secret kinship" with his Lola.

Inferential What character traits do Valencia and Virgil seem to share? In what ways are they different? Cite evidence from the text to support your answer.

- o Both characters are eleven-year-old sixth graders who seem lonely and distant from their families. But Virgil can confide in Lola if he needs to. Valencia seems to have no one to confide in. She says she will ask for help the next time she has a nightmare, but she doesn't know whom she will ask. Like Virgil, Valencia says she does not seem to have many friends. In contrast, Virgil comes across as painfully aware that (in his eyes, at least) he is a Grand Failure, whereas Valencia tries to put on a brave front about her feelings.

Inferential How does Valencia intend to spend the summer? What does this tell you about her character?

- o Valencia says she will make her "own fun" by exploring the woods, taking notes in her zoological diary, and drawing bird sketches. This suggests that she is a loner but also independent, artistic, and intelligent. She is also interested in animals.

Inferential [Remind students of the symbols at the beginning of the chapter.] Do you think this is a good symbol for the chapters narrated by Valencia?

- o It is a good symbol because Valencia is interested in animals and drawing bird sketches.

[Point out to students the final six, short lines of the chapter.]

Inferential Who is speaking these lines? Why do you think the author ends the chapter with these short sentences?

- o Valencia is speaking these lines. They are short and curt, as if she is trying to talk herself into believing them.

Evaluative Do you think Valencia really believes she only needs herself? How does the author convey her feelings?

- o Deep down, Valencia probably does not believe this. The added question "right?" at the end of the statement "All I need is me" suggests some doubt. In addition, the dash after the word "Solo" also suggests that Valencia is not quite sure about what she is saying.

Inferential What role does Valencia's deafness play in her character? Explain.

- o Valencia herself is independent and capable. She does not seem to let her disability get in the way of exploring her world. However, many people around her seem to define her by her deafness. For example, Roberta gives her a book about famous deaf people, and (though she denies it) her mother seems overprotective because of Valencia's deafness.

[Continue to fill in the Character Traits Chart, and have students fill in Activity Page 1.3 accordingly.]

Discuss the Chapters and Wrap Up the Lesson

5 minutes

To wrap up the lesson, have students revisit the purpose for reading that you displayed at the beginning of class, and then ask the following question.

Describe how Kelly provides information to the readers about the characters of Virgil and Valencia in Chapters 1 and 2.

To answer the purpose for reading, direct students' attention to the Character Traits Chart and Activity Page 1.3. Remind students that character traits are words or qualities that describe a character. Point out the traits recorded on the class chart, and briefly discuss how they were revealed in the text, either by direct characterization or indirect characterization. Then call on students to offer additions to the chart based on what the class read and discussed as they finish filling in their activity page. Ensure that students have added the character traits discussed in the Read-Aloud section.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	Virgil is eleven years old. (page 1)	Direct - age	Eleven years old
	Virgil has "weak and skinny" legs and is "no good at hurdles." He is also "always picked last" in gym class. (page 1)	Indirect – appearance, actions, others' opinions	Unathletic
	Virgil thinks of himself as a "Grand Failure." (page 2)	Indirect – thoughts/feelings	Sad/Distressed
	Virgil feels "like unbuttered toast." His parents then present Virgil to Lola "like a rare exhibit they didn't quite understand." (page 4)	Indirect – thoughts/feelings, others' opinions	Lonely
	"Because he wouldn't 'come out of his shell.'" (page 4)	Indirect – actions, others' opinions	Shy

Valencia	"I take off my hearing aids for the night . . . (page 8) Valencia says she will make her "own fun" by exploring the woods, taking notes in her zoological diary, and drawing bird sketches. (page 15) "All I need is me, right?" (page 16)	Indirect – actions Indirect – actions, thoughts/feelings Indirect – thoughts/feelings	Deaf or Hearing Impaired Lonely, Independent, Artistic Unsure
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Inferential How does the author provide information about the characters Virgil and Valencia in Chapters 1 and 2?

- o Answers should include that the author provides information about Virgil and Valencia with either direct characterization (by using adjectives to describe the character) or with indirect characterization (by writing about the characters' actions, thoughts, feelings, and words to infer what the characters are like).

Take-Home Material

Core Connections

- Have students take home Activity Page 1.1, Letter to Family, for students to share with their families. Unit 1 of CKLA Grades 4 and 6 focused on identity. Grade 7 continues this focus with *Hello, Universe*. The book contains diverse characters from different cultural backgrounds and with unique identities and abilities.

Reading

- Distribute copies of Activity Page SR.1 for use as a reference when reading and completing other homework assignments.
- Have students review the core vocabulary words on Activity Page 1.2.
- Assign pages 17–25 in *Hello, Universe* as reading homework (Chapter 3: "Help of a Different Nature"). Have students use Activity Page 1.4 to take notes on the chapter.
- Ask students to fill out Activity Page 1.3 for Chapter 3 after they read it.

Lesson 2

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: Chapter 4: "Bells of the Buddhist Monastery," Chapter 5: "Turtle," and Chapter 6: "The Tiger of Elm Street"	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 2.1
DAY 2: Grammar	15 min	Grade 6 Review: Complete Sentences	Subject and Predicate Chart Sentence Composing Strips Activity Page 2.3
Writing	30 min	Write an Informative Essay: Plan	Activity Pages 2.4, 2.5
Take-Home Material	*	Reading, Writing, Grammar	<i>Hello, Universe</i> , Chapter 7: "A Peculiar Future" and Chapter 8: "Drama in the Freezer Aisle" Activity Pages 1.3, 2.1, 2.2, 2.3, 2.5

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence and inference to compare characters. (RL.7.1, RL.7.3, RL.7.4, RL.7.10)

Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.7.4)

Develop and strengthen writing as needed by planning and drafting as needed. (W.7.2.a, W.7.2.f, W.7.5)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1, L.7.1.a)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading, Chapter 3: in *Hello, Universe*, “Help of a Different Nature” (pages 17–25).
- This chapter contains several ableist and/or homophobic words. Some students may be uncomfortable hearing these words or reading them aloud. Be prepared to discuss this issue with students and talk about why these words are inappropriate to use.
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Compare and contrast what you know so far about the characters of Virgil, Valencia, and Chet.*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Subject and Predicate Anchor Chart found on page 57 of the Teacher Guide.
- Prepare the Sentence Composing Strips shown on page 58 of the Teacher Guide.

DAY 1

READING

45 minutes

Whole Group: Chapter 4: “Bells of the Buddhist Monastery,” Chapter 5: “Turtle,” and Chapter 6: “The Tiger of Elm Street” [pages 26–39]

Review

5 minutes

- Ask students to recall and share the important events from Chapter 3, which they read for homework; students may refer to their notes from Activity Page 1.4:
 - Lola tells Virgil stories that relate to his experiences. One story is about a woman named Dayapan, who received guidance from a Great Spirit. A second is about Ruby San Salvador, whose six older sisters had their fortunes read while Ruby’s fortune was unclear.
 - Virgil makes an appointment with Kaori Tanaka, who seems to be an advisor of some sort.
 - Lola notices that Virgil has the hands of a gifted pianist and asks why his parents never gave him piano lessons; his father answers that boys should play sports, not piano.
- Review characterization with students, and ask what they added from Chapter 3 to their Character Traits Chart (Activity Page 1.3). Have students share their insights and explain their reasoning behind them.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	"Virgil had long suspected that his brothers were crafted out of a factory that made perfect, athletic, perpetually happy children, and he was made from all the leftover parts." (page 20)	Indirect – appearance, thoughts/feelings	Imperfect, Unathletic, Sad

Introduce the Reading

5 minutes

- Tell students they will read Chapter 4: "Bells of the Buddhist Monastery," Chapter 5: "Turtle," and Chapter 6: "The Tiger of Elm Street" as a group. Students should follow along as their classmates read sections aloud.
- Tell students that they will learn about hyperbole in this lesson. Hyperbole is a literary device involving an extravagant or exaggerated statement. For example, someone might say, "We have enough food in the fridge to feed an army!" Point out to students that this is not a literally true statement; it simply means that there is a lot of food in the fridge. Make sure students understand that hyperbole is another kind of figurative language.
- Direct students to the Character Traits Chart you created and to Activity Page 1.3. Tell students that they will continue to fill out the chart in this lesson.
- Have students turn to page 26 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary "word"—in this case, it is a phrase—they will encounter in the selection is *second sight*.
- Have them find the phrase on page 26 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 2.1 while you read each word and its meaning, noting that:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapters.

1. **second sight**, *n.* the ability to see into the future (26)
2. **monastery**, *n.* a building occupied by a community of monks living under religious vows (27)
3. **incense**, *n.* a substance that produces a sweet odor when burned (27)
4. **zodiac**, *n.* the circular arrangement of the twelve astrological signs (27)
5. **fruitless**, *adj.* pointless; unproductive (28)
6. **recorder**, *n.* a musical wind instrument similar to a flute (28)
7. **mature**, *adj.* fully developed; grown-up (29)
8. **flutter**, *v.* to move back and forth quickly (29)
9. **debilitating**, *adj.* causing weakness or exhaustion (**fluttered**) (31)
10. **swipe**, *v.* to steal (**swiped**) (32)
11. **kindred**, *adj.* similar in quality or nature (32)
12. **dense**, *adj.* thick; impenetrable (35)
13. **voilà**, *int.* a French word used to call attention to something or to suggest an appearance as if by magic; literally, “there it is” (35)
14. **haunt**, *v.* to be a regular or frequent visitor to a certain place (**haunted**) (36)
15. **veer**, *v.* to make a sudden turn (**veered**) (36)
16. **fail-safe**, *n.* something that returns a situation to a safe state in case of failure or malfunction (37)

Vocabulary Chart for Chapter 4: “Bells of the Buddhist Monastery,” Chapter 5: “Turtle,” and Chapter 6: “The Tiger of Elm Street”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	second sight monastery incense zodiac fail-safe	fruitless recorder mature flutter debilitating swipe kindred dense voilà haunt veer

Vocabulary Chart for Chapter 4: “Bells of the Buddhist Monastery,” Chapter 5: “Turtle,” and Chapter 6: “The Tiger of Elm Street”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Spanish Cognates for Core Vocabulary	monasterio zodiaco	maduro
Multiple-Meaning Core Vocabulary Words	incense	recorder swipe haunt
Sayings and Phrases	pinning the hours away poking fun close distances faster than a speeding bullet made out	

- Also point out that Activity Page 2.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Compare and contrast what you know so far about the characters of Virgil, Valencia, and Chet.

Read Chapters 4, 5, and 6

25 minutes

Have individual students take turns reading the chapters aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Note to Teacher: In the interest of time, you may have students read portions of the text silently and then discuss the questions.

Chapter 4: “Bells of the Buddhist Monastery”

[page 26]

Literal Who is this chapter about?

- o This chapter is about Kaori Tanaka.

[Direct students’ attention to the illustration of the zodiac circle rug in the chapter opener.]

Inferential What do you think it means that the chapter opens with a picture of a zodiac circle rug?

- o The zodiac circle rug must be the symbol for the chapters about Kaori Tanaka. The chapter starts by identifying Kaori as a proud Gemini. Kaori must believe in astrology.

SUPPORT: As needed, explain to students that astrology is the study of the movements and positions of stars and planets and their supposed influence on human affairs and personalities. *Gemini* is a reference to the astrological sign. Geminis are reputed to be perceptive, imaginative, and analytical. There are twelve astrological (or *zodiac*) signs, each determined by the position of certain celestial objects. The *samurai* were noble warriors of medieval and early-modern Japan.

Inferential Identify at least four traits the author mentions about this character in the first sentence. Are these examples of direct or indirect characterization?

- o We learn that Kaori is twelve years old and a Gemini; these are examples of direct characterization. Kaori's name and the fact she likes to tell people her parents were born in a samurai village reveal that she is a Japanese American with a vivid imagination. She appears to be proud of her heritage; she also apparently believes in astrology. These are examples of indirect characterization. Add Kaori to the class Character Traits Chart, and record these traits and any others suggested by students. Have students do the same on Activity Page 1.3. Continue to add traits to the class chart, and prompt students to add traits to their activity pages as needed. See the completed chart on page 56 at the end of this lesson.

Literal What does the reference to Kaori's "powers of second sight" mean?

- o It means Kaori can (or believes she can) see into the future; she thinks of herself as a fortune-teller.

[page 27]

Inferential Who is the client Kaori refers to on this page? How do you know?

- o Kaori is referring to Virgil, who texted Kaori to make an appointment with her in Chapter 3.

[Refer students back to the zodiac rug that begins the chapter.]

Inferential What can you learn about Kaori's beliefs on this page? Explain.

- o Kaori is a serious believer in astrology and the spirit world. She refers to her dream about the hawk/vulture as a "vision" and sees it as a sign of some sort. Her cell phone ring resembles the chimes from a Buddhist monastery. Lighting incense appears to be a spiritual practice for her, and she has a rug in her room illustrating the signs of the zodiac.

[pages 28–30]

Literal Who is Gen? What does Gen's room look like?

- o Gen is Kaori's younger sister. Her room is decorated in pink with many different objects (toys, books, musical instruments) scattered around.

Inferential How would you describe Kaori’s feelings toward Gen? What does this tell you about Kaori’s identity? Explain.

- o Kaori sees Gen as quite immature. She feels “assaulted” by Gen’s room, which seems more “Americanized” than Kaori would like. She kicks Gen’s jump rope out of the way “with a sigh of irritation,” indicating that Kaori disapproves of Gen’s “childish” ways. She disapprovingly compares Gen’s bunny-print pajamas (which she perceives as babyish and not appropriate for the spirit chamber) with her coal black pajamas with red trim (more grown-up). Compared with Gen, Kaori clearly sees herself as much more serious and focused on the right things. Nevertheless, she does seek out Gen’s involvement in the ceremony she seems to be planning for Virgil—indicating that she thinks Gen is not beyond hope.

Inferential What do you think Kaori plans to use the spirit stones and the spirit chamber for?

- o Kaori likely intends to use them to tell Virgil’s future or to give him advice in some way.

Inferential What does Virgil’s appointment with Kaori tell us about him? What does it tell us about Kaori?

- o Possible answer: It may indicate that Virgil is desperate to talk to someone, since he is making a formal appointment to talk to a twelve-year-old girl for advice. It may also indicate that Kaori has been helpful to Virgil in the past and that he believes in her powers (to some extent, at least). Kaori also seems to be a bit of an entrepreneur if she is booking “clients” at age twelve.

[With the class, fill in the Character Traits Chart with information from Chapter 4, and have students fill in Activity Page 1.3 accordingly.]

Chapter 5: “Turtle”

[pages 31–32]

[Before students begin to read, call attention to the chapter title and illustration.]

Inferential Which character’s perspective do you think will be featured in this chapter? Explain.

- o This chapter will be from Virgil’s perspective. “Turtle” is his parents’ nickname for him, and the guinea pig illustration begins all of the chapters that feature his perspective.

Inferential What observation does Virgil make about guinea pigs and about Gulliver’s “debilitating” depression? How does this observation relate to his own feelings?

- o Virgil observes that guinea pigs weren’t meant to live alone. He imagines Gulliver feeling very lonely and dealing with “debilitating” depression. The word *debilitating* means causing weakness or exhaustion. This suggests that Virgil deeply identifies with feelings of loneliness and isolation.

Inferential Compare Virgil’s feelings about being alone with the thoughts Valencia expressed at the end of Chapter 2.

- o They both seem to understand that they are lonely, although Valencia puts up a brave front and tells herself that she doesn't need anyone else. By contrast, Virgil seems to feel his own loneliness very deeply, even if he doesn't express it outwardly to anyone.

[Remind students that hyperbole is an exaggerated statement.]

Inferential How does Virgil describe his walk to Kaori's house? Why is this an example of hyperbole? Do you think this might also be an example of foreshadowing? Explain. [Ask students to be on the lookout for other examples of hyperbole and foreshadowing as they read.]

- o Virgil describes the walk as a "journey." The word *journey* is typically used to describe a long, adventurous trip; it is a bit of an exaggeration to describe a walk to a neighbor's house as a "journey." However, for Virgil, even a simple walk in the neighborhood could be perilous; if so, calling the walk a "journey" could foreshadow that something bad is about to happen.

SUPPORT: Remind students that the name of Virgil's pet, Gulliver, suggests a connection with Jonathan Swift's (1667–1745) adventure novel *Gulliver's Travels*. Also tell students that Virgil was the name of an ancient Roman poet who wrote a famous adventure story called the *Aeneid*.

Think-Pair-Share: On page 32, Virgil again mentions his Grand Failure. Have students stop and speculate about what Virgil's Grand Failure might be, based on what they know about him so far. After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

[page 33]

Inferential What evidence can you find in this section of the text that shows Virgil feels distant from his parents?

- o Virgil wants to slip out the front door to visit Kaori without his mother noticing. He also cringes again when his mother calls him "Turtle," comparing it to being bullied at school. He is upset that his mother does not seem to understand how much he hates being called "Turtle," further emphasizing his loneliness and feelings of being an outsider, even within his own family.

Inferential Who is Chet Bullens? Why do you think the author chose this name for this character? What can we learn about him from this passage?

- o Chet Bullens is a classmate of Virgil's who calls him names. In this section, Chet appears to be a mean-spirited bully. The author gave this character the name "Bullens" because it sounds similar to the word *bully*.

[Add Chet to the class Character Traits Chart, and begin recording his traits. Have students do the same on Activity Page 1.3.]

SUPPORT: Chet's use of the word "retard" is offensive and bullying. Emphasize this fact to students. Use this link to download the CKLA Online Resources for this unit, where the specific links to ableism in language can be found: <https://www.coreknowledge.org/language-arts/>.

Inferential Why does Chet bully Virgil? How does this scene imply a similarity between the identities of Virgil and Valencia? How does it imply a difference?

- o Chet bullies Virgil because Virgil does not know his multiplication tables. Virgil apparently has a learning disability. Valencia also has a disability—she is deaf. However, while Valencia tries to overcome her deafness by being independent, Virgil seems ashamed of his learning disability—possibly because he is bullied for it.

Evaluative Think about bullies you may have encountered. What reasons do you think could lead someone to become a bully?

- o Accept reasonable answers. Bullies may be insecure, sad, or angry or have a low opinion of themselves. Bullies may treat people the way they are treated.

[page 34]

Literal What does Virgil’s mom say to him before he leaves?

- o Virgil’s mom tells him not to wander too far from home and calls him “Turtle” again. She also tells him she loves him.

SUPPORT: *Mahal kita* means “I love you” in Tagalog.

Inferential Why does Virgil hesitate at the door before leaving? Why are the three sentences at the bottom of the page in italics? How do you know?

- o Virgil hesitates because he wants to tell his mother the lines that are in italics. They are italicized because Virgil does not actually speak them; he merely thinks them. We know this because they are not enclosed in quotation marks as dialogue usually is.

Evaluative What does Virgil say to his mom before leaving? What does this tell us about his identity? Have you seen another character express something similar? [If necessary, refer students to page 14 in Chapter 2.]

- o Rather than tell his mother what he thinks about being called “Turtle,” Virgil merely tells her that he loves her. This indicates that Virgil is afraid to share his true feelings with his mom. In Chapter 2, Valencia says that she is not able to freely talk to her mother either. Both Valencia’s and Virgil’s mothers seem to be overprotective of their children because they have disabilities.

[With the class, fill in the Character Traits Chart with information from Chapter 5, and have students fill in Activity Page 1.3 accordingly.]

Chapter 6: “The Tiger of Elm Street”

[pages 35–37]

Literal Where does Chet live? Why might this be a problem for Virgil?

- o Chet lives very close to Kaori. Virgil is afraid he might encounter Chet on the way there. This supports Virgil’s description of the walk to Kaori’s house as a “journey.”

Inferential How does Chet’s nickname compare with Virgil’s? How does Chet’s last name—and his nickname—reflect aspects of his identity? What kind of figurative language is the author using by nicknaming these characters in this way?

- o Virgil’s nickname (Turtle) reflects his shy, meek personality. By contrast, Chet’s nickname (Bull) reflects his physical strength and impulsivity. Chet’s last name (Bullens) is similar to his nickname. As Virgil observes, bulls always seem ready to attack. Chet’s last name and nickname are both quite appropriate for a bully. The characters’ nicknames are metaphors for their identity.

SUPPORT: Chet’s use of the word “pansy” is homophobic and verbally abusive. Emphasize this fact to students. Use this link to download the CKLA Online Resources for this unit, where the specific links to homophobic language can be found: <https://www.coreknowledge.org/language-arts/>.

Literal Why does Virgil take a roundabout trip to Kaori’s house?

- o Virgil is trying to avoid Chet because he knows Chet would bully him.

Literal Why is some of the text in this section in italics?

- o The italics indicate that Virgil is thinking these words, not actually speaking them.

[Call students’ attention to the first line of dialogue on page 37.]

Inferential Which character is speaking? How do you know?

- o Chet speaks this line. We know this because we’ve already learned that Chet bullies Virgil by calling him this name.

Inferential What are some physical reactions Virgil is having in this scene that show he is afraid?

- o Virgil’s heart begins to thump loudly, and his back gets sweaty. He begins to walk faster, hoping to get away from Chet.

[pages 38–39]

Inferential How does the first paragraph on page 38 suggest that Virgil is one of Chet’s regular victims?

- o Virgil says that Chet “usually” just shoves him into the wall; this suggests that the bullying happens frequently.

Inferential How is Chet asking Virgil what is five times five a form of bullying? How else does Chet bully Virgil in this scene?

- o Chet knows that Virgil has problems with math, so it is cruel of him to ask Virgil to do a math problem—he knows this will hurt Virgil’s feelings. Chet also claims to have “made out” with Virgil’s sister twenty-five times—another bullying insult.

SUPPORT: If necessary, explain to students that the term *making out* means kissing and embracing passionately. Chet is implying that Virgil’s sister casually engages in sexual behavior.

[Remind students of the scene at the end of Chapter 5.]

Evaluative How is the scene involving Alternative Virgil related to Virgil’s encounter with his mother as he was leaving to see Kaori? How is Alternative Virgil different from Turtle? In your opinion, which of these identities is closest to how Virgil really sees himself?

- o In both scenes, Virgil imagines standing up for himself and expressing how he really feels. Alternative Virgil is brave and assertive. Turtle is meek and frightened. The “real” Virgil sees himself closer to Turtle, despite his hatred of that nickname.

[With the class, fill in the Character Traits Chart with information from Chapter 6, and have students fill in Activity Page 1.3 accordingly.]

Discuss the Chapters and Wrap Up the Lesson

10 minutes

Ensure that students have added the character traits discussed in the whole group reading section to Activity Page 1.3.

Remind students of the purpose for reading:

Compare and contrast what you know so far about the characters of Virgil, Valencia, and Chet.

Display the class Character Traits Chart, and point out that as they read, students continue to learn more about each character—and their similarities and differences.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	Virgil makes observations about Gulliver’s “debilitating” depression that reveal his own connection to Gulliver. (page 31)	Indirect – thoughts/ feelings	Lonely, Isolated
Chet	Chet uses offensive language. (page 33) “Chet ... was in his driveway shooting a basketball.” (page 35)	Indirect – speech Direct - actions	Bully Likes sports
Kaori	“Twelve-year-old Kaori Tanaka—a proud Gemini—liked to tell people her parents were born in the high, misty mountains of a samurai village.” (page 26)	Direct Indirect – speech, actions	Twelve years old, Gemini Imaginative, Proud of heritage

Wrap up by using the following questions and the completed chart to prompt students to compare and contrast what they know so far about the characters Virgil, Valencia, and Chet.

Literal What is one way Virgil and Valencia are similar?

- o Possible answers: They both have a disability; They are both loners; They both have overprotective mothers.

Inferential Compare and contrast the characters of Chet and Virgil based on what you have learned about them so far.

- o Chet appears to be a mean-spirited bully who enjoys hurting Virgil. His nickname, Bull, is indicative of his personality. He is the complete opposite of the shy, fearful Virgil, whose nickname, Turtle, also seems to capture key aspects of his identity.

Evaluative Which two characters do you think seem most alike? Which seem most different?

- o Students' answers will vary but should be based on evidence from the text.

DAY 2

GRAMMAR

15 minutes

Review: Complete Sentences

Review Complete Sentences

15 minutes

- Remind students that they have learned about complete sentences in earlier grades. Ask them to define a complete sentence (has a subject and a predicate) and to give an example of one, identifying the subject and the predicate.
 - o Explain that the subject, which tells whom or what the sentence is about, includes nouns (persons, places, things) or pronouns (words used to replace nouns, such as *he*, *she*, *it*, etc.).
 - o Then remind students that the predicate tells what the subject is doing, did, or will do; begins with a verb; and often includes more information that helps to describe what the subject is doing, did, or will do.
- Direct students to read and review the Subject and Predicate Chart.

Subject	Predicate	Complete Sentence
The baseball game	started at 2:00 p.m.	The baseball game started at 2:00 p.m.
The first batter up	was Mike Kowalski.	The first batter up was Mike Kowalski.
Mike, the team's catcher,	hit a fly ball to left field.	Mike, the team's catcher, hit a fly ball to left field.
Running hard, the left fielder	tried to get under the ball but missed it.	Running hard, the left fielder tried to get under the ball but missed it.
Relieved and happy, Mike	made it to first base.	Relieved and happy, Mike made it to first base.

- Tell students that a complete sentence has to have a subject (noun or pronoun) and a predicate (verb) but that the complete subject and the complete predicate of a sentence often have additional words that give more information about the subject or the verb. Point out that the word *baseball* in the first sentence explains what kind of game the subject is and that the words *at 2:00 p.m.* give the time of the action stated by the verb. Go through the remaining sentences, asking students to point out additional information included with the subject and the verb. (Note that the fourth sentence has a compound verb.)

- Introduce the strategy of Sentence Composing. Tell students that they can use the sentences on the Subject and Predicate Anchor Chart as models for making new sentences. Explain that you are going to give them strips of paper with sentence chunks. They will arrange those chunks into a complete sentence.

Chunks for Sentence Composing Strips
Our garden party / began / in the late afternoon.
The last guest / to arrive / was Missy Perkins.
Missy, / our next-door neighbor, / brought a chocolate cake / on a crystal plate.
Smiling mischievously, / Missy / tried to make our mouths water / and succeeded.
Quickly and hungrily, / we / ate / till the plate was empty.

- Provide students with strips of paper containing sentence chunks. Write subjects in one color and predicates in another color. Before students begin, ask them if they know why certain chunks are the same color. Use this to assess whether they can easily identify subjects and predicates. Provide clarification and additional explanation if needed.
- Have students work in pairs or small groups to arrange the chunks to make complete sentences. Discuss what makes it a complete sentence.
- Give each pair or small group four blank sentence strips. Each group will create a complete sentence and divide their sentence into chunks. They will write a chunk on each of the sentence strips. Allow groups to exchange sentence strips with another group and repeat the process of arranging them to make a complete sentence. Discuss why students chunked the sentence the way they did, and then assess if the groups were able to create a complete sentence with the new strips they were given.
- Have students turn to Activity Page 2.3. Together, briefly review the directions and the first completed example. Tell students to complete the next item in the chart. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework. If you think they need more assistance, complete the activity page as a teacher-guided activity.

WRITING

30 minutes

Informative Essay: Plan

Introduce the Informative Essay Writing Model

10 minutes

- Direct students to the Informative Essay Writing Model on Activity Page 2.4.
- Explain to students that over the course of this unit they will be asked to write an informative essay.
- Ask students what they think an informative essay is.
 - o An informative essay is nonfiction or informational writing that explains, describes, or gives information about a topic.

- Explain that in Unit 1, students will write an informative essay that explains how a theme or issue from the book *Hello, Universe* connects to an experience in their own lives. While this is not a personal narrative, your personal experience will help support the topic of the essay.
- Have students turn to the Informative Essay Writing Model on Activity Page 2.4. Read aloud the model with students. Then point out and discuss the following.
 - o An informative essay begins with an introductory paragraph that introduces the idea the writer intends to discuss. Ask students to paraphrase what they think this idea is.
 - The author relates to the theme in *Hello, Universe* that pets have a positive impact on people’s lives.
 - o This essay has at least three supporting paragraphs. Supporting paragraphs develop the idea introduced in the introduction. They explain and describe ways in which the author’s experience is connected to the theme in *Hello, Universe*.
 - Each paragraph focuses on one connection or idea.
 - Words and phrases such as *but*, *also*, and *one day* help to transition between ideas within and between paragraphs. Have students look for and circle these words.
 - o A conclusion wraps up the essay. It refers back to the introduction and sums up the most important ideas the author wants readers to know.

Review Paragraph Structure

5 minutes

- Point out that an informative essay is made up of paragraphs that work together to give information.
- Ask students what they know about the parts of a paragraph and what makes a good paragraph.
 - o A paragraph has a topic sentence that introduces the topic or main idea of the paragraph. Often, this is the first sentence.
 - o There are usually two to four supporting sentences that provide details that develop the idea introduced in the topic sentence.
 - o Sometimes, but not always, a paragraph has a concluding sentence that sums up the ideas in the paragraph or provides a transition to the next paragraph.

Turn and Talk: Ask students to underline the topic sentence in paragraph 2: *A pet can help you feel less lonely*. Have students turn to a partner and discuss how the rest of the sentences in the paragraph support the topic sentence.

- Remind students that they should always use complete sentences with proper capitalization and punctuation when writing an informative essay and other school writing assignments. This unit also focuses on sentence writing in the Grammar lessons, and students will apply what they learn to their informative essay writing.

- Have students turn to Activity Page 2.5 and practice writing their own paragraph.
 - Explain that the paragraph should be a review of what they have read in *Hello, Universe* so far. Urge students to find at least one thing to which they can connect. Remind them *Hello, Universe* is realistic fiction.
 - Ask: Does the story feel realistic to you? Why? How does it compare to your own experience?
 - Remind students that their review does not need to be wholly positive. They can include critical elements as long as they are thoughtful and related to the topic.
- Ask that their paragraphs have at least four sentences, including a topic sentence, two or three sentences supporting that topic, and, in this case, a concluding sentence that states their thoughts or feelings about the topic.

SUPPORT: If students have difficulty understanding how supporting sentences connect to the topic sentence, ask questions such as the following:

- What do you want readers to know about this topic?
- What detail or experience would help readers to understand this topic?

Wrap Up

5 minutes

Turn and Talk As time allows, have partners or small groups share their reviews of *Hello, Universe*, using what they've written as a springboard to discuss life experiences they've had that the novel may have brought to mind. Then have a few groups share what they discussed.

If students are unable to finish their paragraphs in class, allow them to finish for homework and have their discussions at the beginning of the next Writing lesson.

Note to Teacher: Because *Hello, Universe* deals with some potentially sensitive topics such as bullying and disability, be sure to monitor student responses to the material and refer to the Teaching and Discussing Sensitive Topics section in the Introduction to this Teacher Guide as needed. Remind students to stay on topic and to be respectful when discussing one another's paragraphs.

Note to Teacher: As students progress through the writing process, they will continue to plan and draft. Depending on your preference and the resources available to students in your school, you may choose to have students use a paper notebook, use an electronic tablet, or create online journals.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 2.1.
- Assign pages 40–60 in *Hello, Universe* as reading homework (Chapter 7: “A Peculiar Future” and Chapter 8: “Drama in the Freezer Aisle”). Have students use Activity Page 2.2 to take notes on the chapters.

- Ask students to continue filling out Activity Page 1.3 as they read, adding more character traits as they discover them. Tell students that they can use their own paper to continue recording character traits if they run out of room on Activity Page 1.3.

Grammar

- Have students take home Activity Page 2.3 and complete it for homework.

Writing

- If students did not complete Activity Page 2.5 during the lesson, have them complete it for homework.

Lesson 3

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Independent: Chapter 9: "Valencia" and Chapter 10: "The Bullens Boys"	<i>Hello, Universe</i> Character Traits Chart Perspectives Graphic Organizer Activity Page 1.3, 3.1, 3.2, 3.3
DAY 2: Grammar Writing	30 min	Introduce Clauses and Phrases	Independent Clause-Dependent Clause Chart Activity Page 3.5
	15 min	Write an Informative Essay: Plan	Writing Process Diagram Activity Page 3.6
Take-Home Material	*	Reading, Grammar	<i>Hello, Universe</i> , Chapter 11: "Beware the Color Red," Chapter 12: "Valencia," and Chapter 13: "Snakes" Activity Pages 1.3, 3.2, 3.3, 3.4, 3.5

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how an author develops and contrasts points of view and perspectives. (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Brainstorm ideas for an informational essay. (W.7.2, W.7.2.a, W.7.5)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.7.1, L.7.1.a, L.7.1.c)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, Chapter 7: “A Peculiar Future” and Chapter 8: “Drama in the Freezer Aisle.”
- Display the Character Traits Chart from Lesson 1.
- Prepare and display the Perspectives Graphic Organizer found on Activity Page 3.3.
- This chapter contains several ableist and “fat shaming” words and comments. Reading these words and comments may be hurtful to some students. Be prepared to discuss these issues and explain why ableist language must be avoided.
- Write the purpose for reading on the board/chart paper: *Compare and contrast how other characters view Chet in Hello, Universe.*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Writing Process Diagram found on page 198 of the Teacher Guide.
- Prepare and display the Independent Clause-Dependent Clause Chart on page 75 and Type of Phrase Chart on page 76 of the Teacher Guide.

DAY 1

READING

45 minutes

Independent: Chapter 9: “Valencia” and Chapter 10: “The Bullens Boys” [pages 61–78]

Review

5 minutes

- Ask students to recall and share the important events from the chapters they read for homework; students may refer to their notes from Activity Page 2.2:
 - Kaori reads Virgil’s fortune and sees him in a dark place, which scares Virgil because he is afraid of the dark.
 - Virgil also seeks advice from Kaori about his Grand Failure: over the school year, he had wanted to meet Valencia but was too shy to speak to her. Kaori assures Virgil that she can help him and instructs him to bring her five stones and come back again on Saturday.
 - While grocery shopping with Lola, Virgil recalls one of her stories, Malaya of the Crocodiles, about a brave girl who reminds him of Valencia. Suddenly he sees Valencia and her mother in the store. He seems to take this as a sign that they are fated to be friends—which Kaori also believed—but once again is too afraid to say hello to her.

- o Virgil's bully, Chet, is also in the store with his father. Neither Chet nor Valencia notice Virgil, who hides from Chet.
- Review characterization and making inferences with students. Ask what they added from Chapters 7 and 8 to their Character Traits Chart (Activity Page 1.3). Have students share their insights and explain the reasoning behind them.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	"Darkness was a sightless beast, as far as Virgil was concerned." (page 45) "Virgil was suddenly very aware of his presence. He casually stepped behind his grandmother." (page 55)	Indirect – thoughts/feelings Indirect – actions, thoughts/feelings	Afraid of the dark Self-conscious
Valencia	"Malaya wasn't afraid of anything. Neither was Valencia." (page 54)	Direct	Brave

Introduce the Chapters

5 minutes

- Tell students they will read Chapter 9: "Valencia" and Chapter 10: "The Bullens Boys" independently.
- Direct students to the Character Traits Chart and to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters.
- Have students turn to page 61 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *peek*.
- Have students find the word on page 64 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 3.1 while you read each word and its meaning, noting that:

- o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
- o Words are listed in the order in which they appear in the chapters.

1. **peek**, *n.* a quick glance (**64**)
2. **reincarnate**, *adj.* to be born anew in another body after death (**reincarnated**) (**69**)
3. **scrunchy**, *adj.* wrinkled-looking or crumpled (**69**)
4. **juvenile**, *adj.* immature or childish (**69**)
5. **offensive**, *adj.* unpleasant or disgusting (**70**)
6. **suspect**, *v.* to imagine to be the case; to be suspicious (**suspected**) (**72**)
7. **defective**, *adj.* damaged (**74**)
8. **glare**, *v.* to stare in an angry way (**74**)
9. **lumber**, *v.* to move clumsily or slowly (**76**)
10. **conveyor belt**, *n.* a continuously moving band or wide belt that moves objects from one place to another (**76**)
11. **snarling**, *adj.* angry or sharp (**77**)
12. **straighten up**, *v.* to improve in behavior (**77**)
13. **fumbly**, *adj.* in a clumsy way (**77**)

Vocabulary Chart for Chapter 9: “Valencia” and Chapter 10: “The Bullens Boys”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	reincarnated conveyor belt	peek scrunchy juvenile offensive suspect defective lumber snarling straighten up fumbly
Spanish Cognates for Core Vocabulary		juvenile sospechar

Vocabulary Chart for Chapter 9: “Valencia” and Chapter 10: “The Bullens Boys”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Multiple-Meaning Core Vocabulary Words		juvenile offensive suspect lumber straighten up
Sayings and Phrases	blah blah blah act up lotta curse words skin crawl bottom of the food chain going on upstairs oughta error of their ways	

- Also point out that Activity Page 3.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Compare and contrast how other characters view Chet in <i>Hello, Universe</i> .

Read the Chapters

25 minutes

Have students read the chapters independently. After they read, students will complete the Perspectives Graphic Organizer for Chet on Activity Page 3.3. Tell students that they will discuss the graphic organizer as a class after they have finished reading.

Remind students to continue using Activity Page 1.3 as they read. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.

Note to Teacher: During independent reading, you may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. You may also have students complete optional Activity Page 3.2, which is intended as additional scaffolding support prior to completing Activity Page 3.3 after they have read the selection. Have these students read small chunks of text silently before pausing to ask them questions. If students’

answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud.

Note to Teacher: This lesson could run long. You may wish to cover only Chapter 9 in class and assign Chapter 10 and questions for homework.

SUPPORT: Remind students that point of view refers to the position from which a story is narrated and that *Hello, Universe* is written from multiple points of view. If necessary, review with students how to identify first- and third-person points of view:

- In first-person point of view, the narrator is usually a character in the story who speaks about himself or herself using first-person pronouns such as *I*, *me*, and *my*.
- In third-person point of view, the narrator is not a character in the story and uses third-person pronouns such as *he*, *she*, and *they* to refer to all the characters.

Chapter 9: “Valencia”

[page 61]

[Point out the chapter title to students and observe that this chapter opener page depicts a nesting bird.]

Literal What is the title of this chapter? Which other chapter that you have read has the same title?

- The title is “Valencia.” Chapter 2 had the same title.

Literal Who is the narrator of this chapter? How do you know? How is this different from most of the other chapters you have read?

- Valencia is the narrator of this chapter. We know this because of the picture of the nesting bird on the chapter opener page. We know this because of the title of the chapter. The chapters about Valencia all have the same title. The other characters do not have their names in the title of the chapters they narrate.

Literal What does the author do differently in the chapters narrated by Valencia?

- She uses first-person pronouns such as *I* and *me* to describe events; she also uses present-tense verbs. This differs from most other chapters, which were narrated in third person and told using past-tense verbs.

Literal What does Valencia think about her name? What might this reveal about her identity?

- Valencia thinks her name is good and strong. It seems to suggest that she sees herself as strong as well.

[pages 62–63]

Inferential What evidence on page 62 suggests that Valencia feels distant from her mother?

- Valencia says that her name is one of the only things she and her mother agree on. She complains about the kinds of foods her mother is buying and tunes her mother out when her mother begins lecturing her. The one-word sentence “Whatever,” perfectly illustrates Valencia’s feelings toward her mother in this scene.

Inferential Why are the words *blah blah blah* in italics?

- o They indicate that Valencia has stopped paying attention to what her mother is saying and considers her mother's comments to be meaningless blather.

Inferential Is Valencia completely deaf? How do you know?

- o Valencia appears not to be completely deaf. She wears a hearing aid and seems to be able to hear some of what her mother is saying. In a previous chapter, she revealed that she does not know sign language.

Literal Why did Valencia wake up last night with her heart pounding? What does this indicate? Which other character's heart was pounding in an earlier chapter? [If necessary, direct students to the scene in Chapter 6: "The Tiger of Elm Street" when Virgil encountered Chet.]

- o Her heart was pounding because she had a nightmare and was frightened. Virgil's heart pounded in Chapter 6 when he became frightened of Chet.

[If necessary, remind students that hyperbole is a type of figurative language that uses exaggeration.]

Inferential Identify two examples of hyperbole on page 63. What does Valencia's use of hyperbole tell us about her?

- o Valencia says her heart was pounding so hard she thought it would burst out of her chest; she later complains that the produce section her mother is sending her to is "five hundred aisles away." Valencia's use of hyperbole may indicate that she is a bit dramatic.

[Remind students that in Chapter 4: "Bells of the Buddhist Monastery" we learned that Kaori wakes up at dawn whenever possible.]

Inferential How does Valencia's view of waking up at dawn contrast with Kaori's?

- o Kaori likes to wake up at dawn and seems to consider it almost a spiritual practice; Valencia hates waking up at dawn. However, Valencia does seem to appreciate that dawn means the (temporary) end of darkness.

Inferential Find a metaphor on page 63.

- o Valencia compares her nightmare to being stuck in the grocery store with her mother.

[pages 64–65]

Literal What do we learn in this section that explains the use of a nesting bird to illustrate the opening page of each chapter Valencia narrates?

- o A bird's nest is located outside her parents' bedroom window; she enjoys watching the birds.

Inferential What happened to the missing baby bird? Which line suggests that this might be an example of foreshadowing?

- o The missing baby bird most likely died. Valencia observes that "it's hard to protect yourself when you can't fly." This may suggest that she (or another character) will soon need to "learn to fly."

CHALLENGE: Tell students that the phrase *leaving the nest* can mean “moving out of one’s comfort zone” or “learning to be more independent.” The phrase *learning to fly* is sometimes used in a similar way. Ask students to speculate about which characters in the story need to “learn to fly” and why.

[pages 66–69]

Literal What does Valencia see in the grocery store that stops her in her tracks? [Point out the illustration of Kaori’s business card.]

- o She sees Kaori’s business card and is intrigued by it.

Inferential Why does Valencia nibble on her lip and stare at the card for a long time before texting Kaori?

- o Valencia is thinking about whether or not to contact her.

Inferential How are Valencia’s reasons for contacting Kaori different from Virgil’s? Are they similar in any way? How might this help explain the different points of view in the narrative of the story?

- o Possible answer: Compared to Virgil, Valencia seems to have many more misgivings and skepticism about whether or not Kaori can help her. Most importantly, she is worried about what is going on with her in the present moment—not the past or the future. By contrast, Virgil seems to be more upset about things that have occurred in the past and is fearful about his future. This may help explain why Valencia’s chapters are narrated from her point of view and take place in the present, whereas other characters’ chapters are narrated in the third person and use the past tense.

Inferential Why does the author show some of the lines on pages 67–69 in boxes? What is different about Valencia’s use of English here as compared to Kaori’s? What can you infer about the two characters from this?

- o This is meant to indicate that the lines are being texted back and forth between Valencia and Kaori. Valencia uses common texting slang such as *ur* for “your” and *u* for “you.” She also does not follow standard punctuation rules. By contrast, Kaori’s texts follow the rules of standard English. This may suggest that Kaori is more serious (or at least is trying to act more serious) than Valencia.

Inferential How does Kaori answer when Valencia asks if she knows anything about dreams? What does this tell you about her identity?

- o Kaori rather indignantly replies that she knows “everything” about dreams and has studied Freud. She likely thinks this makes her sound intelligent, self-assured, and mature; it actually comes across as rather pretentious. Few twelve-year-olds have extensively studied Freud.

SUPPORT: Sigmund Freud (1856–1939) was a highly influential Austrian neurologist and founder of psychoanalysis who, among other things, studied and wrote about the unconscious meanings of dreams.

Evaluative Do you think dreams have “hidden meanings”? Why or why not? Have you ever had a dream that you think told you something important about yourself or someone else?

- o Students’ experiences will vary.

Literal What does Kaori tell Valencia when Valencia says she doesn't sound like a twelve-year-old. What does Kaori's reply mean? How does Valencia respond to this? [If necessary, have students consult the glossary for the meaning of the word *reincarnated*.]

- o Kaori replies that she is the "reincarnated spirit of a 65-year-old freedom fighter." This means Kaori believes that she has lived a past life. Valencia seems skeptical.

[pages 70–71]

Literal Whom does Valencia see in the grocery store shortly after texting with Kaori?

- o Valencia sees Chet.

Inferential What do we learn about Chet from Valencia's description of him?

- o Chet appears to get into trouble a lot in school because Valencia sees his name regularly on the board when a teacher records the names of students who "act up" (i.e., behave badly). She also describes him as "scrunchy-faced."

SUPPORT: Valencia's use of the word "moron" is often considered offensive by people with disabilities. Emphasize this fact to students. Use this link to download the CKLA Online Resources for this unit, where the specific links to ableism in language can be found: <https://www.coreknowledge.org/language-arts/>.

Evaluative How are the things Valencia says about Chet similar to the things Chet says about Virgil?

- o Valencia calls Chet names. She says he is "scrunchy-faced" and comments disdainfully about his "beady eyes" and "round cheeks." More importantly, she calls him a "moron," which many people consider ableist and very similar to calling someone "retarded," as Chet calls Virgil.

Literal What is Valencia's nickname for Chet? How is this different from Virgil's?

- o Valencia calls Chet "Scrunch," which is much different from Virgil's nickname of "Bull." Valencia's nickname for Chet doesn't make him seem powerful and dangerous like Virgil's nickname for Chet does.

Inferential How do we know that Chet tries to bully Valencia? How does her response compare with Virgil's?

- o Valencia says that Chet begins making faces at her when he sees her in the grocery store and that he does this frequently. Unlike Virgil, Valencia is not afraid of Chet; instead, she either ignores him or calls him names in return.

Literal Why does Chet bully Valencia and Virgil?

- o Chet bullies them both because they have disabilities.

Evaluative Valencia describes Chet's father as a "grown-up Scrunch." What might this imply about the way Chet is treated by his father?

- o If Chet's father is anything like Chet has been characterized, then he is likely a bully, too. The implication is that Chet's father possibly bullies or mistreats his son.

Chapter 10: “The Bullens Boys”

[page 72]

[Point out the chapter title to students, and observe that this chapter opener page depicts a snake.]

Literal What is different about the chapter opener illustration on this page? Who is the focus of this chapter?

- o The illustration is a snake. We have not seen this chapter opener illustration before. Chet is the focus of this chapter.

Turn and Talk: Have students turn to a partner and talk about why they think the author uses a snake to illustrate the chapters told from Chet’s perspective. As time allows, invite a few students to share what they discussed with their partner.

Inferential To whom is Chet referring in the short opening paragraph? How do you know? What does he seem to think about her?

- o Chet is referring to Valencia. We know this because he refers to her as being deaf; in the previous chapter, Valencia noted that Chet made a face at her. Chet says that Valencia has a lot of nerve, perhaps indicating a bit of grudging respect for her.

[pages 73–74]

Literal Why does Chet’s “skin crawl” when he thinks of Valencia reading lips? What do we learn about his identity from this passage?

- o Chet’s skin crawls (he gets nervous) when he imagines that Valencia knows he steals from vending machines and carves curse words into school desks. This tells us that Chet is not just a bully—he is a budding thief and vandal.

Literal What do we learn about Chet’s father in this passage?

- o Chet’s father works in sales and travels a lot for his job, though Chet seems unclear exactly what that job entails. Chet’s father says that a smart man has an answer for every question. Chet’s father also values respect—either through fear or admiration.

Inferential How would you describe Mr. Bullens’s character traits? How do you think Mr. Bullens’s personality impacts his son?

- o Mr. Bullens seems to think he is smarter than most people. He wants people either to fear or admire him. He disdains weakness. He seems to have a very black-and-white view of the world: there are winners and losers. Chet has adopted this attitude, considering himself strong and most people weak.

[pages 74–first paragraph on page 76]

Inferential How does Mr. Bullens answer when Chet asks him what makes people deaf? How does his answer contradict what Chet thinks about his father? What does this tell us about both Chet and Mr. Bullens?

- o When Chet asks what makes people deaf, Mr. Bullens says he doesn't know and calls deaf people "defective." He asks if Chet "sees one" and goes on to make further hateful remarks about people with disabilities. These are cruel and dehumanizing comments. However, Chet says his father always has an answer for everything, and Mr. Bullens thinks this about himself. Chet seems not to notice this contradiction and blindly admires his father; he also seems to share his father's views toward people with disabilities. Mr. Bullens is depicted as a person who thinks he is smarter than he really is. He is also very unkind.

Note to Teacher: Mr. Bullens's use of the word *defective* to describe people with disabilities and his comment that "disabled people don't have it all going on upstairs" are both highly offensive. Emphasize this fact to students.

Inferential How are Chet's thoughts about the Doritos and Cheetos similar to Virgil's thoughts about his mother as he was leaving the house to visit Kaori in Chapter 5?

- o Chet wanted to tell his father that he preferred Cheetos to Doritos but was too afraid to do so. This recalls Virgil's desire to tell his mother he dislikes the nickname Turtle but could not bring himself to do so.

Inferential Why does Chet's face turn red when his father asks him about practicing basketball?

- o Chet is ashamed and embarrassed that he did not make the basketball team last year because he knows his father considers it a sign of weakness in Chet.

Inferential In what way does Mr. Bullens bully his son at the bottom of page 75?

- o Mr. Bullens refers to "the stink of last year's tryouts." This is a remarkably nasty thing to say about Chet's failure to make the basketball team.

[first full paragraph on page 76–page 78]

Inferential Why does Chet shove his hands in his pockets and "lumber" behind his father?

- o To "lumber" means to walk slowly and clumsily. Chet's body language indicates that he likely feels bad about his father's comment about the basketball tryouts.

Inferential What does Chet's father mean when he remarks that the woman in front of them at the grocery store should buy more vegetables?

- o The text describes the woman as "large," and she is buying mostly unhealthy foods. Mr. Bullens is "fat shaming" the woman, implying that she would not be so heavy if she ate more vegetables and fewer snack cakes.

Note to Teacher: Again, emphasize to students that Mr. Bullens is engaging in bullying behavior here, though indirectly. He is modeling bullying behavior for his son Chet.

Inferential Do you think Mr. Bullens values diversity? How do you think Mr. Bullens's views about diversity impact Chet? Explain.

- o Mr. Bullens does not value diversity. He is hateful to everyone who is different from him. Chet is clearly following in his father's footsteps—and has been victimized by his father's bullying as well.

Inferential What can you learn about both Chet and Mr. Bullens from the comment that “sometimes the only way to teach people was to embarrass them, wake them up, make them see the error of their ways”?

- o Again, Chet has internalized Mr. Bullens’s scolding and bullying ways. His father lashes out at people he finds objectionable (including Chet). Chet has learned that this is normal behavior.

Inferential Which items are Chet and his father buying at the grocery store? How does this display yet another example of their hypocrisy and lack of self-awareness? [If necessary, have students reread the items the “large” woman is buying.]

- o They are buying mostly junk food—much like the items the “large” woman is purchasing. There are no vegetables in the Bullens boys’ shopping cart.

Evaluative Do you think Chet is aware that his father belittles and bullies him? Have students provide evidence from the text to support their answers.

- o Students’ responses may vary. For example, Chet thinks that his father knows the answers to any question but does not seem to notice that his father is not able to explain why some people are deaf. On the other hand, when Mr. Bullens asks Chet if he is still practicing at basketball, Chet’s neck turns red, indicating that he is embarrassed by the question and may have a vague sense that his dad is criticizing him.

Inferential How are Chet and his father unkind to the teenage cashier. How is this an example of hyperbole? Do you think Mr. Bullens really is “only joking”? Why or why not?

- o They criticize him for being slow. The comment about how Chet will already have graduated from high school/college before they get out of the store is exaggeration (hyperbole). Given what we have learned about Mr. Bullens, he almost certainly is not joking.

Evaluative How is the perspective in this chapter different from that of the previous chapters? Did you learn anything surprising in this chapter? Explain.

- o Possible answer: This is the first chapter that gives us Chet’s perspective. It gives us insight into why Chet behaves the way he does—he is mistreated by his father.

Discuss the Chapters and Wrap Up the Lesson

10 minutes

Ensure that students have added the character traits discussed in the Independent Reading section to Activity Page 1.3.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Valencia	“My name could lead people into battle. Valencia! Valencia! Valencia! Whether you think it or write it on paper, it’s a good, strong name.” (page 61)	Indirect – speech, thoughts/feelings	Confident, Brave

Kaori	"Yes. I know everything about dreams. I've studied Freud." (page 67)	Indirect – speech	Self-assured, Confident
Chet	"Anyway, this boy's name is always on the board." (page 69) "He sticks his fingers in both of his ears, crosses his eyes, and juts his tongue out of the side of his mouth." (page 70) Chet shoves his hands in his pockets and "lumpers" behind his father. (page 76)	Indirect – actions, others' opinions Indirect – actions Indirect – actions, thoughts/feelings	Mischievous, Poorly behaved Bully, Juvenile Insecure

Remind students of the purpose for reading:

Compare and contrast how other characters view Chet in *Hello, Universe*.

To wrap up, ask the following question: *How do different characters view Chet in Hello, Universe?*

- Display the blank Perspectives Graphic Organizer you prepared, and direct students to Activity Page 3.3 to help them answer the question as a class.
- Divide the class into small groups, each working to answer the question for one of the characters: Virgil, Valencia, or Chet. Give students five minutes, and then bring the class back together to share their answers. Sample answers are shown below.
 - o Virgil: Virgil thinks Chet is a bully, and he is afraid of him. He thinks, "Chet's last name was Bullens. The kid really was like a bull. Always ready to charge." (page 36)
 - o Valencia: Valencia thinks Chet is mean. She thinks, "Meanness always shows on people's faces." (page 70)
 - o Chet: Chet thinks he's better than other people and feels insecure about his own failures. He feels ashamed about not making the basketball team and admires that his dad says, "That's how you get respect—you know more than anyone else, and you teach people who aren't as smart as you." (page 72)
- As time allows, students can discuss their own views of Chet in class or complete the last section of Activity Page 3.3 for homework.

DAY 2

GRAMMAR

15 minutes

Clauses and Phrases

Introduce Clauses and Phrases

15 minutes

- Review the following information, learned in earlier grades: Clauses and phrases are groups of words that function as parts of speech. They can act as adjectives, adverbs, or nouns.
 - o A clause is a group of words that has a subject–verb unit.

- An independent clause is a complete sentence. By itself, it is a simple sentence.
- A dependent clause can be part of a sentence, but it is not a complete sentence. It can be joined to an independent clause to make a complete sentence. An independent clause and a dependent clause joined together form a complex sentence.
 - An adjective dependent clause functions as an adjective to modify a noun or pronoun.
 - An adverb dependent clause functions as an adverb to modify a verb, an adjective, or another adverb.
 - A noun dependent clause functions as a noun; it can be a subject, an object, or an appositive.
- Direct students attention to the Independent Clause–Dependent Clause Chart. Tell them that dependent clauses can be added to independent clauses to do the work of an adjective, an adverb, or a noun.

Independent Clauses	Bar rides the horse. I dislike snow.
Dependent Clauses	
Adjective Clauses	Bar, who is my sister , rides the horse that she got for her birthday .
Adverb Clauses	When the sun rises , Bar rides as fast as she can .
Noun Clauses	Why my sister likes horseback riding is a mystery to me. (subject) I dislike that it is snowing . (direct object)

- Then discuss the following information in the Type of Phrase Chart with students: Phrases are groups of words that do not have a subject–verb unit but that, like dependent clauses, can function as adjectives, adverbs, and nouns.
 - o Verbal phrases are made from verb forms.
 - Participial phrases are made from present participles (running, standing) or past participles (run, stood, talked).
 - Infinitive phrases are made from infinitives (to err, to forgive).
 - Gerund phrases are made from gerunds (running, swimming).
 - o Prepositional phrases are made with prepositions (in the house, toward the street).
 - o Appositive phrases rename a noun or pronoun using a different noun to provide more information.

Type of Phrase	Used as Adjective	Used as Adverb
Participial	Ticking loudly , the clock struck one. Lost in the wilderness , the boy felt sad.	The dog came running down the stairs . I don't want to be left stranded on an island .
Prepositional	It's a bird in the bush .	He climbs out a window .
Infinitive	We have no time to lose on our journey .	I lie down to sleep in my bed .
	Used as Noun	
Gerund	I enjoy running in the woods . Hiking the Appalachian trail is fun.	
Appositive	George, my first co-pilot , was a daredevil.	
Infinitive	To know what we're looking for is the first step. I want to go swimming .	

Have students turn to Activity Page 3.5. Briefly review the directions, and build the first new sentence together. Tell students to complete the remainder of the Activity Page for homework.

WRITING

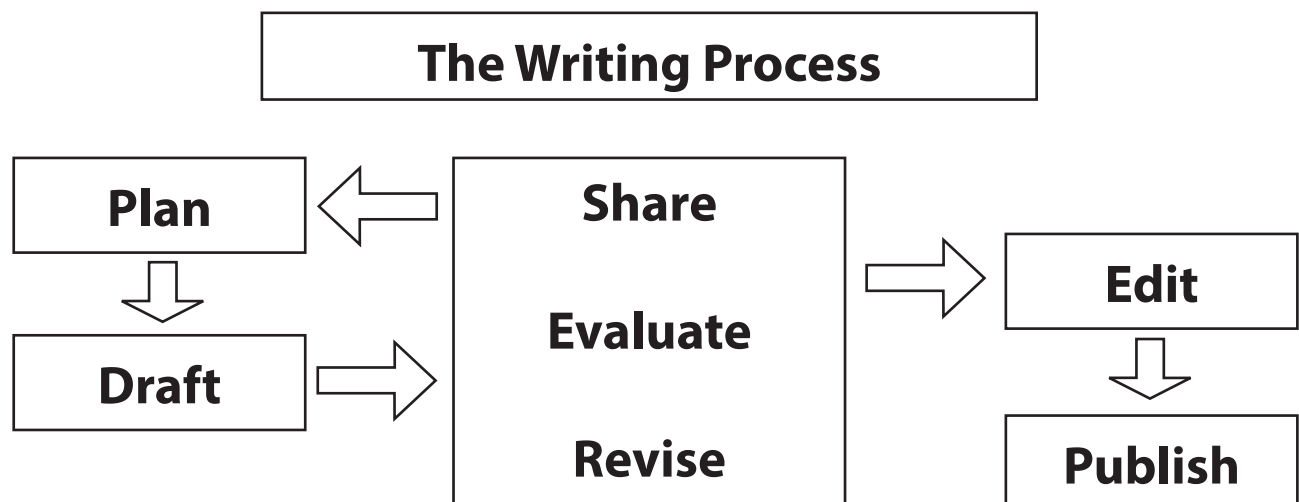
30 minutes

Informative Essay: Plan

Introduce the Writing Process

5 minutes

- Display the Writing Process Diagram, and walk through the steps with students. Point out that this diagram is also included in the Student Resources on Activity Page SR.3. Explain that students will follow these steps each time they work on a unit writing assignment. Today they will begin the planning step.



Note to Teacher: You may wish to keep the Writing Process Diagram displayed in the classroom for students to refer to throughout the year.

Introduce the Topic Menu

5 minutes

- Remind students that they will be writing an informative essay that connects a theme or idea from *Hello, Universe* to their own experience.
- Introduce the Topic Menu on Activity Page 3.6, and read through the choices.
- Ask students to consider the following questions:
 - Which topics interest me the most?
 - Which topics do I know about or have personal experience with?
 - Is there a topic not listed here that I would like to add?
- Call on volunteers to suggest additional topics. Ask volunteers to explain why they think their suggestion is good. Emphasize that a topic should be more than something students like; it should be related to both the book and their own experience.

Note to Teacher: *Hello, Universe* deals with some potentially sensitive topics such as bullying, disability, and feelings of aloneness. Tell students that they should choose a topic they will be comfortable writing about. Refer to the Teaching and Discussing Sensitive Topics section in the Introduction to this Teacher Guide as needed.

Choose a Topic

10 minutes

- Have students respond to the prompts and rank the topics on the Topic Menu in order of preference.
- Once students have ranked their topics, have them use the bottom of the Activity Page to list connections between their own life and each of their top three choices.
 - Explain that this is a brainstorming exercise that will help students to identify the best topic about which to write.
 - A good choice will be one that is both interesting to students and has enough connections between the text and students' lives for a five-paragraph essay.
- Suggest that while a good match between theme and personal experience will make the writing easier, if students choose a theme that challenges them, the writing process may actually be more interesting and fun.

SUPPORT: Circulate among students as they complete Activity Page 3.6, addressing any questions they may have.

- Give extra support to students struggling with matching a topic with their experience.
- Help these students gravitate toward a topic they are engaged by but are also comfortable with.
- If students can't find an existing topic, suggest they search their memories for an experience that seems similar to an event in *Hello, Universe* and create a topic that works with it.

Call on volunteers to share their ranking and discuss the reasons for their choices. Urge any students who came up with themes of their own to talk about why they chose to do so.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 3.1.
- If students did not have time to read Chapter 10 in class, assign it for homework.
- If students did not complete Activity Pages 3.2 or 3.3 during the Reading lesson, have them complete for homework.
- Assign pages 79–98 in *Hello, Universe* as reading homework (Chapter 11: “Beware the Color Red,” Chapter 12: “Valencia,” and Chapter 13: “Snakes”). Have students use Activity Page 3.4 to take notes on the chapters.
- Remind students to continue adding character traits to Activity Page 1.3 as they read.

Grammar

- Have students take home Grammar Activity Page 3.5 and complete it for homework.

Lesson 4

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Small Group: Chapter 14: “The Universe Knows” and Chapter 15: “Valencia”	<i>Hello, Universe</i> Character Traits Chart Activity Pages 1.3, 4.1, 4.2
DAY 2: Morphology Writing	15 min	Introduce Greek and Latin Roots <i>circum, cum, extra, trans</i>	Roots Anchor Chart Activity Page 4.4
	30 min	Write an Informative Essay: Plan	Activity Page 4.5
Take-Home Material	*	Reading, Morphology	<i>Hello, Universe</i> , Chapter 16: “Down, Down, Down” Activity Pages 1.3, 4.2, 4.3, 4.4

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence to describe the relationships between characters. (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.7.4)

Develop and strengthen writing as needed by planning, drafting, revising, and editing. (W.7.5)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Follow standard English rules for writing and speaking. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.7.4, L.7.4.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use accurately grade-appropriate general academic and domain-specific words. (L.7.6)

ADVANCE PREPARATION

Reading

It will be extremely important for you to review all students' responses to the independent reading task from Lesson 3 prior to today's lesson to ascertain whether all students are able to maintain comprehension when they read and engage with the text independently.

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 11: “Beware the Color Red,” Chapter 12: “Valencia,” and Chapter 13: “Snakes.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Describe conflicts or problems that characters face in their relationships with one another in Hello, Universe.*

Writing, Grammar, Morphology, Spelling

- Display a blank Roots Anchor Chart on page 91 of the Teacher Guide.

DAY 1

READING

45 minutes

Small Group: Chapter 14: “The Universe Knows” and Chapter 15: “Valencia”
[pages 99–110]

Review

5 minutes

- If you assigned Chapter 10 for reading homework, briefly review the events from the chapter.
- Ask students to recall and share the important events from the chapters they read for homework; students may refer to their notes from Activity Page 3.4:
 - Virgil wakes early on Saturday morning for his appointment with Kaori. He plans to go to the woods to find the stones she'd asked him to bring. Over breakfast, Lola tells Virgil another story, this time about a boy named Amado, who was eaten by a red tree after being told to avoid it. Lola tells Virgil to beware the color red.
 - The same morning, Valencia is awakened by a man and girl at her front door passing out religious material. To Valencia's dismay, they leave quickly when they realize Valencia is deaf; she would have enjoyed discussing religion with them. She also

reveals that she has an appointment with Kaori, who lives near the woods by her house. She has not given Kaori her real name, however.

- o Chet also awakens on Saturday morning, planning to capture a live snake in the nearby woods. We learn that Chet once handled a boa constrictor on a field trip and mocked other students for being afraid of it. Valencia asked the teacher if snakes could hear, which angered Chet.
- Review points of view, perspectives, and characterization with students, and ask what they added from Chapters 11–13 to their Character Traits Chart (Activity Page 1.3). Have students share their insights and explain their reasoning behind them.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	"He walked on the balls of his feet down the hall, careful not to make any noise so he wouldn't wake anyone up." (page 81)	Indirect – actions	Loner
	"He wouldn't tell her about Valencia. He wasn't ready." (page 83)	Indirect – actions, thoughts/feelings	Private
Valencia	"I think about sticking my tongue out at her, but I don't." (page 88)	Indirect – actions	Restrained, Disciplined
	"I would have listened, though." (page 89)	Indirect – thoughts/feelings	Lonely, Curious
	"It's also great luck because I know the woods like the back of my hand." (page 92)	Indirect – actions	Adventurous, Nature-loving
Chet	"He wouldn't just find snakeskin. He'd capture an actual snake." (page 94)	Indirect – actions, thoughts/feelings	Competitive, Brave
	"Chet puffed out his chest and continued, 'Besides, it won't hurt me. He knows who's boss.'" (page 96)	Indirect – speech	Overly confident
	"A kid the size of a first grader who sucked on an inhaler all the time sure had a lotta nerve shushing people, Chet thought." (page 97)	Indirect – thoughts/feelings	Bully, Mean, Disrespectful

Introduce the Chapters

5 minutes

- Tell students they will read Chapter 14: "The Universe Knows" and Chapter 15: "Valencia" in small groups.
- Direct students' attention to the Character Traits Chart and to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.
- Have students turn to page 99 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
 - Begin by telling students that the first vocabulary word they will encounter in the selection is *petty*.
 - Have students find the word on page 99 of the book.
 - Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 4.1 while you read each word and its meaning, noting that:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapters.
1. **petty, *adj.*** of little importance (99)
 2. **sparse, *adj.*** scarce; scanty (99)
 3. **banish, *v.*** to get rid of (99)
 4. **star chart, *n.*** a chart or map showing the positions of the stars (99)
 5. **nudge, *v.*** to push against lightly; to push into action gently (**nudging**) (99)
 6. **destiny, *n.*** fate; events that will happen to a person in the future (100)
 7. **delicate, *adj.*** difficult to handle (100)
 8. **manipulate, *v.*** to handle or control something (100)
 9. **constellation, *n.*** a group of stars that form a perceived pattern or outline (100)
 10. **coincidence, *n.*** something that happens and is not planned but may seem as if it were (101)
 11. **abracadabra, *excl.*** a word said by magicians when performing a magic trick (101)
 12. **scorpion, *n.*** an arachnid with pinchers and a poisonous stinger (104)
 13. **focus, *n.*** the center of interest or activity (105)
 14. **sacred, *adj.*** holy or connected to God (105)
 15. **guarantee, *v.*** to promise or assure (105)
 16. **mangy, *adj.*** dirty, crusty; affected with mange (106)

17. **document**, *v.* to record in detail (**107**)
18. **snatch**, *v.* to grab quickly (**109**)
19. **picky**, *adj.* fussy or extremely particular (**109**)
20. **consider**, *v.* to look at attentively; to think about carefully (**considers**) (**110**)
21. **footnote**, *n.* something that is additional or less important (**110**)

Vocabulary Chart for Chapter 14: “The Universe Knows” and Chapter 15: “Valencia”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	star chart destiny constellation abracadabra scorpion sacred footnote	petty sparse banish nudge delicate coincidence manipulate focus guarantee mangy document snatch picky consider
Spanish Cognates for Core Vocabulary	destino constelación sagrado	delicado manipular foco garantía considerar
Multiple-Meaning Core Vocabulary Words	footnote	nudge delicate focus guarantee document consider footnote

Vocabulary Chart for Chapter 14: “The Universe Knows” and Chapter 15: “Valencia”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Sayings and Phrases	shoulders squared at odds with themselves closed captioning freak out catch her	

- Also point out that Activity Page 4.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Describe conflicts or problems that characters face in their relationships with one another in *Hello, Universe*.

Establish Small Groups

Before reading the chapters, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 4.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 4.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 4.2 correctly. You may choose to do one of the following to address this:
 - o Collect the pages, and correct them individually.
 - o Provide an answer key for students to check their own or a partner’s work after they have completed the activity page.
 - o Confer with students individually or as a group at a later time.

Read the Chapters

30 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read

verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand. Remind students to keep adding characteristics to Activity Page 1.3 as they read and answer questions.

Note to Teacher: In the interest of time, you may have students read portions of the chapters silently and then discuss the questions.

Chapter 14: “The Universe Knows”

[pages 99–101]

Literal What is the setting of this scene? [Point out vocabulary words like *petty*, *sparse*, and *banish*.] Briefly describe it. What are the characters doing? [Guide students through the dialogue and events on pages 99–100 as they write the answers on Activity Page 4.2. If necessary, remind students that the “spirit chamber” is Kaori’s room.]

- o The chapter begins at 8:00 a.m. on Saturday morning in Kaori’s “spirit chamber” (her room). The room does not have much furniture—only a bed. Kaori is studying a star chart; her younger sister Gen is with her. Kaori is preparing for her appointments with Virgil and Valencia.

Inferential To whom is Kaori referring when she asks herself, “How does one unite a Pisces and Scorpio”? How do you know? [Guide students through the dialogue and events at the top of page 100 as they write the answers on Activity Page 4.2.]

- o Kaori is referring to Virgil (the Pisces) and Valencia (the Scorpio). We learned Valencia’s astrological sign in Chapter 7.

Inferential How would you describe Kaori’s attitude toward herself in this chapter? What is Kaori’s attitude toward Gen? What is Gen’s attitude toward her older sister? Explain. [Guide students through the dialogue and events on pages 100–101 as they write the answers on Activity Page 4.2.]

- o Kaori is very self-assured. She takes herself and her astrological beliefs very seriously. She has deliberately cleared her room of most furniture to turn it into a “spirit chamber.” She pores over her star chart and seems to think she has the power not only to tell the future but to manipulate it. She never doubts her supernatural powers. Kaori is exasperated with Gen, sighing deeply when Gen asks questions about the star chart and asking the spirits to “forgive” Gen for her lack of understanding. By contrast, Gen refers to the star chart as “a bunch of dots and lines,” refers to the upcoming ceremony with Virgil as “abracadabra stuff,” and sees no distinction between “stones” and “rocks” for the ceremony, indicating that she does not take it—or Kaori—as seriously as Kaori would like.

Inferential What does Kaori mean when she says, “There are no coincidences”? Where have we seen this line before? How might this relate to the blurb on the cover of the book? [Guide students through the dialogue and events on pages 99–101 as they write the answers on Activity Page 4.2. If necessary, ask students to reread the short blurb on the book cover and to consult their glossaries for the meaning of *coincidence*.]

- o Kaori means that everything happens for a reason. She spoke this same line to Virgil in Chapter 7, and Virgil repeated it to himself in Chapter 8 when he saw Valencia in the grocery store. The blurb on the book says, “Some friendships are meant to be.” Perhaps Kaori’s statement foreshadows a friendship that two characters will form.

Evaluative Ask students if they think this is an example of foreshadowing. If so, ask who students think will become friends by the end of the story. Have students explain their answers.

- o Students’ answers may vary. Many will suggest that, if there are no coincidences, then the fact that these characters are being drawn together (“put them in the same place at the same time”) foreshadows their eventual friendship. Students may also cite Kaori’s comment that Virgil and Valencia were “meant to be friends” (though she doesn’t yet know Virgil was speaking of Valencia).

[page 102]

Inferential What evidence can you find on this page that reinforces the differences between Gen and Kaori? [Guide students through the dialogue and events on page 102 as they write the answers on Activity Page 4.2.]

- o Kaori is convinced that Virgil and Valencia are fated to be together. Gen points out that the signs Kaori is seeing (such as Virgil and Valencia having the same initials) does not mean they are fated to be friends, and she tells a story about disliking a girl at school with the same initials. She also replies to Kaori’s comment about putting Virgil and Valencia in the same place at the same time by pointing out that they were already in the same place at the same time at school and did not become friends.

Inferential Identify an example of possible foreshadowing on page 102.

- o Kaori says Virgil and Valencia might become friends if they are put together in the same place at the same time. This may foreshadow a future event in the story.

[pages 103–104]

Inferential How does Kaori describe the personalities of Virgil and Valencia? Why does she describe them like this? Based on what you have learned about the characters, do you think she is correct? Explain. [Guide students through the dialogue and events on pages 103–104 as they write the answers on Activity Page 4.2. If necessary, use the Character Traits Chart or students’ copies of Activity Page 1.3 to help them think about Virgil and Valencia’s identities.]

- o Kaori describes their personalities based on their astrological signs. Because Virgil is a Pisces, Kaori identifies him as unhappy and unsure of himself; she says he lacks self-confidence and is overly sensitive. Because Valencia is a Scorpio, Kaori believes she is sharp, independent, assertive, and full of confidence and has lots of friends. She says they have nothing in common. Students’ answers regarding the accuracy of Kaori’s characterizations may vary, but all students should point out that she is wrong about Valencia being popular. In fact, she is just as lonely as Virgil—she just tries not to show it.

Chapter 15: “Valencia”

[page 105]

Literal How have the setting and point of view changed on this page? [Guide students through the dialogue and events on page 105 as they write the answers on Activity Page 4.2.]

- o This page/chapter is from Valencia’s point of view. The setting is no longer Kaori’s room; it is Valencia’s home as she prepares to explore the woods to study the squirrels.

Inferential Why might Kaori be surprised by the first sentence on page 105? [Guide students through the dialogue and events on page 105 as they write the answers on Activity Page 4.2. If necessary, direct students’ attention to Kaori’s comments about rodents on pages 103 and 104.] Support your answer.

- o Valencia says squirrels are one of her favorite animals. In the previous chapter, Kaori disparages Virgil’s pet guinea pig, calling it a rodent “just like rats or squirrels or mice.” She later says that, because Valencia is a Scorpio, she has “a ton of friends” while “poor Virgil talks to a rodent.” Kaori might be surprised to learn that Valencia likes rodents too.

Inferential What is the name of the dog Valencia feeds in the woods? How does this name reinforce some things we have already learned about Valencia’s identity? [Guide students through the dialogue and events on page 105 as they write the answers on Activity Page 4.2.]

- o She has named the dog “Sacred.” The word *sacred* means holy or connected to God. This name reinforces the fact that Valencia has an interest in religion and spirituality.

Evaluative What do you think Kaori would think about the name Valencia has given her dog? Explain.

- o Answers may vary, but because Kaori is a spiritual person herself, it seems probable that she would like and approve of the name.

[pages 106–107]

Inferential Why don’t Valencia’s parents let her have a dog in the house? What can you learn about Valencia from this passage?

- o Valencia’s parents believe she is not responsible enough to take care of a dog herself. Valencia disagrees. This is more evidence of distance between Valencia and her parents. It may be more evidence of overprotection on her parents’ part. However, it may also suggest that Valencia is, in fact, not quite as responsible as she thinks she is.

Inferential How do Valencia’s feelings for Sacred suggest that appearances can be deceiving? How might this apply to the characters in *Hello, Universe*? [Guide students through the dialogue and events on the bottom of page 106 through the middle of page 107 as they write the answers on Activity Page 4.2.]

- o Valencia characterizes Sacred as “sweet,” even though he is big, mangy, and mean-looking. He does not *look* like a friendly dog, but Valencia says that he is. In the same way, characters in the book may not really be how they appear. For example, Valencia is actually much lonelier than she appears to be.

Inferential Why might Valencia especially identify with Sacred? Explain. How might her relationship with Sacred be similar to Virgil’s relationship with Gulliver?

- o Possible answer: Like Valencia, Sacred is by himself most of the time. When people see Sacred, they are immediately afraid of him because of his appearance; people often seem to shrink back from Valencia because she is deaf. Valencia may think Sacred is a “kindred spirit,” which is how Virgil described Gulliver in Chapter 5 (page 32).

Inferential How might Valencia’s observation about dogs and cats on page 107 be interpreted as a plea for diversity and inclusion?

- o Valencia observes that people are often afraid of dogs and cats based on their color—especially if they are black—even though animals cannot control the color of their fur. She says it shouldn’t make any difference what color an animal’s fur is. In the same way, individual differences among people shouldn’t matter either. Everyone should be valued.

[pages 108–110]

Inferential How does the scene between Valencia and her mother echo an earlier scene between Virgil and his mother? [Guide students through the dialogue and events on pages 108–110 as they write the answers on Activity Page 4.2. If necessary, remind students of the scene between Virgil and his mother at the end of Chapter 5.]

- o Valencia is trying to sneak out of the house without being bothered by her mother, just as Virgil tried to leave his home for an appointment with Kaori without being noticed by his mother. In both cases, they are stopped before they can leave the house. Both mothers tell their children not to wander too far from home, and both tell their children they love them.

Literal What does Valencia tell her mother the bowl of food is for? What does she tell her mother she intends to do with her day? [Guide students through the dialogue and events on pages 109–110 as they write the answers on Activity Page 4.2.]

- o Valencia says the bowl of food is for her breakfast and that she plans to go exploring and sketching in the woods.

Inferential What does Valencia mean when she says, “She [her mom] considers this, and I consider her”? [Guide students through the dialogue and events on page 110 as they write the answers on Activity Page 4.2.]

- o Valencia has told her mother that the food she’s collected for Sacred is really her breakfast; she’s also said that she’s going exploring in the woods. Her mother seems a bit skeptical and is evaluating the situation; Valencia is evaluating her mother’s reaction to see if she is going to accept her explanation or challenge her (“be a big pain”).

Inferential What does Valencia mean when she says there is always a footnote to her mother’s *I love you*s? How does this reinforce some things we have already learned about Valencia’s mother? [Guide students through the dialogue and events at the bottom of page 110 as they write the answers on Activity Page 4.2. If necessary, direct students’ attention to Valencia’s comments about her mother on page 14 in Chapter 2.]

- o Valencia means that it is never enough for her mother to say “I love you.” She always seems to tack on an additional, overprotective comment (in this case, “keep your phone on”). This reinforces earlier indications that Valencia’s mother is a bit overprotective.

Evaluative After reading these chapters, do you think Virgil and Valencia are more alike or less alike than you did before reading the chapters? Explain.

- o Students’ answers may vary but should be supported by examples from the text.

Think-Pair-Share: Have students think about the conflicts or problems the characters have faced. Tell students to brainstorm how these conflicts or problems are shaping that character’s identity: actions, thoughts, beliefs, speech, culture, abilities, motivations, and so forth.

Discuss the Chapters and Wrap Up the Lesson

5 minutes

Ensure that students have added the character traits discussed in the small group reading section to Activity Page 1.3.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Kaori	She has deliberately cleared her room of most furniture to turn it into a “spirit chamber.” (page 99)	Indirect – actions	Spiritual, Self-assured
Valencia	“I’m going to study the squirrels and feed Sacred, my pet dog.” (page 105)	Indirect – actions	Spiritual
	“He’s the sweetest dog. You wouldn’t know it to look at him—not at first.” (page 106)	Indirect – actions, thoughts/feelings	Nonjudgmental, Optimistic
	“Dogs and cats can’t exactly control the color of their fur, so why does it make a difference if they’re born with black fur or brown fur?” (page 107)	Indirect – actions, thoughts/feelings	Inclusive

Remind students of the purpose for reading:

Describe conflicts or problems that characters face in their relationships with one another in *Hello, Universe*.

Use the following questions to have students discuss the relationships between various characters in *Hello, Universe*. Guide students to use the completed Activity Page 4.2 to help them think about character relationships and conflicts.

Literal At this point in the story, which characters have met? How do they know each other? Do any characters have yet to meet?

- o Chet, Valencia, and Virgil attend the same school. Virgil and Kaori know each other; Virgil seeks advice from her. Valencia and Kaori texted each other, but Valencia has not given Kaori her real name. At this point, Chet and Kaori do not seem to know each other. Virgil knows who Valencia is but has never spoken to her; it is unclear if Valencia is acquainted with Virgil.

Inferential Which of the four main characters seem to know each other the best? Explain.

- o Virgil and Kaori seem to know each other the best; Virgil has apparently been seeking advice from Kaori for some time. Kaori’s observations about Virgil (he is shy, lacks self-confidence) seem fairly accurate. Valencia and Kaori have only communicated over text but never in person. The only relationship Chet has with Virgil and Valencia is that of bully; unlike Virgil, Valencia does not seem overly intimidated by him.

Literal How does Kaori characterize Virgil and Valencia? Are her characterizations accurate? Why or why not?

- o Based on their astrological signs, Kaori characterizes Virgil as unhappy, unsure of himself, and overly sensitive and Valencia as sharp, independent, and popular. Her take on Virgil seems fairly accurate; she is certainly wrong about Valencia being popular, though she does seem intelligent and assertive.

Literal What problems or conflicts do the characters face? How are their problems similar or different?

- o In their own ways, Virgil, Valencia, and Chet are all lonely. Virgil copes with his loneliness by being shy and timid; Valencia tries to shrug off her loneliness; Chet deals with his feelings by acting out. In a sense, Kaori might be lonely too, in that her sister Gen does not share her passion for astrology and the spirit world. Students may make other observations.

DAY 2

MORPHOLOGY

15 minutes

Greek and Latin Roots *circum, cum, extra, trans*

Introduce Latin Roots *circum, cum, extra, trans*

15 minutes

Note to Teacher: Greek and Latin roots are introduced in every unit in CKLA. Create and display a classroom Roots Anchor Chart as described below, and keep it posted throughout the year. Add additional roots to the chart as they are introduced in each unit. Encourage students to refer to the chart as needed throughout the lessons.

- Display the Roots Anchor Chart.
- Tell students this week they will study the Latin roots *circum, cum, extra, and trans*. Explain that *circum* means “around” or “about,” *cum* means “together with” or “plus,” *extra* means “outside” or “beyond,” and *trans* means “across,” “beyond,” or “through.”
- Write the root *circum* on the chart, and point out that it is pronounced /serkum/. Write the meaning of the root on the chart.
- Write the root *cum* on the chart, and point out that it is pronounced /kum/. Write the meaning of the root on the chart.
- Write the root *extra* on the chart, and point out that it is pronounced /extra/. Write the meaning of the root on the chart.

- Write the root *trans* on the chart, and point out that it is pronounced /trans/. Write the meaning of the root on the chart.
- Explain that each of these roots acts like a preposition with another part of the word in which they appear. For example, the word *extracurricular* means “outside the curriculum.”

SUPPORT: Some students may benefit from a review of prepositions as a part of speech. Explain that prepositions are words that show how something is positioned with regard to something else. Give examples such as, “The leaf fell **from the tree**” and “The bird flew **through the hoop**.” Explain that “circumsolar orbit” means the same thing as “orbit around the sun.”

Root	Meaning	Example
circum	around or about	I would like to circum navigate the globe.
cum	together with, plus	I would accum ulate experiences of many different cultures
extra	beyond	I would experience extra ordinary people, food, music, and architecture.
trans	across	I could start with a trans atlantic flight and finish with a trans pacific sea voyage.

CHALLENGE: As time allows, challenge students to think of additional words with the roots *circum*, *cum*, *extra*, and *trans* and use them in a context sentence. Ask students to work in pairs to search through their reading for words with other prefixes. Have students identify the prefix and use context to determine its meaning. Have pairs share their findings with the class.

- Have students turn to Activity Page 4.4. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Informative Essay: Plan

Review

5 minutes

- Remind students that in the last lesson they identified the topic they want to write about in their informative essay.
- Ask students to have the Topic Menu they completed on Activity Page 3.6 on hand to complete today’s activity.

- Ask students to turn to Activity Page 4.5. Explain that students will use the Venn diagram to connect events in the text to their own experience.
- If necessary, review with students how to complete a Venn diagram.
 - On the top line, students should fill in the theme they have chosen to write about.
 - In the left circle, students will list their own experiences that relate to the theme.
 - In the right circle, students should list at least three specific examples from the book that relate to that theme. Students should include page numbers of the example so that they can refer back to the text once they begin drafting their essays.
 - In the center, students should write how their own experience and the events from the book are connected.

Note to Teacher: If students cannot find three examples from the book, tell them that as they continue to read *Hello, Universe*, they can add additional examples of the theme from the book to their Venn diagrams and to their writing.

- When students have filled in the diagram, ask them to consider the main point they want the reader to take away: how a theme in the book relates to an experience of their own.
 - Explain that the reader of the essay needs to know what the student's personal experience is and how it connects to *Hello, Universe*.
 - Ask students to think carefully as they put their reason for writing into a sentence on the Activity Page. Encourage students to revise it if necessary.

SUPPORT: If students have trouble connecting the events in the book to their own experience, provide them with sentence frames such as the following to prompt their thinking: *[Character] is a lot like me because _____. When [character] does/thinks _____, it reminds me of my own experience because _____.*

Wrap Up

5 minutes

Have volunteers share their sentences and speak about what they discovered by filling out the diagram.

- Did filling in the diagram help them clarify the main point of their essay? How was it helpful or challenging?
- Explain that in the next lesson, students can use the sentences they wrote to begin drafting their essay.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 4.1.
- If students did not complete Activity Page 4.2 during the Reading lesson, have them complete it for homework.
- Assign pages 111–118 in *Hello, Universe* as reading homework (Chapter 16: “Down, Down, Down”). Have students use Activity Page 4.3 to take notes on the chapter.
- Remind students to continue adding character traits to Activity Page 1.3 as they read.

Morphology

- Have students take home Morphology Activity Page 4.4 and complete it for homework.

Lesson 5

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Close Reading: Chapter 17: "Going Underground"	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 5.1
DAY 2: Morphology Writing	15 min	Introduce Prefixes <i>ab-</i> , <i>ad-</i> , <i>ex-</i>	Prefixes Anchor Chart Activity Pages 5.3
	30 min	Write an Informative Essay: Draft	Activity Pages 2.4, 3.6, 4.5, 5.4
Take-Home Material	*	Reading, Writing, Morphology	<i>Hello, Universe</i> , Chapter 18: "Animal," Chapter 19: "Valencia," and Chapter 20: "The Question of Yelling" Activity Page 1.3, 5.2, 5.3, 5.4
Optional	*	Mid-Unit Comprehension Check	Activity Page PP.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how elements of a story interact. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Draft an informational essay. (W.7.2, W.7.2.a, W.7.2.b, W.7.2.c, W.7.2.f)

Provide a concluding statement or section that supports the information presented. (W.7.2.f)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Follow standard English rules for writing and speaking. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.7.4, L.7.4.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use accurately grade-appropriate general academic and domain-specific words. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 16: “Down, Down, Down.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Describe the events, elements of setting, and characters’ actions that contribute to Virgil’s problem in Chapter 17 in Hello, Universe.*

Writing, Grammar, Morphology, Spelling

- Display a blank Prefixes Anchor Chart found on page 105 of the Teacher Guide.

DAY 1

READING

45 minutes

Close Reading: “Going Underground” [pages 119–128]

Review

5 minutes

- Ask students to recall and share the important events from the chapter they read for homework; students may refer to their notes from Activity Page 4.3:
 - Virgil searches through the woods for the stones Kaori had asked him to bring to his appointment. Gulliver is in his backpack.
 - Virgil encounters Chet, who is carrying a red shirt and a pillowcase. The much-smaller Virgil is so frightened he cannot speak. After calling Virgil several cruel names, Chet grabs Virgil’s backpack and runs off with it before dropping it—and Gulliver—into an old well. Chet walks off laughing, leaving Virgil alone.
- Review setting, plot development, and characterization with students.

Note to Teacher: If necessary, remind students that *setting* refers to the time and place in which a story occurs and *plot* refers to the series of events and actions that relate to a story’s conflict. *Conflict* is a struggle between characters or a problem characters are trying to overcome.

- Ask students what they added from Chapter 16 to their Character Traits Chart (Activity Page 1.3). These traits should be added to the classroom chart as well.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	"He wasn't allowed to explore the woods alone." (page 112) "But when he heard the shuffle of feet, he jerked around—heart pounding—and stood very, very still." (page 113) "He suddenly got the idea that there was a rhinoceros on the other side of the trees, pawing its front hoof in the dirt, bowing its head, steadying its horn, ready to charge." (page 113)	Indirect – actions, others' opinions Indirect – actions, thoughts/feelings Indirect – thoughts/feelings	Restricted Afraid Imaginative
Chet	"Chet Bullens's meaty face was a light shade of red, like it was ready to burst." (page 114) "The Bull let go, and the bag fell into the dark, gaping well, so far down that Virgil didn't even hear it land." (page 118)	Indirect – actions, speech Indirect – actions, speech	Mean, Intimidating Cruel

Introduce the Chapter

5 minutes

- Tell students they will read Chapter 17: "Going Underground."
- Explain to students that a symbol is an object that stands for an idea. For example, the Statue of Liberty is a real object in New York Harbor, but it is also a symbol of freedom. Symbols are a kind of figurative language, much like similes and metaphors. In literature, an author may use symbolism to communicate a point rather than state it directly. Symbols are almost always implied, so readers must look for them carefully.
- Explain that personification is another kind of figurative language. It applies human attributes to something that isn't alive or human. The sentence "The sky was full of dancing stars" is an example of personification. The stars are not alive and are not dancing. But the image of dancing stars can impact how the audience imagines the scene.
- Direct students to the Character Traits Chart and to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.
- Have students turn to page 119 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *thriving*.

- Have students find the word on page 119 of the book.
 - Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 5.1 while you read each word and its meaning, noting that:
 - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapter.
1. **thrive, v.** to do well, to flourish (**thriving, thrived**) (119)
 2. **talon, n.** a large, hooked claw (120)
 3. **blot out, v.** to cover or hide (**blotted out**) (120)
 4. **sever, v.** to cut off, or slice forcibly (120)
 5. **gape, v.** to stare in amazement or wonder (**gaped**) (121)
 6. **descent, n.** the action of moving downward (121)
 7. **hesitate, v.** to pause before doing something, often out of concern or worry (**hesitated**) (121)
 8. **rung, n.** a step of a ladder (122)
 9. **quiver, v.** to tremble or shake, often with emotion (**quivering**) (122)
 10. **slouch, v.** to spread out or lean, droop (**slouched**) (122)
 11. **clutch, v.** to hold onto tightly (**clutched**) (123)
 12. **abandon, v.** to give up on completely (**abandoning**) (123)
 13. **follicle, n.** a small sac in the skin containing the root of a hair (124)
 14. **dangle, v.** to hang or swing loosely (**dangled**) (125)
 15. **wail, v.** to give a loud cry of pain, grief, or anger (**wailing**) (125)
 16. **gash, n.** a deep, long cut or wound (125)
 17. **scenario, n.** a potential sequence of events (125)
 18. **quell, v.** to soothe or calm; to put an end to (**quelled**) (127)

Vocabulary Chart for Chapter 17: "Going Underground"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	talon gape descent follicle scenario quell	thrive blot out sever hesitate rung quiver slouch clutch abandon dangle wail gash
Spanish Cognates for Core Vocabulary	descender escenario	abandonar
Multiple-Meaning Core Vocabulary Words		rung quiver clutch slouch
Sayings and Phrases	fair distance monkey bars none the wiser	

- Also point out that Activity Page 5.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Describe the events, elements of setting, and characters' actions that contribute to Virgil's problem in Chapter 17 in *Hello, Universe*.

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of Chapter 17: "Going Underground" are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' comprehension of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 5, refer them to Activity Page 5.1 or the glossary on Activity Page SR.1.

Have students read aloud or silently. Pause at each point indicated to explain or clarify the text.

Chapter 17: "Going Underground"

[pages 119–120]

COMP/Literal Who was Pah? Why did Pah become angry?

- o Pah was a giant bird that lived on the Philippine island of Balatama. He became angry because the people who lived on the island cut down some trees that belonged to him.

VOC/Literal What caused the sun to be “blotted out”? How did this affect the people?

- o When Pah became angry, he spread his wings so wide they covered the sun. This brought darkness over the village, making it easy for Pah to capture and eat the villagers.

VOC/Literal What clues in the text show that Pah’s talons were very sharp?

- o The text says that Pah used his talons to *sever* (cut or slice) the villagers in half.

LIT/Inferential In Lola’s story, what does darkness symbolize? How is it an example of personification? Explain.

- o Darkness symbolizes fear and lack of knowledge. The villagers were afraid and confused when Pah made it dark. The text says that the darkness “created easy victims” and refers to darkness as an “enemy,” as if it were a living thing. The darkness made the villagers weak.

[Encourage students to notice other examples of figurative language and symbolism as they read the chapter.]

COMP/Evaluative Do you think Valencia would agree with the symbolic meaning of darkness in Lola’s story? Explain.

- o Possible answers: Valencia would likely agree. In Chapter 2, she said that nighttime is her least-favorite time of day, particularly because she has a recurring bad dream at night.

[Have students read from the bottom of page 120 to the middle of page 122.]

COMP/Literal Describe the setting of this part of the chapter. What is Virgil doing, and why?

- o This part of the chapter takes place in the woods. Virgil is looking into an old well, where Chet has thrown his backpack (with Gulliver inside).

SYN/Inferential Which techniques does the author use in the first paragraph on page 121 to emphasize the darkness of the well?

- o The well is described as a “dark, dark place.” The repetition of the word *dark* emphasizes the well’s blackness. In addition, the word *darkness* is italicized in the paragraph’s last sentence, further emphasizing the point.

COMP/Inferential What did we learn about Virgil earlier in the story that might explain why he is especially concerned about how dark it is inside the well?

- o In Virgil’s meeting with Kaori, we learned that he is very afraid of the dark.

LIT/Inferential Find an example of personification in the paragraph on page 121 that begins with the words “The inky blackness.” Find a simile in the paragraph. How does the figurative language in this paragraph impact your understanding of Virgil’s feelings?

- o The paragraph says, “The inky blackness gaped [stared] up at him [Virgil].” Blackness is not alive; it cannot stare. Virgil also compares the blackness to “the throat of a hungry beast”; this is a simile. The language emphasizes Virgil’s fear.

SYN/Inferential What effect is achieved by the author’s use of the word “But” and the em dash in the lines “But Gulliver was down there. He couldn’t leave Gulliver—not for a second.”

- o The word “But” suggests that, even though Virgil is very afraid, something—in this case, his concern for Gulliver—might be stronger than his fear. The em dash emphasizes Virgil’s thought that he cannot leave Gulliver alone in the well.

SYN/Inferential What effect is achieved by the author’s use of the three short sentences near the bottom of page 121?

- o Possible answer: They create a sense of tension, haste, and urgency. Virgil must quickly decide what to do. The short sentences emphasize that he has little time to waste.

COMP/VOC/Inferential How does the description of Virgil’s descent into the well show that he is frightened? Use at least one vocabulary word from the chapter in your answer.

- o Virgil *hesitates* (pauses) before every step he takes on the ladder rung, and his foot is *quivering* (shaking). He holds onto the ladder so tightly his knuckles begin to hurt.

COMP/ Inferential Is the well full of water? How do you know?

- o The well is not full of water. Virgil sees his backpack slouched on its side at the bottom of the well, not floating in water.

SYN/Inferential How does the italicized word *anything* at the bottom of page 122 communicate Virgil’s feelings here?

- o It suggests Virgil is desperate to hear any sound indicating that Gulliver is still alive.

[pages 123–124]

COMP/Literal What problem does Virgil encounter when he discovers he has reached the bottom rung of the ladder?

- o Virgil is still a “fair distance” from the bottom of the well when he reaches the bottom rung, and his legs are not long enough for him to reach the ground from there. He would have to jump from the bottom rung to get to the floor of the well.

COMP/Inferential Why does Virgil pull himself closer to the ladder?

- o Virgil is afraid. He knows he has to jump to get to the bottom of the well, and the thought frightens him.

LIT/Evaluative What image does the author use in the last paragraph on page 124 to symbolize Virgil’s conflicted feelings? Do you think this is effective?

- o The author says Virgil looks like “two halves of one boy.” One half is the frightened Virgil who is afraid of getting hurt; the other half is the brave Virgil descending into a dark well to rescue his beloved pet. Accept reasonable answers.

Note to Teacher: Ask students if they have ever felt like two halves of one person. Have students who answer affirmatively explain the circumstances, and then ask how their experience helps them understand what Virgil is feeling at this point.

COMP/Inferential At the bottom of page 124, how does the author remind readers that Virgil is not a good athlete?

- o The text says that Virgil has never been able to cross the monkey bars, suggesting that he is too weak to do so.

Turn and Talk: Ask students if they think all the events in this chapter are real or imaginary. Are parts of the chapter actually happening and other parts one of Lola’s stories? How do they know? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

[page 125 to the break on page 126]

COMP/Inferential What are some scenarios Virgil imagines happening if he lets go of the ladder? What does this tell you about his identity?

- o Virgil imagines himself getting badly hurt if he lets go of the ladder: he thinks he might break his arm, twist his ankle, or gash his head. These potential scenarios suggest that Virgil has a hard time imagining anything good happening in his life—or that he lives in fear.

LIT/Inferential What does the mouth of the well symbolize? Why is this an example of personification? How does the author use similes to contrast the darkness of the well with the daylight?

- o The mouth of the well symbolizes freedom and safety. Virgil can see daylight above him. He would be safe and out of the well if he were at the mouth of the well rather than near the bottom. This is an example of personification because a well is an inanimate object and does not actually have a “mouth.” The author says the dark well smells like an old sock, whereas the bright woods smell like trees and grass. The darkness is death; the daylight is life.

SYN/Inferential What effect is achieved by the blank space at the top of page 126?

- o It suggests that time has passed between sections. Just before the break, Virgil let go of the ladder; after the break, he is at the bottom of the well.

[after the break on page 126 to page 127]

COMP/Literal Which scenarios Virgil imagined on page 125 are repeated after the break on page 126? Which scenario actually happened?

- o The text states that Virgil might have broken his arm, twisted his ankle, or gashed his head when he let go of the ladder—all of which he imagined happening. What actually happened is that his cell phone broke.

VOC/COMP/Inferential How does the author show that Virgil feels relieved after finding Gulliver alive? Use at least one vocabulary word from the chapter in your answer.

- o Virgil murmurs, “You’re okay,” to Gulliver, and his rapid heartbeat *quelled* (slowed down), further indicating that Virgil’s panic is subsiding.

SYN/Inferential Which nursery rhyme is Virgil quoting here? What effect is achieved by the author having Virgil quote these lines?

- o Virgil is referencing the nursery rhyme “Humpty Dumpty,” in which Humpty fell, broke, and could not be repaired—much like Virgil’s phone.

[Ask students to find a sentence in this passage containing a simile related to Virgil’s broken phone. (*There was a crack in the corner that branched out like a spiderweb.*)]

SYN/Inferential What effect is achieved by the one-word sentence “Nothing” at the bottom of page 127?

- o The sentence emphasizes that Virgil’s phone is truly and completely broken. It simply will not turn on.

[page 128]

SYN/Inferential Why does the author repeat the word “up” at the top of page 128?

- o The repetition emphasizes just how far away the sky is and how deep the well is.

LIT/Inferential What do the light and the cloud symbolize?

- o They symbolize freedom.

SYN/Inferential Why is the paragraph in the middle of page 128 mostly in italics?

- o The italics indicate that Virgil is thinking these words, not speaking them aloud.

COMP/Literal Who are Joselito and Julius?

- o They are Virgil’s brothers.

COMP/Inferential Why does Virgil think he would not be in the well if he were Joselito or Julius? What does this suggest about the way he views himself?

- o Virgil implies that (1) unlike himself, his brothers would be strong enough to climb out of the well and (2) unlike himself, his brothers would not have allowed Chet to bully them, which is how Virgil got into the well in the first place.

COMP/Literal What is the setting at the end of the chapter? How does the setting make Virgil’s problem even more difficult?

- o At the end of the chapter, Virgil is at the bottom of a dark well in the isolated woods. The setting makes Virgil’s problem even more difficult because no one is out in the woods to rescue him and the well is so deep that no one would likely hear his calls for help anyway.

Discuss the Chapters and Wrap Up the Lesson

10 minutes

Bring students back together, and review what students added while they discussed the close reading section to Activity Page 1.3. These details should also be added to the classroom chart.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	"Virgil's heart thundered in his ears. A tight knot collected in his chest and rose, rose, rose until it pushed its way to his eyes, which pooled with tears." (page 121)	Indirect – actions, thoughts/feelings	Terrified
	"He couldn't leave Gulliver—not for a second." (page 121)	Indirect – actions	Loyal
	"There was hope, though. A ladder." (page 121)	Indirect – actions, thoughts/feelings	Hopeful, Resourceful
	"He pulled himself closer to the ladder—hugging it almost, chest to iron, as if the mere thought of jumping would send him falling to his death." (page 123)	Indirect – actions, thoughts/feelings	Scared, Conflicted

Remind students of the purpose for reading:

Describe the events, elements of setting, and characters' actions that contribute to Virgil's problem in Chapter 17 in *Hello, Universe*.

Use the following questions to discuss and wrap up the lesson.

Literal/Inferential Where do the events of this chapter take place? How does the setting of this chapter contribute to the situation Virgil is in?

- o Possible answer: The events take place in an abandoned well in the woods near Virgil's house. It would not be immediately apparent to anyone exploring the woods that Virgil was in the well. In addition, the woods are isolated, and no one else is around to hear his cries for help. In fact, no one was there to stop Chet from bullying Virgil in the first place.

Literal How were the events in this chapter foreshadowed by Kaori's fortune-telling session with Virgil the previous day?

- o In Chapter 7, Kaori told Virgil she envisioned him in a dark place. This upset Virgil because his second-most confidential piece of information is that he is afraid of the dark.

Inferential How do Virgil's physical characteristics contribute to the situation he is in? What about other aspects of his identity?

- o Virgil is small and physically weak; if he were bigger or stronger, he might have been able to reach the bottom rung of the ladder and climb out from the well. In addition, if Virgil did not have a learning disability, he might not have become a target for Chet's bullying. He also might not have been in the resource class with Valencia—his "Grand Failure" is a major reason why he was in the woods at all that morning.

Evaluative Each of the other main characters has contributed in some way to the conflict Virgil now faces. (Remember, as Kaori says, "Nothing is a coincidence.") Name one way each

character has had a hand in putting Virgil at the bottom of the well—either through direct actions or through their identity. Who is the most responsible character? Why do you think so?

- o Possible answers: (a) Chet—bullies Virgil; threw the backpack with Gulliver into the well; was in the woods hunting snakes the same time as Virgil. (b) Kaori—told Virgil she could help him solve his “Grand Failure”; asked him to find five stones and bring them to her on Saturday morning, which is why he was in the woods the same time as Chet. (c) Valencia—Virgil’s crush on Valencia contributed to his “Grand Failure”; this led Virgil to seek Kaori’s help, which resulted in him looking for stones in the woods the same time Chet was looking for snakes. Students will likely identify Chet as the most responsible for Virgil’s conflict, as his confrontation with Virgil in the woods landed Virgil in the well.

DAY 2

MORPHOLOGY

15 minutes

Prefixes *ab-*, *ad-*, *ex-*

Introduce Prefixes *ab-*, *ad-*, *ex-*

15 minutes

Note to Teacher: New prefixes or suffixes are introduced in every unit in CKLA. Create and display a classroom Prefixes Anchor Chart as described below, and keep it posted throughout the year. Add additional prefixes to the chart as they are introduced in each unit. Encourage students to refer to the chart as needed throughout the lessons.

- Direct students to the blank Prefixes Anchor Chart.
- Explain that affixes are word parts that are added to a root word to change its meaning. Prefixes are added to the beginning of a root word. Suffixes are added to the end of a root word.
- Tell students this week they will study the prefixes *ab-*, *ad-*, and *ex-*.
- Explain that *ab-* means “away from.” Write the prefix *ab-* on the chart, and point out that it is pronounced /ab/. Write the meaning of the suffix on the chart.
- Explain that *ad-* means “before” or “near.” Write the prefix *ad-* on the chart, and point out that it is pronounced /ad/. Write the meaning of the suffix on the chart.
- Explain that *ex-* means “out,” “outside of,” “away from,” “not,” “without,” or “former.” Write the prefix *ex-* on the chart, and point out that it is pronounced /ex/. Write the meaning of the suffix on the chart.

Prefix	Meaning	Affixed Word	Meaning
ab-	away from	abnormal (adj.)	not normal
ad-	near	adjoin (v.)	to be next to
ex-	outside of	exterior (adj.)	located on the outside

- Have students turn to Activity Page 5.3. Briefly review the directions, and do the first match together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Informative Essay: Draft

Review

5 minutes

- Ask students to have their completed Activity Pages 3.6 and 4.5 on hand to help them begin the drafting process in this lesson.
- Review paragraph structure.
 - o Remind students that a good paragraph has a topic sentence and two or more supporting sentences. It may also end with a concluding sentence or a sentence that helps transition to the next paragraph.
 - o Remind students that transition words help the reader follow the narrative, both within a paragraph and between multiple paragraphs.

Introduce Concluding Paragraph Construction

5 minutes

- Tell students that sometimes thinking about the conclusion to their essay can help them to decide what information needs to be included in the body of their essay. This is because the conclusion usually restates the most important ideas from the essay. When students can identify their most important ideas, they know what supporting information will need to be included in the essay.
- Direct students to the Informative Essay Writing Model from Lesson 2 and found on Activity Page 2.4.
 - o Read aloud the first sentence of the introduction and the first sentence of the concluding paragraph. Ask students what similarities they notice.
 - Both address the theme: the value of pets.
 - o Explain that a conclusion usually sums up or restates the most important ideas of the essay. The writer often ends with the most important ideas they want the reader to remember.
 - o Point out that the conclusion in the model restates three things: the theme, how it connects to the writer's own experience, and why the writer feels it is important.

Draft a Concluding Paragraph

10 minutes

- Have students turn to the Concluding Paragraph Constructor on Activity Page 5.4. Go over the instructions with students.
- Explain that the concluding paragraph should do three main things:

- o Restate the theme.
- o State briefly how the book and your experience connect to the theme.
- o State the most important point you want readers to remember.
- Remind students that they can use their previously completed Activity Pages to complete their concluding paragraph.
- Ask students to consider what they have learned about their reason for writing. Tell students their work so far will help them to write their concluding paragraph.
- Stress that this will *not* need to be the actual concluding paragraph but is rather a way to help students think about how to structure the essay. Students' actual conclusions may change as they draft their essays.

SUPPORT: For students having trouble constructing a concluding paragraph, make three boxes, stacked on top of each other.

- Point out that the first box introduces the conclusion.
- The second box presents support for the conclusion and will consist of more than one sentence.
- The third box states the conclusion in one clear sentence.
- Use a volunteer's conclusion to show how it fits into this pattern.

Wrap Up

10 minutes

- Have several students who finished their concluding paragraphs share them with the class. Discuss what works well in the paragraph, as well as any areas that may need clarification.
- Using a student example, identify and underline the most important points in the conclusion. Have students do the same in their own conclusions. Explain that these points are what students will develop for their essay by writing paragraphs that include details from the book and their own experience.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 5.1.
- Assign pages 129–150 in *Hello, Universe* as reading homework (Chapter 18: “Animal,” Chapter 19: “Valencia,” and Chapter 20: “The Question of Yelling”). Have students use Activity Page 5.2 to take notes on the chapters. Remind students to continue adding character traits to Activity Page 1.3 as they read.

Morphology

- Have students take home Morphology Activity Page 5.3 and complete it for homework.

Writing

- If students did not complete Activity Page 5.4 during the lesson, have them complete it for homework.

Mid-Unit Comprehension Check

You may wish to pause one day before proceeding to Lesson 6 so you can assess students' reading comprehension thus far. During your next ELA period, administer the Mid-Unit Comprehension Check (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete. You may choose to collect the assessments so a grade can be assigned, and/or you may review the answers with students after they complete the assessment. You may use the remainder of the period for remediation and/or enrichment, including having students reread chapters.

Lesson 6

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: Chapter 21: “Valencia” and Chapter 22: “Imagine You Are Somewhere Else”	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 6.1
DAY 2: Spelling Writing	15 min	Introduce Spelling Words	Spelling Word Chart Activity Page 6.3
	30 min	Write an Informative Essay: Draft	Outline Model Activity Pages 3.6, 4.5, 5.4, 6.4
Take-Home Material	*	Reading, Writing, Spelling	<i>Hello, Universe</i> , Chapter 23: “The Issue of Time,” Chapter 24: “Valencia,” and Chapter 25: “The Girl Who Didn’t Know Her Destiny” Activity Pages 1.3, 6.2, 6.3, 6.4

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how authors use figurative language. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10, L.7.5.a)

Writing

Plan writing for an informational essay. (W.7.2, W.7.2.a, W.7.2.b, W.7.4, W.7.5)

Introduce a topic clearly. (W.7.2, W.7.2.a)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Follow standard English rules for writing and speaking. (L.7.1)

Use phonics and syllabication to spell words correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.7.4, L.7.4.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 18: “Animal,” Chapter 19: “Valencia,” and Chapter 20: “The Question of Yelling.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Find specific examples of figurative language in Chapters 21 and 22, and explain what they describe.*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Spelling Word Chart on pages 118–120 of the Teacher Guide.
- Prepare and display the Outline Model found on Activity Page 6.4.

DAY 1

READING

45 minutes

Whole Group: Chapter 21: “Valencia” and Chapter 22: “Imagine You Are Someplace Else”
[pages 151–163]

Review

10 minutes

- Ask students to recall and share the important events from the chapters they read for homework; students may refer to their notes from Activity Page 5.2:
 - While unsuccessfully hunting snakes in the woods, Chet hears a noise. He is frightened at first—though he pretends not to be—until he suspects the noise is Virgil trying to sneak past him. Chet’s self-confidence returns until he notices it is Valencia searching for Sacred, the dog. Chet watches her uneasily.
 - Valencia looks through the woods for Sacred; when she finds him, they spend some time together, and she tells him what is going on in her life. She also recalls her former friendship with Roberta and how it ended.
 - Virgil is still in the well. He doesn’t think he has ever yelled before and thinks about his mother teasing him for being quiet and shy. Finally, he begins to call for help and wonders what his parents would think if they could hear him yelling.

- Ask what students added from Chapters 18–20 to their Character Traits Chart (Activity Page 1.3). Add these details to the classroom chart as well.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Chet	“Who’s there?” he said, but his voice was so quiet and whispery that he wasn’t sure anyone would’ve heard it.” (page 131)	Indirect – speech, actions	Scared
	“The thought of someone being so afraid that he had to sneak by made Chet feel like a warlord or warrior.” (page 132)	Indirect – thoughts/feelings	Bully
Valencia	“I’ve been trying to learn sign language, because I read that there are deaf people who know two languages—spoken English and American Sign Language—and I want to learn both.” (page 137)	Indirect – actions, thoughts/feelings	Motivated
	“I’m the only one who doesn’t forget, because I’m the only one solving the puzzle.” (page 138)	Indirect – actions, thoughts/feelings	Frustrated
	“I’m not saying I like school—I mean, it’s okay—but at least it’s something to do. The good news is, I’ll be able to come out here and check on you more often. I wish you could come home with me.” “Bad friends were better than no friends.” (page 139)	Indirect – speech, thoughts/feelings	Lonely
	“I’ll have to research that later.” (page 140)	Indirect – speech, actions	Curious
Virgil	“Best to wait awhile, Virgil thought, until the Bull had most likely gone home.” (page 149)	Indirect – actions, thoughts/feelings	Scared

- Take a few moments to ask students to predict what will happen in the chapters they are about to read. Have students write down their predictions. Revisit students’ predictions at the end of class to see who was correct.

Introduce the Chapters

5 minutes

- Tell students they will read chapters Chapter 21: “Valencia” and Chapter 22: “Imagine You Are Someplace Else.”
- Direct students to the Character Traits Chart and to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.
- Briefly review the types of figurative language introduced in previous lessons: similes, metaphors, hyperbole, symbols, and personification. Make sure students understand how to identify these kinds of literary devices.
- Have students turn to page 151 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *civilization*.
- Have students find the word on page 152 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun—*n.*; verb—*v.*; adjective—*adj.*; adverb—*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 6.1 while you read each word and its meaning, noting that:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapters.

Note to Teacher: Students using CKLA in other grade levels have already encountered the word *civilization* in other units when they were studying places such as Mesopotamia, Egypt, ancient Greece, Rome, and so on. Ask students if they remember the definition of *civilization* that they learned when studying these places: the fundamental features of civilizations included the advent of farming, establishment of cities and government, and creation of other practices, such as writing and religion.

1. **civilization, *n.*** the comforts and conveniences of modern life **(152)**
2. **clever, *adj.*** intelligent; resourceful **(152)**
3. **observations, *n.*** facts learned by studying something **(152)**
4. **dart, *v.*** to move quickly (**darted**) **(153)**
5. **goof off, *v.*** to waste time; to avoid work (**goofing off**) **(154)**
6. **shudder, *v.*** to tremble from fear or excitement **(155)**
7. **snap, *v.*** to bite suddenly (**snapped**) **(157)**
8. **clench, *v.*** to close or squeeze together tightly (**clenched**) **(157)**
9. **pinprick, *n.*** a tiny hole or puncture (as if made by a pin) **(157)**
10. **taunt, *v.*** to harass, insult; to tease in a mean way **(158)**
11. **logical, *adj.*** reasonable, sensible **(158)**

12. **sputter**, *v.* to speak with a fast popping sound, often due to strong emotion (**sputtered**) (158)
13. **frantically**, *adv.* in an uncontrolled way (158)
14. **distant**, *adj.* far away (159)
15. **perch**, *v.* to sit, as if on a tree branch (**perched**) (159)
16. **generation**, *n.* a group of family members living in the same time period (159)
17. **hyperventilate**, *v.* to breathe hard and fast, often due to strong emotion (**hyperventilating**) (162)

Vocabulary Chart for Chapter 21: “Valencia” and Chapter 22: “Imagine You Are Someplace Else”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	civilization observations dart clench pinprick hyperventilate	clever scurry goof off shudder snap taunt logical sputter frantically distant perch generation
Spanish Cognates for Core Vocabulary	civilización observacións	lógico distante generación
Multiple-Meaning Core Vocabulary Words	civilization dart	snap sputter generation
Sayings and Phrases	stumble on	

- Also point out that Activity Page 6.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Find specific examples of figurative language in Chapters 21 and 22, and explain what they describe.

Have individual students take turns reading the chapters aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Note to Teacher: In the interest of time, you may have students read portions of the text silently and then discuss the questions.

Chapter 21: "Valencia"

[pages 151–152]

Literal How is Valencia's recurring nightmare related to her daydream about the squirrels and acorns? [If necessary, direct students to Chapter 2, pages 11–12.]

- o In both cases, she imagines herself being alone for a very long time.

Inferential What does Valencia reveal about herself on these pages? Explain.

- o Valencia continues to imagine herself as lonely; she seems to feel alienated from other people and identifies mostly with the animals in the woods. She also thinks of herself as clever—in her daydream, she imagines people admiring her resourcefulness. She is also analytical and inquisitive, asking questions and making notes about what she observes in the woods.

[page 153]

Literal Find two vocabulary words at the top of page 153 that are synonyms, i.e., that have a similar meaning. [If necessary, remind students that *scurry* was a vocabulary word in Chapter 1.]

- o *Scurry* and *dart* both mean to move quickly.

Inferential Why is the text at the bottom of page 153 shown in a different way than most of the rest of the text in the book? Who drew the picture and wrote these words?

- o Valencia drew the picture and recorded the observation about rats in her diary. The short line just above the sketch and handwritten words is a clue.

Inferential What does the drawing on this page tell you about Valencia? Explain.

- o Possible answer: She is artistic and imaginative (she has sketched a fanciful drawing of a squirrel holding an acorn), and she is curious (she asks why she never sees rats in the woods).

Evaluative Do you keep a diary like Valencia does? Why or why not? If so, do you record observations and ask questions like Valencia? How do you think keeping a diary helps Valencia?

- o Students' answers will vary.

[pages 154–155]

Literal [Direct students' attention to the top of page 154.] What is Valencia doing in this scene? Who is Saint Rene? [If necessary, direct students to Chapter 2, pages 8–9.]

- o Valencia is praying. Saint Rene was a deaf missionary from France who was killed by Native Americans in Canada in the 1600s. Valencia has mentioned him frequently throughout the story.

Literal What does Valencia say about the well? What does she notice that surprises her?

- o Valencia says the well is one of her favorite things in the woods. She thinks it is from colonial times. She notices that the board usually covering the mouth of the well has been moved.

Literal Why has the board covering the well been moved? Why is there a small pile of rocks placed at the top of the well? [If necessary, remind students about the scene involving Chet and Virgil at the well.]

- o Chet moved the board out of the way so he could throw Virgil's backpack into the well. Virgil placed the rocks at the top of the well before he began climbing down into it.

Inferential Ask students to find an example of personification at the bottom of page 154.

- o Valencia observes that the mouth of the well is wide open. Wells are inanimate objects whose mouths do not move. This is an example of personification.

CHALLENGE: Ask students to predict what will happen when Valencia drops the rocks into the well.

- o Possible answer: The rocks will drop onto Virgil at the bottom of the well, and he will cry out for help.

Inferential Why does Valencia shudder after she drops the rocks into the well? How does Valencia's deafness impact the events in this scene?

- o Valencia shudders because she is suddenly frightened; this is also why she snatches her hands away from the top of the well. She senses something is wrong and thinks she hears something. Most likely, she is dimly hearing Virgil cry for help. She says that she sometimes *feels* things when she can't *hear* them.

Inferential What does the blackness of the well symbolize in this scene?

- o It could symbolize Valencia's uncertainty and/or the danger Virgil is in. She senses that something is wrong but cannot quite understand what it is.

[page 156]

Literal What does Valencia do with the well cover? Why does she do this?

- o She puts the cover back over the well to protect the animals who might otherwise fall into the well.

Think-Pair-Share: Have students stop and think about what will happen after Valencia puts the cover back onto the well. How do students predict this will impact the story? After taking some time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

Chapter 22: “Imagine You Are Someplace Else”

[pages 157–159]

Inferential Why does Virgil think it has suddenly become dark in the well? Why has it actually become dark? To which of Lola’s stories does this scene allude? [If necessary, direct students to the story about Pah in Chapter 17.]

- o Virgil thinks Chet has returned and replaced the well cover in order to kill him. In reality, Valencia has replaced the well cover. The scene is reminiscent of Lola’s story about Pah, who blotted out the light in the Filipino village by spreading his wings.

Inferential Identify the figurative language in the first paragraph of this chapter. How does this language affect your understanding of Virgil’s situation?

- o The author uses personification here, describing darkness as a wild animal with teeth that snap at Virgil to devour him. This emphasizes Virgil’s extreme fright as well as the very real danger he is in.

[Encourage students to find other examples of figurative language on these two pages. For example, Virgil thinks that the darkness has stolen his lungs (personification), and he clutches his backpack like a life raft (simile).]

Inferential What does darkness symbolize on these pages? What does light symbolize?

- o The darkness symbolizes Virgil’s fear, hopelessness, and possible death. Light symbolizes hope and life.

Literal What do the words *sputter* and *frantically* mean? [If necessary, point out these words on page 158 to students.] How does the author show Virgil is sputtering and acting frantically? Be specific.

- o *Sputter* means to speak with a fast popping sound, often due to strong emotion; *frantically* means in an uncontrollable way. The way Virgil says the words “calm down” to himself (“Ca-AH-Im-AH-AH-D-D-AH-OWN”) suggest sputtering, frantic speech.

CHALLENGE: Ask students to find references to death on these pages.

- o Possible answer: Virgil says he thinks Chet is trying to kill him. He thinks Gulliver is chirping a final “good-bye” to him. He fears he is going to die of a heart attack or a breathing attack. He mutters to himself, “This is the end,” and imagines dying in the well with nobody knowing what has become of him.

Inferential How is being in the well giving Virgil an insight into Valencia’s world?

- o Virgil thinks about how very quiet the bottom of the well is. He had never before noticed the common sounds of everyday life. Now, he cannot hear anything—much like Valencia.

[page 160]

Inferential How might the well symbolize a grave? Support your answer with examples from the text. How does the author use figurative language to reinforce this idea?

- o Virgil is underground; bodies buried in graves are underground. It is dark and silent at the bottom of the well, just like in a grave. Virgil imagines dying and his bones remaining in the well—another similarity to a grave. Even the smell of the well suggests death and decay.

Literal Identify a gesture on this page that symbolizes the Christian religion. What other character uses this gesture? [If necessary, direct students to Chapter 2, page 9.]

- o The sign of the cross is a gesture that symbolizes Christianity. It is typically made before and after a prayer. Valencia uses this gesture.

[pages 161–163]

Inferential How does Virgil think of himself compared to his brothers?

- o Virgil sees them as perfect, whereas he is not.

Literal Why did Virgil’s mother used to tell him, “Imagine you are someplace else”? Where does he imagine being?

- o Virgil’s mother used to tell him to imagine being someplace else to help him get over bad dreams. He imagines himself being at home with Gulliver in his room, at Kaori’s house, and with Lola at the table.

Evaluative What do the places Virgil imagines being symbolize for him? Would this help you if you were in Virgil’s place? What else could you do to help?

- o Possible answer: They symbolize places where he feels safe and secure. Students will have different answers about what they would do if they were in Virgil’s place and what would help them.

Inferential Identify the figurative language at the bottom of page 162. What kind of figurative language is this? What do they mean?

- o Virgil’s “feet were blocks of cement,” and “his legs were rubber bands.” These are metaphors. They mean Virgil has become motionless, unable to move.

Literal How does the author show that Virgil is hyperventilating?

- o The text mentions Virgil taking loud, quick breaths—a good description of someone hyperventilating.

Inferential Who does Virgil imagine hearing at the end of the chapter? Why do you think he imagines this? What do you predict will happen next?

- o Virgil thinks he hears Pah, the enormous bird from Lola’s story that blotted out the sunlight in the Filipino village and then ate the villagers. Virgil likely believes he is going to die. Students’ predictions will vary.

Discuss the Chapters and Wrap Up the Lesson

5 minutes

Ensure that students have added the character traits discussed in the whole group reading introductory section to Activity Page 1.3. Add these details to the classroom chart as well.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Valencia	"If I ever wind up as the only person on the face of the earth like in my nightmare and I don't have electricity or fresh vegetables, I'll dig into the ground and find all the forgotten acorns." (page 151)	Indirect – thoughts/feelings	Imaginative, Resourceful
	"I wonder why? I write in my diary." (page 153)	Indirect – actions, thoughts/feelings	Curious
	"I'd be lying if I said I wasn't nervous." (page 154)	Direct	Nervous
	"But even when the well is safely covered, I have a weird feeling." (page 156)	Indirect – thoughts/feelings	Intuitive, Concerned
Virgil	"Now his heart beat quickly. Too quickly." (page 158)	Indirect – actions, thoughts/feelings	Terrified
	"He couldn't breathe, either." (page 158)		
	"He sputtered and clutched his backpack close to him, both arms wrapped around it like a life raft." (page 158)		

Remind students of the purpose for reading:

Find specific examples of figurative language in Chapters 21 and 22, and explain what they describe.

Use the following questions to wrap up the chapters.

Literal Why do authors use figurative language in fiction?

- o Possible answer: The use of figurative language allows authors to express ideas that are not easy to understand. Figurative language prompts emotion from the audience, helping them form mental pictures and drawing them into the story.

Evaluative How does the figurative language in Chapters 21 and 22 enhance your understanding of Virgil and his conflict?

- o Students' answers may vary, but they should understand that the dark underground setting of the well, combined with Virgil's fears of dying, emphasize not only the danger he is in but his own feelings of loneliness and worthlessness. At the end, he thinks of Pah, who symbolizes darkness and death.

Inferential What is an especially memorable example of figurative language you have read in *Hello, Universe*? Describe it, and tell how it aided your understanding of a character trait or plot point.

- o Students' responses will vary. Students may reference the following examples:
 - "The darkness had teeth that snapped and clenched, and here was Virgil, sitting at the bottom of its throat."

- “He couldn’t breathe, either. His lungs had been stolen by the darkness.”
- “His feet were blocks of cement, his legs were rubber bands, and his mouth was clenched so tightly that he was breathing only through his nose—but it wasn’t breathing, really.”

DAY 2

SPELLING

15 minutes

Introduce Spelling Words

- Explain that students will practice twelve words containing Latin roots and prefixes. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a sentence including one or more of these words in Lesson 11.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then name each letter aloud as you write it.
- Point out that *circumvention*, *cumulative*, *extraterrestrial*, *extramural*, *transmission*, *transparent*, and *transportation* are spelled using the Latin roots *circum*, *cum*, *extra*, and *trans*. The words *abnormal*, *exterior*, *abstain*, *advocate*, and *abolish* are spelled using the prefixes *ab-*, *ad-*, and *ex-*.

1. circumvention	7. abnormal
2. transportation	8. advocate
3. cumulative	9. extramural
4. exterior	10. extraterrestrial
5. abstain	11. abolish
6. transmission	12. transparent

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.
- Remind students that they can use what they have learned about roots and affixes to help them determine the meaning of these words.

Spelling Word	Definition	Example Sentence
circumvention	the act of going around something	The circumvention of the dress code on pajama day was a lot of fun.
transportation	the act of carrying something from one place to another	The tour company used buses for the transportation of tourists to historical sites.
cumulative	having the value of a running total	Her cumulative grade-point average was 3.5.

exterior	located on the outside	That paint is for the exterior wall.
abstain	to avoid partaking	Blake was hungry for pizza but decided to abstain until he could get the kind he wanted.
transmission	to send	We have received a microwave transmission from outer space.
abnormal	not normal	Blizzards in July are abnormal in the United states.
advocate	to speak for	Shawna would always advocate for the underdog.
extramural	having to do with a school or organization other than one's own	Our basketball teams plays both intramural and extramural games.
extraterrestrial	not from Earth	That rock we found in the desert is extraterrestrial.
abolish	to do away with	The school decided to abolish the PE requirement.
transparent	capable of being seen through	Glass, ice, water, and air are all transparent.

Tell students the word list will remain on display until the assessment so they can refer to it until then.

- Have students take home Activity Page 6.3 to practice the spelling words.

WRITING

30 minutes

Informative Essay: Draft

Introduce the Introductory Paragraph

5 minutes

- Ask students to share what they know about introductory paragraphs. Students from classrooms that used CKLA in Grade 6 will have written introductions for previous writing projects.
 - o The introduction to an informative essay should state what the essay is about and get the reader's attention.
- Direct students to the Informative Essay Writing Model on Activity Page 2.4, and have a student read aloud the introduction. Point out the following:
 - o The first sentence makes a statement about the theme in *Hello, Universe* that the writer plans to discuss.
 - o The second sentence states the writer's personal connection to the theme.
- Explain that an introduction will get the reader's attention, often by presenting an idea or connection that raises interest or questions for the reader.

- o In the model, the writer introduces the idea that they have a pet guinea pig, and this helps them relate to the theme in *Hello, Universe* that pets are special and positively impact people's lives. This may make the reader want to know more about the writer's relationship with their guinea pig and how it relates back to the book.
- Point out that each of the three body paragraphs that follow the introduction gives details that relate back to the ideas introduced in the introduction.
- Explain that students will plan their introduction as part of the outlining process.

Introduce Outlining

10 minutes

- Ask students if they know what an outline is and how it helps with writing.
 - o An outline shows the structure of a piece of writing. It briefly tells what is in each section or paragraph. Writers use outlines to plan their writing.
- Have students turn to the Outline on Activity Page 6.4, and direct students to the Outline Model that is displayed in the classroom.
- Explain that the essay students are writing will have an introductory paragraph, three supporting body paragraphs, and a concluding paragraph.
 - o Each of the Roman numerals represents one section of the essay. Students should write the topic for each paragraph after its Roman numeral. This will become the topic sentence of the paragraph when students begin drafting.
 - o Each of the letters, A, B, and C, represent supporting details that will tell more about the topic. Students will fill these in with details from the story and their own experiences that they want to tell about in their essay.
 - o Point out that this outline shows three supporting details for each topic. Students' actual essays should include at least two details per topic but may include more.
- Work with the class to use the Informative Essay Writing Model displayed in the classroom to fill out two sections of the Outline Model.
 - o Point out that each paragraph has a topic and supporting details.
 - o Emphasize that the outline does not need to use complete sentences and shows only the basic ideas, which are then developed in more detail in the essay.
- I. Introduction
 - A. Theme from book: Pets are special and make a difference in people's lives.
 - B. Connection to self: I relate to the theme.
 - C. Additional detail: I have a pet guinea pig like Virgil.

II. Body Text

A. Supporting paragraph 1 topic: Pets help people feel less lonely.

1. Detail: Gulliver keeps Virgil company when he feels lonely.
2. Detail: I don't have brothers or sisters, so Baxter keeps me company.
3. Detail: I play with Baxter after school.

Write the Outline

10 minutes

- Students can create their outline on Activity Page 6.4. Students may refer to completed Activity Pages 3.6, 4.5, and 5.4 to help them.
- Explain that the outline on Activity Page 6.4 is a guide. Students may have more or fewer details per paragraph than provided in the outline model, but they should include a topic sentence and at least two supporting details in each paragraph in the body text. Students can be more creative with the introduction and conclusion paragraphs as long as they meet the objective of sufficiently introducing and concluding the essay.
- Students who do not complete their outlines in class may do so for homework.

Wrap Up

5 minutes

As time permits, have several students share their outlines.

- If students have not finished outlining, invite them to share what they have so far.
- If students experienced difficulties structuring their outlines, ask them to share what the problems were and how they solved them.
- Invite students to ask any questions they have about completing their outlines.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 6.1.
- Assign pages 164–184 in *Hello, Universe* as reading homework (Chapter 23: “The Issue of Time,” Chapter 24: “Valencia,” and Chapter 25: “The Girl Who Didn’t Know Her Destiny”). Have students use Activity Page 6.2 to take notes on the chapters.
- Remind students to continue adding character traits to Activity Page 1.3 as they read.

Spelling

- Have students take home Activity Page 6.3 to practice spelling words.

Writing

- If students did not complete Activity Page 6.4 during the lesson, have them complete it for homework.

Lesson 7

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Read-Aloud: Chapter 26: "Interpretation of a Dream" and Chapter 27: "Valencia"	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 7.1
DAY 2: Grammar	15 min	Practice Types of Sentences	Sentence Types Chart Activity Page 7.4
Writing	30 min	Write an Informative Essay: Draft	Activity Pages 5.4, 6.4, 7.5
Take-Home Material	*	Reading, Writing, Grammar	<i>Hello, Universe</i> , Chapter 28: "Bali" Activity Pages 1.3, 7.2, 7.3, 7.4, 7.5

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how an author develops characters and how elements of a story interact. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6 RL.7.10)

Writing

Draft an informational essay. (W.7.2)

Introduce a topic clearly. (W.7.2.a)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Follow standard English rules for writing and speaking. (L.7.1)

Identify and use sentence types: simple, compound, complex, compound-complex. (L.7.1.a, L.7.1.b)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 23: “The Issue of Time,” Chapter 24: “Valencia,” and Chapter 25: “The Girl Who Didn’t Know Her Destiny.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Describe how each character feels alone or misunderstood in Hello, Universe.*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Sentence Types Chart found on page 132 of the Teacher Guide.

DAY 1

READING

45 minutes

Read-Aloud: Chapter 26: “Interpretation of a Dream” and Chapter 27: “Valencia” [pages 185–193]

Review

5 minutes

- Ask students to recall and share the important events from the chapters they read for homework; students may refer to their notes from Activity Page 6.2:
 - Kaori becomes concerned when Virgil does not show up for his appointment. She tries to text and call Virgil but gets no answer. So with Gen’s help, she consults her magic crystals to try to determine what has happened. Kaori is sure something bad has happened.
 - Valencia arrives at Kaori’s for her appointment and is greeted by Gen, who asks about her hearing aids and remarks that she “talks funny.” Gen leads her to Kaori’s room. Before beginning her session with Valencia, Kaori explains that she is concerned about Virgil. She and Gen describe him to Valencia and ask if she has seen him; she says no and doesn’t recognize his name, but something about his description feels familiar to her.
 - Back inside the well, Virgil cowers as he hears noises he believes to be Pah. Then he hears an unfamiliar girl’s voice tell him, “Open your eyes . . . That’s the solution.” She tells him that the more scared he is, the bigger Pah gets. As Virgil begins to calm down and open his eyes, the girl identifies herself as Ruby San Salvador.
- Ask what students added from Chapters 23–25 to their Character Traits Chart (Activity Page 1.3). These details should be added to the classroom chart as well.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Kaori	"That was the first and last time Kaori had tried to teach Gen how to tell time, but she never stopped hounding her about one of life's most important lessons: be punctual." (page 165)	Direct	Punctual
	"Kaori hung up, leaned against the wall in the hallway, and chewed her bottom lip." (page 169)	Indirect – actions, thoughts/feelings	Concerned
Valencia	"Her eyebrows are doing this slight wrinkle in the middle, which is what happens when you're worried." (page 174)	Indirect – actions, thoughts/feelings	Observant
Virgil	"His whole face had been balled into a knot and tightened." (page 179)	Indirect – actions, thoughts/feelings	Frightened
	"His heartbeat slowed—still racing and ready for takeoff, but no longer desperate to crash through his chest." (page 182)		

- If necessary, direct students back to Chapter 3 to recall Lola's story about Ruby San Salvador.

Note to Teacher: In Chapter 25, Ruby San Salvador calls Virgil *Bayani*. As we will learn in Chapter 28, this word means "hero."

Introduce the Chapters

5 minutes

- Tell students they will read Chapter 26: "Interpretation of a Dream" and Chapter 27: "Valencia."
- Direct students to the Character Traits Chart and to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.
- Have students turn to page 185 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *interpretation*.
- Have students find the word in the chapter title on page 185 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 7.1 while you read each word and its meaning, noting that:
 - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapters.
1. **interpretation, *n.*** an explanation of the meaning of something (**185**)
 2. **unconscious, *n.*** the part of the mind that affects a person’s behavior and emotions without the person being aware of it (**185**)
 3. **anxious, *adj.*** worried or nervous (**185**)
 4. **overcome, *v.*** to successfully deal with something, especially a problem or difficulty (**185**)
 5. **skeptically, *adv.*** in a manner that expresses doubt about something (**186**)
 6. **obvious, *adj.*** clear, apparent; easily seen or understood (**186**)
 7. **unconvinced, *adj.*** not certain that something is true (**186**)
 8. **concentrate, *v.*** to focus one’s attention on something (**186**)
 9. **knotted, *adj.*** twisted (**187**)
 10. **exchange, *v.*** to trade one thing for another (**exchanged**) (**187**)
 11. **vigor, *n.*** energy; enthusiasm (**188**)
 12. **strategy, *n.*** a plan of activity (**191**)
 13. **munch, *v.*** to eat something noisily (**191**)
 14. **swig, *n.*** a quick gulp of a drink (**192**)
 15. **random, *adj.*** unspecified (**192**)

Vocabulary Chart for Chapter 26: “Interpretation of a Dream” and Chapter 27: “Valencia”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	interpretation unconscious vigor	anxious overcome skeptically obvious unconvinced concentrate knotted exchange strategy munch swig random
Spanish Cognates for Core Vocabulary	interpretación inconsciente vigor	ansioso obvio concentrar estrategia
Multiple-Meaning Core Vocabulary Words		anxious concentrate exchange
Sayings and Phrases	cold cuts get it	

- Also point out that Activity Page 7.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Describe how each character feels alone or misunderstood in *Hello, Universe*.

Read the Chapters

25 minutes

Read the chapters aloud as students follow along in their books. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever

asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Note to Teacher: In the interest of time, you may have students read portions of the text silently and then discuss the questions.

Read Chapter 26: “Interpretation of a Dream”

[pages 185–186]

Literal What does it mean to “interpret” a dream? Who is interpreting a dream in this chapter? Whose dream is being interpreted?

- o To “interpret” a dream means to explain its meaning. Kaori is interpreting Valencia’s dream.

Inferential How does the word *Well* at the beginning of the second sentence on this page affect your understanding of Kaori’s skills of dream interpretation?

- o The word suggests that Kaori is not as skilled as she thinks; it qualifies her abilities by pointing out that her knowledge of dreams has come only by studying the Internet, not through real-life experience.

Inferential Kaori says that nightmares will go away if you overcome your fears. What does this mean? How is this statement similar to what Ruby San Salvador told Virgil? [If necessary, direct students’ attention to pages 181–183 in Chapter 25.]

- o Kaori means that Valencia’s bad dreams will go away once she acknowledges and gets over her fear of being alone. This is similar to Ruby’s advice to Virgil, when she tells him that the more scared he is, the bigger the Pah—a symbol for everything Virgil fears—becomes.

[Turn and Talk: If necessary, point out that this chapter is told from Kaori’s perspective. Then ask students why Valencia is referred to as Renee throughout the chapter and why it is important to the plot. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.]

Inferential Find evidence on page 186 that shows Kaori is very self-assured about what she is telling Valencia.

- o Possible answer: The text says Kaori “knew exactly what the problem was” and that Valencia’s problem “was clear as anything.” She also refers to herself as an “expert.” After Valencia indicates she does not agree with Kaori’s interpretation, Kaori grudgingly agrees to concentrate further in case she “*may* be wrong”—but the italicization of the word *may* indicates that she does not really think she is wrong.

Inferential Why does Kaori make sure Valencia is looking at her before she says, “You’re afraid of girls in blue dresses”?

- o Kaori recognizes that Valencia is deaf and cannot understand her unless she’s looking at her to see her lips.

Literal How does Valencia react when Kaori tells her she is afraid of girls in blue dresses? Which two vocabulary words—with similar meanings—does the author use to show this?

- o Valencia does not agree with the interpretation. She shakes her head *skeptically* and looks *unconvinced*—both of these words suggest Valencia’s doubt.

[pages 187–189]

Literal After picturing Valencia in the field, what does Kaori say to her?

- o Kaori tells Valencia that she is afraid of being alone.

Inferential What kind of figurative language does the author use in this section to describe Valencia’s reaction to Kaori’s interpretation? What other literary devices does the author use to communicate Valencia’s feelings about the interpretation?

- o The author uses several similes to describe Valencia’s reaction—she says Valencia looks like she just ate something sour, and her words of denial taste bitter. The italicization of the words *scared* and *like* show that she is strongly emphasizing the words as she speaks to Kaori—but they also reveal that she does not actually believe what she is saying.

Inferential What does Valencia’s body language in this scene indicate? [Point out the contrast between Valencia’s response to Kaori’s interpretation that she is afraid to be alone and her response to Kaori’s “blue dress” interpretation. If necessary, remind students of Valencia’s comments about being alone throughout the book and of the false bravado she has exhibited.]

- o Valencia crosses her arms as she continues to insist she likes being alone—this is a gesture people often make when they are trying to “block out” what they are being told. Her extreme response here—as opposed to her calm and skeptical response to the “blue dress” interpretation—suggests that Kaori has correctly interpreted the dream.

Evaluative Do you think Kaori’s interpretation of Valencia’s dream is accurate? Why or why not? Do you think it is possible to interpret dreams?

- o Accept supported answers. The interpretation seems accurate, based on the many things Valencia has said about being alone throughout the story.

Inferential How does Kaori characterize Valencia at the top of page 189? Does her characterization seem accurate? Why or why not? [Encourage students to consult their Character Traits Chart if needed.]

- o Kaori says Valencia is “stubborn, but with a quick-fizzling temper.” Students’ explanation may vary but may reference what they have already observed about Valencia.

Inferential Compare Kaori’s characterization of Valencia now with her previous speculations about her. [If necessary, direct students to page 49 in Chapter 7 and pages 103–104 in Chapter 14.] Why does she ask about Valencia’s zodiac sign? What sign is Valencia? How do you know?

- o Valencia is a Scorpio. We know this because Virgil tells Kaori in Chapter 7. Based on Valencia’s zodiac sign, Kaori characterizes her as adventurous and courageous, yet quick-tempered. In Chapter 14 she speculated that Valencia is sharp, independent, assertive, popular, and self-confident—but with a quick temper. Kaori asks about Valencia’s zodiac sign because she does not realize that “Just Renee” is actually Valencia, the girl Virgil has been telling her about.

Read Chapter 27: “Valencia”

[pages 190–191]

Inferential How does the word *Okay* affect your understanding of Valencia’s first sentence in this chapter? How does she back away from her original thoughts by the end of the first paragraph?

- o It is a grudging admission on Valencia’s part that she actually doesn’t like being alone as much as she has been insisting. By the end of the paragraph, however, she is again trying to convince herself that she doesn’t dislike being alone all that much.

Literal What are the girls doing in this section?

- o They are making sandwiches for themselves and discussing what to do about finding Virgil.

[pages 192–193]

Literal Why does Valencia miss the first part of Kaori’s sentence?

- o Kaori was wiping her mouth as she was speaking, which made it difficult for Valencia to see her lips and understand what she was saying.

Inferential What do you think Kaori said in the first part of her sentence? Why?

- o Answers may vary but should relate to Valencia’s observation that Virgil might get into trouble if his parents thought he was doing something he’s not supposed to be doing.

Literal What does Kaori mean when she says, “He goes to Boyd Middle”? What does Valencia mean when she says, “I’m going into seventh”? How is this yet another connection between Valencia and Virgil?

- o Kaori means that Virgil attends a school named Boyd Middle; Valencia means that she will be in the seventh grade when school resumes in the fall. Like Virgil, Valencia attends Boyd Middle, and they are both going into the seventh grade.

Inferential How do the three one-word sentences on page 193 impact your understanding of Virgil’s identity?

- o The brevity of these sentences makes them quite powerful. They indicate that these are very important and characteristic traits of Virgil’s identity.

[Point out Valencia’s thoughts about how Gen might describe her face. Ask students to recall some things Valencia has said about faces—Chet’s and Sacred’s, for example—throughout the story.]

Evaluative Valencia says that she might be sad but “not right now.” Why do you think she isn’t sad at the moment? Have you ever felt this way?

- o Accept supported answers. She is not sad because she is with Gen and Kaori and is enjoying their company. They are also about to embark on an adventure, which likely appeals to Valencia.

Discuss the Chapters and Wrap Up the Lesson

10 minutes

Ensure that students have added the character traits discussed in the Introductory section to Activity Page 1.3.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Kaori	“‘But I’ll concentrate further, just in case I may be wrong.’ She stressed the may part.” (page 186)	Indirect – speech, thoughts/feelings	Confident
Valencia	“It would be nice if I could go back to the days when I was part of a group.” (page 190)	Indirect – thoughts/feelings	Lonely

Remind students of the purpose for reading:

Describe how each character feels alone or misunderstood in *Hello, Universe*.

Briefly discuss the concept of “being alone” with students. Prompt students to identify that all of the main characters in *Hello, Universe* feel alone or misunderstood in various ways. Then have them use a sentence frame activity to answer the following wrap-up question: *How does each character in Hello, Universe feel alone or misunderstood?*

Because _____, Virgil often feels all alone.

After _____, Valencia felt alone.

When his father _____, Chet feels alienated from him.

Whenever Gen _____, Kaori feels misunderstood.

Allow students two to three minutes to complete the sentence frames in writing. Then invite students to share and discuss their answers. Possible answers may include:

Because of his learning disability, Virgil often feels all alone.

After Roberta stopped playing with her, Valencia felt alone.

When his father reminds him that he didn’t make the basketball team, Chet feels alienated from him.

Whenever Gen doesn’t take Kaori seriously, Kaori feels misunderstood.

Ask students how writing the sentence frames helped them to think about or better understand what they read.

Finally, direct students' attention to Activity Page 7.2. Explain that students will make text-to-self, text-to-text, and text-to-world connections with what they have read so far in *Hello, Universe*. Tell students they will do this as homework and that you will discuss their responses in the next lesson.

DAY 2

GRAMMAR

15 minutes

Practice Types of Sentences

- Remind students they learned about types of sentences. Ask students to define and give an example of a simple sentence, a compound sentence, a complex sentence, and a compound-complex sentence.
- Direct students' attention to the Sentence Type Chart. Tell students that the different types of sentences are made by combining independent and dependent clauses.
 - A simple sentence consists of a single independent clause.
 - A compound sentence contains two or more independent clauses.
 - A complex sentence contains one independent clause and one or more dependent clauses. There are three types of dependent clause.
 - A noun clause takes the place of a noun and can be a subject or an object.
 - An adjective clause takes the place of an adjective and modifies a noun or a pronoun.
 - An adverb clause takes the place of an adverb and can modify a verb, an adjective, or another adverb.
- Simple sentences can contain phrases that act as nouns, adjectives, or adverbs.

Sentence Types

Simple: 1 independent clause	People have different backgrounds, cultures, abilities, and personalities.
Compound: 2+ independent clauses	People have different backgrounds, cultures, abilities, and personalities, and reading literature is one way of learning about these differences.
Complex: 1 independent clause and 1+ dependent clauses	<i>Because literature is about all kinds of people, reading literature can also be a way of learning about ourselves.</i>
Compound-Complex: 2+ independent clauses and 1+ dependent clauses	Literature shows how we are different, but it also shows how we are alike, which is a valuable kind of knowledge too.

- Have students turn to Activity Page 7.4. Briefly review together the directions and the first sentence-combining exercise. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the Activity Page for homework.

WRITING

30 minutes

Informative Essay: Draft

Review Introductory Paragraph Construction

10 minutes

- Ask students to recall what they learned about introductory paragraphs in Lesson 6.
- Explain that students will now use what they learned and what they wrote in their outlines to write introductory paragraphs for their essays. Remind students that having already considered their conclusions should help students in drafting this paragraph.
- Discuss the elements that go into a good introductory paragraph—an opening sentence that grabs the reader and sentences that suggest what is to come and hint at the main point their essay seeks to make.
- Steer students to the brief statements of theme they wrote for their outlines on Activity Page 6.4—explaining that they will need to expand this to a full paragraph. For instance, the introduction may relate a brief story or describe an action that bears on the theme, or it may begin or end with a question: “How might a disability wind up becoming an advantage?”

Turn and Talk Before they begin writing, ask students to turn to a partner and talk about ways to engage a reader. What sort of hooks grab students when they’re reading? Do dramatic facts and figures capture students’ imagination? How about an unexpected connection or question? Explain that the answer to these sorts of questions can help students find an opening paragraph that will make readers interested and want to keep reading their essays.

Draft an Introductory Paragraph

5 minutes

Have students use Activity Page 7.5 to draft their introduction. They may also refer to Activity Pages 5.4 and 6.4.

SUPPORT: If students struggle to draft their introductory paragraphs, consider reading some examples of engaging introductory paragraphs from other informational texts available in your classroom or school library.

If students did not complete Activity Page 7.5 during the Writing lesson, have them complete it for homework.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 7.1.
- Assign pages 194–205 in *Hello, Universe* as reading homework (Chapter 28: “Bali”). Have students use Activity Page 7.3 to take notes on the chapter. Remind students to continue adding character traits to Activity Page 1.3 as they read.
- Have students take home Activity Page 7.2 to complete.

Grammar

- Have students take home Grammar Activity Page 7.4 and complete it for homework.

Writing

- If students did not complete Activity Page 7.5 during the lesson, have them complete it for homework.

Lesson 8

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Independent: Chapter 29: “Valencia” and Chapter 30: “Smaug”	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 8.1, 8.2
DAY 2: Morphology	15 min	Practice Greek and Latin Roots	Roots Anchor Chart Activity Pages 6.4, 8.4
Writing	30 min	Write an Informative Essay: Draft	Activity Pages 7.5, 8.5
Take-Home Material	*	Reading, Writing, Morphology	<i>Hello, Universe</i> , Chapter 31: “Unpredictable Happenings” Activity Pages 1.3, 8.2, 8.3, 8.4, 8.5

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how an author develops characters and perspectives. (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Draft an informational essay. (W.7.2.a, W.7.2.c, W.7.5)

Use transitions to show relationships among ideas. (W.7.2.c)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Follow standard English rules for writing and speaking. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.7.4, L.7.4.b)

Study relationships between words. (L.7.5, L.7.5.b, L.7.5.c)

Acquire and use accurately grade-appropriate general academic and domain-specific words. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 28: “Bali.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Describe how Valencia interacts with her world and other characters in Hello, Universe.*

Grammar, Morphology, Spelling, Writing

- Display the Roots Anchor Chart from Lesson 4.

DAY 1

READING

45 minutes

Independent: Chapter 29: “Valencia” and Chapter 30: “Smaug” [pages 206–226]

Review

5 minutes

- Briefly review student responses to Activity Page 7.2. Ask how the exercise impacted students’ understanding of characters and events.
- Ask students to recall and share the important events from the chapter they read for homework; students may refer to their notes from Activity Page 7.3:
 - Ruby San Salvador continues to encourage Virgil, who tells Ruby he wishes he were in Bali, which he imagines is always full of light. If the One Hundred Kings of Darkness awaken, however, the light will go away. Ruby tells Virgil he is the warrior chosen to defeat the kings.
 - Virgil recalls many of Lola’s stories—in particular, the story of Paulito and the Jungle Dragon. Paulito was only one inch tall, but he was a brave king.
 - Virgil remembers the day he was assigned to the resource room at school and how he felt patronized by his teacher for calling him “special.” But he also remembers that he first saw Valencia in the resource room.
 - Ruby tells Virgil that sometimes the universe sends people letters but that some people are better at opening them than others.
- Ask what students added from Chapter 28 to their Character Traits Chart (Activity Page 1.3).

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	"Any time it rained in Bali, the clouds cracked open and fat drops of laughing gas fell down on everyone." (page 196) "Those one million pushed-down tears crept upward." (page 201)	Indirect – thoughts/feelings Indirect – actions, thoughts/feelings	Imaginative Sad, Lonely, Scared

SUPPORT: The island of Bali is part of the nation of Indonesia, located off the coast of mainland Southeast Asia. It is a popular vacation spot.

Note to Teacher: Many people with disabilities strongly object to the term *special needs* and similar euphemisms, believing them to be patronizing and dismissive. Use this link to download the CKLA Online Resources for this unit, where the specific links to ableism in language can be found: <https://www.coreknowledge.org/language-arts/>.

Introduce the Chapters

5 minutes

- Tell students they will read Chapter 29: "Valencia" and Chapter 30: "Smaug."
- Direct students to the Character Traits Chart and to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.
- Have students turn to page 206 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *intimidate*.
- Have students find the word on page 207 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 8.1 while you read each word and its meaning, noting that:
 - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapters.
1. **intimidate**, *v.* to frighten or overwhelm; to make timid (**intimidates**) (207)
 2. **enigma**, *n.* a puzzle; a mystery (207)
 3. **perceptive**, *adj.* insightful; understanding (208)
 4. **nausea**, *n.* a feeling of sickness, as if wanting to vomit (208)
 5. **splay**, *v.* to spread out (**splays**) (209)
 6. **nonchalant**, *adj.* having a feeling of apparent calmness; seemingly unconcerned (211)
 7. **soften**, *v.* to become less severe or less harsh (213)
 8. **cathedral**, *n.* an important, large church; often characterized by large stained glass windows, spires, pillars, and arches (213)
 9. **cackling**, *adj.* laughing in a loud or harsh way (214)
 10. **rummage**, *v.* to search in a disorganized way (**rummaging**) (215)
 11. **scowl**, *n.* a frown of displeasure (215)
 12. **jittery**, *adj.* tense; nervous (216)
 13. **glory**, *n.* a state of high honor, especially won by a notable achievement (219)
 14. **triumphant**, *adj.* victorious; proud of a success (219)
 15. **bounty hunter**, *n.* someone who hunts and catches something (such as wild animals or criminals) to collect a reward (219)
 16. **pipsqueak**, *n.* someone or something small and insignificant (220)
 17. **expression**, *n.* a phrase or saying (220)
 18. **craft**, *v.* to create something with exceptional skill (**crafted**) (221)
 19. **thicket**, *n.* a dense growth of bushes or trees (221)
 20. **bellow**, *v.* to make a loud noise (**bellowed**) (221)
 21. **distinct**, *adj.* recognizable; easy to perceive (222)
 22. **gusto**, *n.* enthusiastic enjoyment (222)
 23. **hex**, *n.* a curse; a magic spell (222)
 24. **adrenaline**, *n.* a chemical released into the body of a person who is feeling a strong emotion such as fear that enables one to respond quickly (223)

25. **venomous**, *adj.* poisonous (224)
26. **melodramatic**, *adj.* exaggerated; overemotional (225)
27. **ruddy**, *adj.* reddish (225)
28. **deflated**, *adj.* having been emptied of air (226)

Vocabulary Chart for Chapter 29: “Valencia” and Chapter 30: “Smaug”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	intimidate enigma perceptive splay nonchalant cathedral bounty hunter expression craft thicket hex adrenaline venomous ruddy	nausea soften cackling rummage scowl jittery glory triumphant pipsqueak bellow distinct gusto melodramatic deflated
Spanish Cognates for Core Vocabulary	enigma expresión venenoso	gloria distinto
Multiple-Meaning Core Vocabulary Words	expression craft bellow hex	cackling glory distinct

Vocabulary Chart for Chapter 29: “Valencia” and Chapter 30: “Smaug”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Sayings and Phrases	shoots her a look freak out blurt out who knew root out set him straight share the spotlight batting average goose bumps sumo wrestler	

- Also point out that Activity Page 8.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Describe how Valencia interacts with her world and other characters in *Hello, Universe*.

Read the Chapters

25 minutes

Have students read the selection independently. To guide students’ reading, have them complete Activity Page 8.2. Tell students that they will discuss Activity Page 8.2 as a class after they have finished reading.

Note to Teacher: You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask them questions. If students’ answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If students’ answers indicate difficulty in comprehension, have them read aloud.

Note to Teacher: This lesson could run long. You may wish to cover only Chapter 29 in class and assign Chapter 30 and questions for homework.

Read Chapter 29: “Valencia”

[pages 206–207]

Inferential How does the first paragraph of Chapter 29 relate to the idea that there are no coincidences? [If necessary, remind students of the many times throughout the book where the idea of “there are no coincidences” has been mentioned.]

- o Valencia reflects on how different her life is now from what it was just forty-eight hours ago. The comment “Life is funny, isn’t it?” suggests that this is all happening for a reason.

Evaluative Do you agree with the idea that there are no coincidences? Explain your reasoning.

- o Answers will vary but should include reasoning that explains why students do or do not agree with the idea that there are no coincidences.

Literal How does Valencia describe Virgil’s neighborhood compared to her own? How does this make her feel? Why do you think she feels intimidated?

- o Virgil lives in a “nice neighborhood” where the houses are bigger than those in Valencia’s neighborhood. Valencia seems a bit unsure of herself in these surroundings. She is nervous about knocking on Virgil’s front door—perhaps because she is used to people reacting negatively to her deafness.

Inferential What does Kaori mean when she says, “People are an enigma”? How is Valencia an enigma? Or Virgil?

- o Kaori means that people are sometimes hard to understand. For example, it is out of character for Virgil to miss his appointment with Kaori. And Valencia has hidden her real name from Kaori.

[pages 208–209]

Inferential What sarcastic comment does Valencia make to Kaori in this scene? [If necessary, explain to students that *sarcasm* refers to the use of words that mean the opposite of what is really meant.] Does Valencia’s use of sarcasm tell you anything about how she is used to being spoken to?

- o When Kaori tells Valencia to knock on the door and ask if Virgil is home, Valencia replies, “Thanks for spelling it out for me.” Kaori is talking down to Valencia a bit in this scene, and Valencia does not like it. Her reaction may indicate that people talk down to her quite often and this upsets her.

Inferential What words does the author use in this section to further emphasize Valencia’s uncomfortable feelings? How is the setting in this scene impacting Valencia?

- o Valencia says she feels embarrassment and nausea. She again refers to the upper-class setting (“big fancy neighborhood”) and remarks that she doesn’t regularly talk to boys. She clearly feels out of her element here. This makes her feel uncomfortable, perhaps because she is less in control than she would like to be.

Literal What does Gen tell Valencia about Virgil that makes him suddenly seem more interesting?

- o Gen tells Valencia that Virgil has a pet rat. Suddenly, Valencia thinks Virgil might be an intelligent and interesting person.

Inferential What does Valencia say at the bottom of page 209 that shows she appreciates the way Kaori is treating her? How might this be an indication that she often does not feel heard?

- o After Kaori taps Valencia to get her attention, Valencia remarks that “she’s really good at the how-tos.” The author places this observation in parentheses to make it stand out—the information is remarkable enough for Valencia to mention it. It suggests that Valencia is not accustomed to the considerate treatment Kaori is showing her.

[pages 210–211]

Inferential Why is the name of Valencia’s pet guinea pig important? How does it fit in with the idea that there are no coincidences?

- o Valencia’s pet guinea pig was named Lilliput, which is the name of an island in a book called *Gulliver’s Travels* by Jonathan Swift (1667–1745). Virgil’s pet guinea pig is named Gulliver. It is rather remarkable that Valencia and Virgil named their pets from the same story. This makes it seem as if Valencia and Virgil really are “fated” to meet and become friends.

Inferential How might Valencia’s pet guinea pig Lilliput be a symbol for diversity?

- o Valencia explains that Lilliput was many different colors and yet was beautiful. In fact, it was the different colors working together that made Lilliput so beautiful.

Inferential Why is Valencia acting nonchalantly? How does this fit in with the way we have seen her act before?

- o She is acting nonchalantly (outwardly calm) because deep down she is actually nervous (intimidated). Throughout the story, Valencia has tried to downplay her actual feelings—particularly her feelings about being lonely and feeling unheard.

[pages 212–213]

Literal What is Valencia’s first impression of Lola? Why does Valencia’s impression of Lola change quickly? [Guide students through the dialogue and events on pages 212–213.]

- o At first, Valencia thinks Lola seems a bit unfriendly based on her appearance and abrupt way of speaking. But after Valencia tells Lola her name, she sees Lola’s eyes soften, and Lola seems a bit friendlier. Valencia also seems surprised that Lola is speaking to her respectfully.

Inferential What clues can you find in Valencia’s introduction to Lola that show she is not used to being heard or accepted?

- o Valencia says she is unsure if Lola is teasing her or being mean. This suggests that people often treat Valencia this way.

SUPPORT: Located in the Spanish city of the same name, Valencia Cathedral was completed in the 1500s. It is considered one of the most beautiful cathedrals in Spain, combining a wide variety of architectural styles. The cathedral is home to several impressive pieces of art as well as a chalice purported to be the Holy Grail, the cup Jesus drank from at the Last Supper.

Inferential In what way might Valencia’s name be symbolic?

- o Valencia has the same name as a famous cathedral. Her name might therefore be a symbol of her religious faith and spirituality.

[pages 214–216]

Literal What does Lola say that makes Valencia smile? Why does Lola say this?

- o She says that she likes Valencia’s mother, evidently because Valencia tells her that her mother is not the type to question her choices—something Lola must admire.

Inferential Who are the six people in the photo? How does Valencia’s description of the photo compare to what we learned about Virgil’s family in Chapter 1?

- o The six people are Virgil, Lola, and Virgil’s parents and two brothers. The two who are not smiling are Virgil and Lola—described as having a “secret kinship” in Chapter 1. The other family members are smiling “big, shiny, perfect smiles,” much like the big personalities they were shown to have in Chapter 1.

[pages 216–217]

Literal What does Valencia realize when she sees the family photo? What does she tell us about Virgil’s identity?

- o After seeing his picture, Valencia realizes that she knows Virgil from the resource room at school. She says he seems quiet and nice.

Inferential What does Lola say to Valencia about the deaf girl in her village? What does Valencia’s reaction to Lola’s story tell us about the way people typically treat her? What does it tell us about Valencia’s identity?

- o Lola tells Valencia that people talked to the deaf girl like she wasn’t there. This hits home with Valencia because people often treat her that way too. Lola goes on to say that the girl from her village understood much more than people realized because she “heard with her eyes.” Valencia says that she hears with her eyes too.

Inferential What is the significance of Lola’s wink at the end of the chapter?

- o She winks at Valencia as if they share some secret knowledge.

Read Chapter 30: “Smaug”

[pages 218–219]

SUPPORT: Smaug is the name of a dragon and main villain in J. R. R. Tolkien’s (1892–1973) novel *The Hobbit*. Bilbo Baggins, the unwilling hero of the story, attempts to recover a stolen treasure being guarded by Smaug.

Literal Which words in this passage show that Chet is hungry for praise and attention?

- o Chet wants to capture a snake so people will think he is brave and tough. He says he does not want to share the spotlight with anyone else—he wants all the glory (praise) for himself. He sees himself as a triumphant bounty hunter capturing a prize and is sure people will admire him for doing so.

Inferential Whom does Chet want to impress the most? Explain.

- o Chet especially wants to impress his father. He mentions his father several times in this short passage alone.

Inferential How does Chet imply that, deep down, he knows his father isn't all he claims to be?

- o Chet says that he wants to think his father isn't afraid of anything but admits that everyone has weaknesses.

Literal Find an example of hyperbole at the bottom of page 219. [If necessary, remind students that hyperbole is an exaggerated way of speaking.]

- o Chet says he would never admit his weakness to anyone "in a million years," which is an exaggeration.

[page 220]

Literal What does Chet say he is afraid of? How does this contrast with Valencia?

- o Unlike Valencia, who has made a friend in Sacred, Chet says he is afraid of big dogs. He is also afraid he will not make the basketball team.

Inferential How does this passage show you that Chet's behavior is largely driven by his desire to please his father? How does it reinforce Chet's need for positive attention and praise?

- o Chet seems deathly afraid that his father will be disappointed in him—or ridicule him—if he does not make the basketball team, which is something he discussed with his father earlier. He says that up to now his performance has only been "average." He knows his father looks down on people who are weak and average, so he wants to make his dad proud.

Inferential How does this passage show that Chet and Virgil may have something in common?

- o Possible answer: Chet has failed when he has tried out for sports teams; he says he never even hit the ball once when he tried to join the baseball team. Perhaps he is not a good athlete after all—much like Virgil.

SUPPORT: Little League is an international youth baseball program for children and teenagers.

[pages 221–223]

Think-Pair-Share: Have students stop and think about why Chet wants to give the name "Smaug" to the snake he captures. After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

[Call students' attention to the two short sentences at the top of page 222.]

Literal What is Chet thinking about himself at the top of page 222? How and why does that change?

- o Chet had just been thinking about how tough he is when he heard something that scared him. He thought it might have been Valencia, whom he feared would put a hex on him.

Inferential How does Chet say “Whatever”? Does this remind you of another character?

- o Chet rolls his eyes and mutters “Whatever” once he feels the danger has passed. His false bravado is reminiscent of Valencia, who often tries to downplay her feelings of loneliness. Here, Chet tries to deny his feelings of fear.

Evaluative Think of a time when you tried to mask your real feelings. Why do you think someone like Chet would do this?

- o Answers will vary. Chet is a bully and wants to appear strong. He’s likely to mask his feelings anytime they may make him appear weak or afraid.

[pages 224–226]

Literal How does Chet plan to pick up the snake? Do you think this is the right way to do it? How would Valencia pick up the snake?

- o Chet plans to pick up the snake by its tail. As Valencia observed in a previous chapter, this is the wrong way to pick up a snake.

Literal Find a word on page 224 that is a synonym for *venomous*.

- o *Poisonous* is a synonym for *venomous*.

Inferential How does Chet’s body react when he finds the snake? Is he honest about his feelings? Explain.

- o Chet’s heart is pounding. He tells himself this is because of adrenaline—a substance released into the body of a person who is feeling a strong emotion—but in reality he is most likely afraid.

Inferential Find statements at the bottom of page 224 and top of page 225 that relate to the idea that there are no coincidences.

- o Chet says the snake is “meant to be” his pet and that it is “almost like fate.”

Inferential How does Chet react after the snake bites him? How is this similar to Virgil’s reaction to being in the well? How does Chet’s reaction emphasize his need to be thought of as “tough”?

- o Chet immediately drops the snake and believes that he will die within five minutes. These thoughts are similar to Virgil’s thoughts of being trapped in the well. Both boys wonder if anyone will find their dead bodies. But Chet also says that he hopes people will recognize that he died “in a life-or-death fight with a vicious reptile.”

Literal Ask students to find an example of personification at the bottom of page 225.

- o Chet imagines the poison “attacking” his heart, as if it were a person.

Inferential In what way might the pillowcase be a symbol of Chet’s quest to capture a snake? Use a vocabulary word in your answer.

- o The pillowcase is described as being “crumpled in the leaves like a deflated balloon.” In a similar way, Chet’s grand fantasies of glory have been deflated; that is, the air has been let out of his plan. All he is left with is a snakebite.

Ensure that students have added the character traits discussed in the Independent Reading section to Activity Page 1.3.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Valencia	"To be honest, something about the big houses intimidates me, and I'm already nervous." (page 207) "Instead I stare right at a framed family picture. There are six people in the photo. Four of them are smiling—big, shiny, perfect smiles. Two of them aren't." (page 215) "I hear with my eyes, too," I say." (page 217)	Direct Indirect – actions, speech	Intimidated, Nervous Observant
Chet	"Chet would never tell anyone this in a million years, but despite being the bravest person he knew, he was afraid of dogs." (page 219) "There were a few other things he was afraid of, too. Like the fact that he might not make the basketball team, no matter how hard he practiced." (page 220) "At that moment Chet realized how little he actually knew about snakes." (page 223) "It probably would have been smart to do some research, but there was no time for that." (page 224)	Indirect – thoughts/feelings Indirect – actions, thoughts/feelings	Scared, Nervous, Embarrassed, Ashamed Impulsive

Remind students of the purpose for reading:

Describe how Valencia interacts with her world and other characters in *Hello, Universe*.

Then discuss students' answers to Activity Page 8.2 as a class. Focus particularly on characterization, point of view, and perspective.

Use a *because*, *but*, *so* activity to answer the wrap-up question: How does Valencia interact with her world and other characters in *Hello, Universe*?

Display the following sentence frames:

- o Valencia often does not feel heard because _____.
- o Valencia often does not feel heard, but _____.
- o Valencia often does not feel heard, so _____.

Remind students that “because” sentences explain why, “but” sentences show a change in direction, and “so” sentences tell what happens as a result. Give students two minutes to write on their own. Then ask them to share their answers. Possible answers:

Valencia often does not feel heard because people don’t pay much attention to her.

Valencia often does not feel heard, but she lets her voice be known.

Valencia often does not feel heard, so she does what she can to get people to listen to her.

Ask students how completing the sentence frames helped them to understand or think about the chapter.

End by suggesting to students that the author may tell Valencia’s story from her own (first-person) point of view precisely in order to give her a voice rather than having someone else tell her story.

DAY 2

MORPHOLOGY

15 minutes

Latin Roots *circum*, *cum*, *extra*, and *trans*

Practice Greek and Latin Roots

15 minutes

- Many words in English contain Greek or Latin roots. These roots, along with context clues, can often help you figure out the meaning of unfamiliar words.
- Direct students to the Roots Anchor Chart to remind them that *circum* means “around” or “about,” *cum* means “together with” or “plus,” *extra* means “outside” or “beyond,” and *trans* means “across,” “beyond,” or “through.” Read each example sentence with the root it models.

Root	Meaning	Example
circum	around, about	My teacher is very circumspect.
cum	together with, plus	A futon pad is cumbersome to fold.
extra	outside, beyond	It can be good to receive extraparental guidance.
trans	across, beyond, through	Her music transcends earthly reality.

- Have students turn to Activity Page 8.4. Briefly review the directions, and fill in the blank in the first sentence together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Informative Essay: Draft

Review

5 minutes

- Remind students that they have drafted their introductions and conclusions. Now students will draft the body of their essay, which consists of supporting paragraphs that tell more about the theme they introduced in the introduction.
- Review that a good paragraph consists of a topic sentence and two or more supporting sentences that tell more about that topic.
- Have students gather their outline on Activity Page 6.4 and any other work they have completed that they think may help them draft their essays.

Introduce Body Paragraphs

5 minutes

- Explain that students will follow their outlines to help them write three body paragraphs, or supporting paragraphs, for their essays. Each paragraph should introduce and explain an idea related to the theme. Students will develop their paragraphs using Activity Page 8.5.
- Go over the instructions on the Activity Page with students. Make sure students understand that they will need to add details to what they wrote in their outlines to develop their paragraphs.
- As they write, students may choose to add or change some of the information they included in their outline. As long as the information is relevant and adds to the essay, making changes such as these is part of the writing process.

Introduce Using Transitions

5 minutes

- Explain that after students have worked out their body paragraphs on the Activity Page, they will look for where they need to add transitions. Ask students what they know about transitions.
 - Transitions are words and phrases that help the text flow more smoothly from one idea to the next.
 - Writers use transitions both within paragraphs and between paragraphs.
- Direct students to the Informative Essay Writing Model, and explain the following phrases:
 - The phrase “Like Virgil’s pet” helps to connect Virgil’s experience to the writer’s experience.

Seeing his guinea pig happily eating dandelions calms Virgil down when he needs it most. Like Virgil’s pet, my guinea pig helps to calm me down if I’m upset or worried about something.

- o The phrase “One day” helps to transition to a new paragraph by indicating that it is a new day.

One day, I came home from school, and Baxter was not in his cage.

Note to Teacher: You may want to share lists of different types of transitional words and phrases with students, available in the CKLA Online Resources, which may be downloaded at this link: <https://www.coreknowledge.org/language-arts/>.

Draft

10 minutes

- Have students work independently to begin drafting their essays in class and complete their drafts for homework.
 - o First, have students work out the body paragraphs on Activity Page 8.5.
 - o Then ask students to identify places where they think they need to add transitions and mark them on the Activity Page.
- For homework, students will use their work on their introduction, conclusion, and body paragraphs on Activity Pages 5.4, 7.5, and 8.5 to create a complete draft.
- Tell students they may decide to make minor changes to either the introduction or the conclusion depending on what they discover while writing the body text.
- As students write, circulate around the room, monitoring students’ progress and providing guidance and support as needed.

SUPPORT: Make clear that while doing a first draft, students may find structural changes that need to be made. Tell students that’s what first drafts are for! Walk students through a fictional example.

- My original topic was the importance of pets, and the experience I connected to was a time my pet collie helped me cope with moving to a new town.
- I told how the collie, Mika, was the only thing that stayed the same—she was my only companion in this strange new place.
- As I wrote, I realized that it was bringing a classmate home to meet Mika that began a whole chain of friend-making.
- Just like Virgil’s pet, my pet had helped me with my social life.
- I changed my conclusion to include the statement that sometimes our pets can help us out just by being themselves!

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 8.1.
- If students did not have time to read Chapter 30 in class, assign it for homework.
- If students did not complete Activity Page 8.2 during the Reading lesson, have them complete it for homework.
- Assign pages 227–240 in *Hello, Universe* as reading homework (Chapter 31: “Unpredictable Happenings”). Have students use Activity Page 8.3 to take notes on the chapter.
- Ask students to continue adding character traits to Activity Page 1.3 as they read.

Morphology

- Have students take home Morphology Activity Page 8.4 and complete it for homework.

Writing

- Have students use Activity Page 8.5 to write their draft.

Lesson 9

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Partners: Chapter 32: "The Worst Things to Say"	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 9.1, 9.2
DAY 2: Morphology Writing	15 min	Practice Prefixes	Prefix Anchor Chart Activity Pages 9.4
	30 min	Write an Informative Essay: Share, Evaluate, Revise	Activity Page 9.5, 9.6
Take-Home Material	*	Reading, Writing, Morphology	<i>Hello, Universe</i> , Chapter 33: "Tanaka and Somerset," Chapter 34: "Valencia," Chapter 35: "V.S.," Chapter 36: "Maybe" Activity Pages 1.3, 9.3, 9.4, 9.5, 9.6

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze the impact of setting and motivation on complex characters. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Draft an informative essay. (W.7.2, W.7.2.a, W.7.2.b, W.7.2.c, W.7.2.d, W.7.2.e, W.7.2.f)

Share, evaluate, and revise an informational essay. (W.7.5)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Follow standard English rules for writing and speaking. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.7.4, L.7.4.b)

Study relationships between words. (L.7.5, L.7.5.b, L.7.5.c)

Acquire and use accurately grade-appropriate general academic and domain-specific words. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 31: “Unpredictable Happenings.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Explain how the author’s use of setting and character motivation helps you understand Virgil in Chapter 32 of Hello, Universe.*

Writing, Grammar, Morphology, Spelling

- Display the Prefixes Anchor Chart from page 108 of Lesson 5.

DAY 1

READING

45 minutes

Partners: “The Worst Things to Say” [pages 241–250]

Review

5 minutes

- If you assigned Chapter 30 for reading homework, briefly cover the events from the chapter.
- Ask students to recall and share the important events from the chapter they read for homework; students may refer to their notes from Activity Page 8.3:
 - Kaori suggests conducting a ceremony of lost things—something she apparently made up on the spot—to help locate Virgil. She tells Valencia the ceremony can only be conducted in the woods (with which Kaori is unfamiliar) and asks Gen to retrieve some matches and a candle for the ritual.
 - Kaori thinks about the previous lives she has had—such as a priestess in ancient Egypt and a freedom fighter in Bangladesh—and how her parents do not appreciate how “special” she is.

- o In the woods, Kaori says they need to find a specific kind of rock with scales for the ceremony. Valencia tells her such rocks are found only along beaches, but tells Gen they need a rock with scales anyway because Kaori says so.
- o As the chapter ends, the girls hear someone screaming.
- Ask what students added from Chapter 31 to their Character Traits Chart (Activity Page 1.3).

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Kaori	"Kaori glared at her sister. 'Turn that thing down!'" (page 228) "Life-saving missions don't wait for commercial breaks, you know!' she said. 'Besides, we need to hurry before Mr. and Mrs. Tanaka get home.'" (page 232)	Indirect – actions, speech	Bossy, Take-Charge
	"She would figure it out as she went along. The ancestors would guide her." (page 229) "When Kaori imagined her birth, she pictured herself emerging from a patch of lavender, dark haired and full of rage at the injustice of her past lives, of which there were two." (page 230)	Indirect – actions, thoughts/feelings	Imaginative

Introduce the Chapters

5 minutes

- Tell students they will read Chapter 32: "The Worst Things to Say."
- Display the Character Traits Chart you created, and direct students' attention to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.
- Have students turn to page 241 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *suffocate*.
- Have students find the word on page 241 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*

- o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 9.1 while you read each word and its meaning, noting that:
 - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapter.
1. **suffocate**, *v.* to die from lack of air; to have difficulty breathing (**241**)
 2. **inevitable**, *adj.* certain to happen; unavoidable (**242**)
 3. **dribble**, *v.* to drip slowly (**dribbled**) (**243**)
 4. **ferocity**, *n.* fierceness, fury (**243**)
 5. **compliment**, *v.* to praise or admire (**complimented**) (**244**)
 6. **straightaway**, *adj.* immediately; with little delay (**244**)
 7. **appetizer**, *n.* a part of a meal served before the main course (**245**)
 8. **hoarse**, *adj.* deep and harsh sounding; rough or raspy (**246**)
 9. **slump**, *v.* to bend and lean against something (**slumped**) (**247**)

Vocabulary Chart for Chapter 32: "The Worst Things to Say"		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	ferocity straightaway	suffocate inevitable dribble compliment appetizer hoarse slump
Spanish Cognates for Core Vocabulary		inevitable
Multiple-Meaning Core Vocabulary Words	straightaway	
Sayings and Phrases	fit in main course fat chance	

- Also point out that Activity Page 9.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Explain how the author's use of setting and character motivation helps you understand Virgil in Chapter 32 of *Hello, Universe*.

Read the Chapter

25 minutes

Pair students to read the chapter together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate around the room, monitoring students' focus and progress.

Explain to students that they will complete Activity Page 9.2 together while reading. You will then use the Activity Page for a wrap-up discussion when you bring the class together at the end of the lesson.

Chapter 32: "The Worst Things to Say"

[pages 241–242]

Literal From whose perspective is this chapter presented? What is the setting of this chapter?

- o The chapter is presented from Virgil's perspective. The setting is the bottom of the well.

Inferential Identify a simile on page 241. How does its use suggest Virgil's feelings at the moment?

- o Virgil imagines his throat becoming "dry as a bone." Bones are often associated with death. The simile adds to the idea that Virgil is afraid he is going to die in the well.

CHALLENGE: Ask students to identify examples of figurative language throughout the chapter. Have students discuss how the use of figurative language affects their understanding of Virgil's feelings and motivations.

Inferential Why might the setting of this chapter and Virgil's circumstances make him think about Pah?

- o Pah is a mythical creature that blotted out all the sunlight in a Filipino village, then attacked and ate the villagers. At the bottom of the well, Virgil is in complete darkness—like the villagers—and he is afraid he is going to die (or, as he might put it, be eaten by Pah).

[Direct students' attention to the word *inevitable* at the bottom of page 242.]

Inferential How is the word *inevitable* connected to the idea that "there are no coincidences"? Why is *inevitable* a word Kaori might use?

- o Something that is inevitable is certain to happen; it does not happen by chance or coincidence. Kaori often says that there are no coincidences and that events are “fated” to happen. *Inevitable* is a synonym for *fated*; it seems like a word she might appreciate.

Evaluative Ask students to find what Virgil says to Gulliver on page 242. Do students agree that this situation is Virgil’s fault? Why or why not?

- o Students’ answers may vary. Some students will say that Virgil is not at fault—Chet’s bullying is what landed Virgil and Gulliver in the well. Other students may suggest that Virgil’s shyness and unwillingness to confront Chet contributed to the situation—that, in fact, if he had been bold enough to speak to Valencia in class, he would not have asked for Kaori’s help and would not have been in the woods with Chet that morning.

[pages 243–245]

Inferential Why is Virgil crying?

- o He is afraid and thinks he is going to die.

Literal What does Virgil think to himself that emphasizes his lonely feelings?

- o He says he does not have a friend in the world.

CHALLENGE: Ask students to explain what Virgil means when he says his parents and brothers “spoke in exclamation points.”

SUPPORT: Moses is considered one of the greatest prophets and leaders in Jewish history, ultimately delivering his people from enslavement in Egypt. According to the Bible, the Egyptian pharaoh decreed that all Hebrew baby boys were to be drowned at birth. Moses’s mother hides her son and eventually places him in a basket and sets him afloat in the Nile River, where he is found and adopted by one of the pharaoh’s daughters.

Evaluative Why do you think Virgil compares himself to Moses in this passage? Could there be a symbolic meaning to Virgil’s identification with Moses? Could it foreshadow future events in the story?

- o Possible answer: Moses was raised by people who were not his blood family. Because Virgil seems so different from his parents and brothers, he sometimes wonders if he is really related to them. Eventually, Moses grows up to do great things. Perhaps Virgil is fated to do the same.

Literal Who is Virgil thinking of in this chapter? What do they have in common?

- o He is thinking of his family, Valencia, Kaori, and Chet. In one way or another, they are all important people in his life.

Inferential What does Virgil think about Kaori in this moment? How does this contradict a thought he expressed earlier in the chapter?

- o He thinks that Kaori has been a good friend to him. This contradicts what he said earlier when he told himself he doesn’t have a friend in the world.

Literal Who is “the Bull”? How do you know?

- o As we learned in an earlier chapter, “the Bull” is Virgil’s nickname for Chet.

[pages 246–247]

Literal What does Ruby San Salvador tell Virgil to do? What is his response?

- o Ruby tells Virgil to yell for help again. Virgil replies that there is no point in yelling again because no one can hear him.

Inferential Why do you think Virgil is not motivated to continue yelling for help? How does the setting contribute to his lack of motivation? How does his body language convey his lack of motivation?

- o Virgil is used to failing and does not think anything ever works out for him. He thinks there is no point in yelling because it will do no good. He is already convinced that there is no hope. He is in a deep well in the woods where few people venture. In Virgil's mind, there is no reason to think anyone will hear him because no one is around to hear him. He slumps against the wall in defeat.

Turn and Talk: Ask students why Virgil continues to hear the voice of Ruby San Salvador. Whom does she remind him of? What is her purpose in the story? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

Inferential Why does Ruby sigh when Virgil says he thinks it's too late for help?

- o She is exasperated with him.

Literal According to Ruby, what are the three worst things Virgil should never tell himself? [Remind students of the chapter title.]

- o He should never ask himself, "What's the point?" He should never say, "There's no chance." He should never think, "It's too late."

[pages 248–250]

Evaluative What is the impact of the series of short sentences at the top of page 248? Why do you think the author uses this literary device?

- o Possible answer: The short sentences help to build tension and create a sense of urgency. They grab the reader's attention. The author is trying to show that Virgil's thoughts are coming quickly, in short bursts.

CHALLENGE: Ask students to explain the symbolic meaning of the race Virgil describes on page 249.

Inferential What finally motivates Virgil to yell one last time?

- o Ruby convinces him to try one last time after promising to look after him.

Discuss the Chapter and Wrap Up the Lesson

10 minutes

Ensure that students have added the character traits discussed in the partners reading section to Activity Page 1.3.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	"If Pah didn't get him first, Virgil figured one of three things would happen: he could suffocate, starve, or die of thirst. He didn't know which was worse." (page 241)	Indirect – thoughts/feelings	Hopeless, Defeated, Pessimistic
	"Virgil began to cry." (page 243)		
	"He was trapped in a pit without a friend in the world, and he was afraid." (page 243)	Direct	Lonely, Afraid
	"He thought of Lola. He thought of her hands and how they felt like paper." (page 243)	Indirect – thoughts/feelings	Nostalgic
	"He was suffocating in a land of lost opportunities, where he should have talked to Valencia, told Lola that he loved her, tried to understand his parents and brothers, thanked Kaori for being such a good friend to him. And now it was too late for any of that." (page 245)	Indirect – thoughts/feelings	Regretful
	"He filled his chest with air, opened his mouth wide, and yelled and yelled until his voice gave out." (page 250)	Indirect – actions, speech, thoughts/feelings	Determined

Remind students of the purpose for reading:

Explain how the author's use of setting and character motivation helps you understand Virgil in Chapter 32 of *Hello, Universe*.

Then discuss students' answers to Activity Page 9.2. In order to address the purpose for reading, make sure to focus particularly on the way this chapter's setting affects Virgil's characterization. Ask students what they have learned about Virgil in this chapter that explains his behavior. How does this help students more fully understand Virgil's identity?

Wrap up the lesson by using a *because, but, so* activity. Display the following sentence frames:

- o Virgil is not motivated to seek help because _____.
- o Virgil is not motivated to seek help, but _____.
- o Virgil is not motivated to seek help, so _____.

Remind students that "because" sentences explain why, "but" sentences show a change in direction, and "so" sentences tell what happens as a result. Give students two minutes to write on their own. Then ask students to share their answers. Possible answers:

Virgil is not motivated to seek help because he is convinced no one will find him.

Virgil is not motivated to seek help, but he yells for help one more time.

Virgil is not motivated to seek help, so he slumps against the wall.

Wrap up by asking students how completing the sentence frames helped them to understand or think about the chapter.

DAY 2

MORPHOLOGY

15 minutes

Practice Prefixes *ab-*, *ad-*, and *ex-*

15 minutes

- Remind students that affixes are word parts that are added to root words to make new words. Prefixes are added at the beginning of root words and suffixes at the end.
- Use the Prefixes Anchor Chart to review with students the prefixes *ab-*, *ad-*, and *ex-*.

Prefix	Meaning	Affixed Word	Meaning
ab-	away from	abnormal (adj.)	not normal
ad-	near	adjoin (v.)	to be next to
ex-	outside of	exterior (adj.)	located on the outside

- Have students turn to Activity Page 9.4. Briefly review the directions, and choose the word to go in the blank after the first sentence together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Informative Essay: Share, Evaluate, Revise

Introduce the Rubric and Peer Review Checklist

10 minutes

- Review that the main purpose of this essay is to explain how an experience from students' personal lives relates to a theme or issue in *Hello, Universe*.
- Have students turn to the Informative Essay Rubric on Activity Page 9.5, and go over each of the categories with students. Explain that students will use the rubric to evaluate their essays and determine where they need to revise and edit.
- Introduce the Peer Review Checklist on Activity Page 9.6. Explain that students will use this checklist to help review a classmate's essay. Read through the instructions on both sides of the checklist, and make sure students understand what they are to do.

Conduct a Peer Review and Conference

15 minutes

- Have students find a partner and exchange essays. They should use the Informative Essay Rubric and Peer Review Checklist to evaluate one another's essays.

- When students have completed their review of their peer’s narrative, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Peer Review Checklist on Activity Page 9.6.

Note to Teacher: You may choose to have students conduct the conference face-to-face in class or via the Internet for homework.

Revise

5 minutes

- Students should use the Peer Review Checklist to revise their drafts.
- Students may begin their revisions in class and complete them for homework.

SUPPORT: Encourage students to make their remarks constructive—first drafts are called this for a reason. There is bound to be room for improvement. Remind students that they have been learning about sentences in both their Reading and Writing lessons. Suggest that students might ask themselves the following questions about sentences as they review and revise:

- Does this sentence repeat a point?
- Does this sentence help support the main idea of the essay?
- Could this sentence be combined with another?
- Should this sentence be broken into two?
- Does this sentence need transition words or phrases to make its point more clearly?

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 9.1.
- If students did not complete Activity Pages 9.2 during the Reading lesson, have them complete it for homework.
- Assign pages 251–275 in *Hello, Universe* as reading homework (Chapter 33: “Tanaka and Somerset,” Chapter 34: “Valencia,” Chapter 35: “V.S.,” and Chapter 36: “Maybe”). Have students use Activity Page 9.3 to take notes on the chapters.
- Ask students to continue adding character traits to Activity Page 1.3 as they read.

Morphology

- Have students take home Morphology Activity Page 9.4 and complete it for homework.

Writing

- Have students take home Activity Pages 9.5 and 9.6 to complete revising their drafts.

Lesson 10

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: Chapter 37: “Valencia” and Chapter 38: “Light”	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 10.1
DAY 2: Spelling	15 min	Practice Spelling Words	Activity Pages 6.3, 10.3
Writing	30 min	Write an Informative Essay: Edit	Activity Pages 10.4, SR.7 Informative Essay Editing Checklist Proofreading Symbols Chart
Take-Home Material	*	Reading, Writing, Spelling	<i>Hello, Universe</i> , Chapter 39: “Valencia” and Chapter 40: “There’s No Hope for You, Virgil Salinas” Activity Page 1.3, 10.2, 6.3, 10.3, 10.4, SR.7

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Determine themes of the text. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Edit an informational essay. (W.7.2, W.7.2.a, W.7.2.b, W.7.2.c, W.7.2.d, W.7.2.e, W.7.2.f, W.7.4, W.7.5, L.7.1.b, L.7.1.c, L.7.2.b, L.7.3.a)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d, L.7.1)

Language

Follow standard English rules for writing and speaking. (L.7.1)

Use phonics and syllabication to spell words correctly. (L.7.2b)

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.7.3, L.7.3a)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use accurately grade-appropriate general academic and domain-specific words. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 33: “Tanaka and Somerset,” Chapter 34: “Valencia,” Chapter 35: “V.S.,” and Chapter 36: “Maybe.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Discuss thematic ideas from Hello, Universe, and identify where they are supported in the text.*

Writing, Grammar, Morphology, Spelling

- Display the Informative Essay Editing Checklist and Proofreading Symbols Chart on Activity Pages 10.4 and SR.8.

DAY 1

READING

45 minutes

Whole Group: Chapter 37: “Valencia” and Chapter 38: “Light” [pages 276–288]

Review

5 minutes

- Ask students to recall and share the important events from the chapters they read for homework; students may refer to their notes from Activity Page 9.3:
 - The girls find Chet, who had been crying out for help but immediately began bragging about his snake bite once the girls found him. They are not impressed. Valencia shows her knowledge of nature, prompting Kaori to think the two of them should go into business together. After Chet insults her, Valencia mentions her real name—surprising Gen and Kaori.
 - Kaori tells Valencia they should go into business together and says that fate brought them together as friends. Valencia is pleased but replies that their meeting might have just been a coincidence. Kaori and Gen both answer: “There are no coincidences.”
 - “Just Renee” admits that her name is Valencia Somerset. The name sounds familiar to Kaori. Kaori’s mother texts her, asking if she has seen Virgil. Gen wonders if he has run away with “V.S.” This reminds Kaori how she knows the name. Valencia is puzzled by Gen and Kaori’s excitement about finding “V.S.,” but they refuse to tell her further details.
 - Back in the well, Virgil has given up hope of being found. He reflects on his life and what he would do differently if he could.

- Ask students what they added from Chapters 33–36 to their Character Traits Chart (Activity Page 1.3).

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Kaori	"Kaori observed everything with interest." (page 255) "Maybe they should go into business together." (page 255) "Tanaka and Somerset! That sounded perfect. Like a real business. She could see the sign now, bright and blazing." (page 256) "Something in her brain clicked and said, <i>This is important, pay attention.</i>" (page 264)	Direct Indirect – thoughts/feelings Indirect – thoughts/feelings	Observant Motivated, Entrepreneurial, Innovative Intuitive
Chet	"When he saw her, he turned stoic and no longer seemed like the person who'd cried out." (page 253)	Indirect – actions, thoughts/feelings	Embarrassed
Valencia	"She held out her hands and motioned for him to show her the wound, like a mother dealing with a spoiled child." (page 254) "And for the record, my name is Valencia, not deafo." (page 259) "'No,' I reply. 'My name is Valencia. Valencia Somerset.' Just like a battle cry." (page 263) "<i>Friends.</i> Something about the way she says it makes me feel like I found something. I know it sounds corny, but in that moment, with that one word, I already feel like a different person." (page 262)	Indirect – actions Indirect – speech, actions Indirect – thoughts/feelings	Caring, Concerned, Knowledgeable Confident, Assertive, Self-Assured Happy, Supported,
Virgil	"He was still afraid, hungry and thirsty, but mostly he was tired." (page 273) "But he didn't want to fall asleep thinking about all the ways he'd failed in life, so he decided to imagine what he would do differently if he was ever rescued." (page 274)	Direct Indirect – thoughts/feelings, actions, speech	Afraid, Tired Hopeful, Thoughtful, Nostalgic

- Tell students they will read Chapter 37: “Valencia” and Chapter 38: “Light.”
- Display the Character Traits Chart you created, and direct students’ attention to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters. As traits are discussed in this lesson, make sure students are adding them to their Activity Pages while you add them to the class chart.
- Remind students that a story’s theme is its underlying message. The theme is the message the writer is trying to send to readers. The theme of a story is often a message or observation about life. To identify a theme, it is helpful to first identify thematic ideas, or topics, that the story explores. Tell students that stories can have more than one thematic idea. For example, one thematic idea is the value of love and family. Another thematic idea is the importance of courage and bravery. Before students begin to read, ask them to identify thematic ideas from *Hello, Universe*, and write them on the board. Think about some of the important words and concepts that have been repeated in *Hello, Universe*. Possible student responses include the following:
 - Friendship
 - Fate and Coincidence
 - Loneliness
 - Bullying
 - Differences and Diversity
 - Finding Your Identity
 - Fear and Bravery
 - The Power of Storytelling
 - Belief/Religion/Spirituality

These words and concepts can help students determine the book’s major themes. Tell students that after they read these chapters they will work in small groups to select an important thematic idea in *Hello, Universe* and then identify where that thematic idea is supported in the text.

- Have students turn to page 276 in *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *vital*.
- Have students find the word on page 276 of the book.

- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 10.1 while you read each word and its meaning, noting that:
 - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the chapters.
1. **vital, *adj.*** absolutely necessary (**276**)
 2. **disturbingly, *adv.*** in a way that causes worry (**277**)
 3. **heartfelt, *adj.*** sincere; deeply and strongly felt (**277**)
 4. **deliberately, *adv.*** intentionally; on purpose (**277**)
 5. **bound, *v.*** to walk or run with leaping strides (**bounds**) (**279**)
 6. **canine, *n.*** another word for *dog* (**279**)
 7. **remnant, *n.*** a small remaining piece of something (**279**)
 8. **clog, *n.*** a blockage; something in the way (**281**)
 9. **realization, *n.*** the act of becoming aware of or understanding something (**281**)
 10. **swamp, *v.*** to fill quickly (**swamps**) (**281**)
 11. **silhouette, *n.*** a dark shape or outline of something, as if in shadows (**285**)
 12. **regard, *v.*** to pay attention to; to look at attentively (**regarded**) (**286**)
 13. **overcome, *v.*** to overwhelm or overpower (**was overcome**) (**286**)
 14. **murmur, *v.*** to speak softly (**murmured**) (**287**)

Vocabulary Chart for Chapter 37: “Valencia” and Chapter 38: “Light”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	heartfelt remnant silhouette	vital disturbingly deliberately bound canine clog realization swamp regard overcome murmur
Spanish Cognates for Core Vocabulary	silueta	vital realización
Multiple-Meaning Core Vocabulary Words	silhouette	vital bound clog swamp regard overcome
Sayings and Phrases	work something out panic-worthy drift off grave danger flicked on	

- Also point out that Activity Page 10.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Discuss thematic ideas from *Hello, Universe*, and identify where they are supported in the text.

Have individual students take turns reading the chapters aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Note to Teacher: In the interest of time, you may have students read portions of the text silently and then discuss the questions.

Chapter 37: "Valencia"

[pages 277–279]

Inferential What does Valencia think when she feels her phone vibrating? What have we learned about her relationship with her parents throughout the story? What about the other main characters? Explain.

- o Valencia seems annoyed and thinks her mother would not understand the importance of what she, Kaori, and Gen are doing. In one way or another, all the main characters have problems with their parents. Kaori's parents are not interested in astrology, Chet's father intimidates him, and Virgil's parents think he is too shy. None of the main characters seem understood by their parents.

Inferential How do Kaori and Valencia view the idea that things are fated to happen? Do you see any ways their views on spirituality are similar in this passage?

- o In the ceremony, Kaori prays that the universe will grant their wish. She then tells Valencia that the answer will come to them. Valencia thinks this is "weird and silly" and isn't sure she believes in fate. On the other hand, Valencia often prays to Saint Rene, which she evidently does not see as "weird and silly."

Literal What two things frighten Gen in this passage? What does Valencia think and do?

- o At first, Gen begins screaming in fear because some leaves catch fire. Kaori and Valencia stomp out the fire, and Valencia is impressed that Kaori is not afraid to step on fire. Then Gen screams because she's afraid of Sacred the dog. As soon as Sacred shows that he is friendly, though, she begins petting him.

Turn and Talk: Ask students to think about some fears other characters have mentioned throughout the story. Have students turn to a partner and share their thoughts and ideas. As time allows, invite a few students to share with the class what they discussed with their partner.

[pages 280–282]

Literal Who is texting Valencia in this passage and why?

- o Lola is texting Valencia, asking if she has seen Virgil. Valencia has also received many texts from her mom.

Inferential What sudden realization does Valencia have in this passage? [Point out to students how the various settings and plot points throughout the story come together here.]

- o All at once, Valencia puts together various “clues” that help her figure out that Virgil is trapped in the well. She deduces that Virgil would likely have taken the path through the woods to keep his appointment with Kaori and that Chet was in the woods at the same time. Because Chet bullies her, she concludes that he also bullies Virgil. Then she remembers finding the well open and the five stones sitting on top of it—stones Virgil collected at Kaori’s request (which she knows because Gen blurted it out earlier). Remembering how she threw the stones down the well reminds her of Chet’s boast that he threw the snake down the well—which, as she points out, is *never* open. But this time it was with Virgil’s stones beside it.

Think-Pair-Share: Have students stop and think about the idea that there are no coincidences. Would Valencia have figured out where Virgil was if she and the others had not encountered Chet in the woods? If Kaori had not told Virgil to collect five stones? If Virgil’s house weren’t located on the other side of the woods from Kaori’s? After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

Chapter 38: “Light”

[pages 283–284]

Literal Why does Virgil suddenly see light? Who is calling his name? Why does he hear a dog barking? [If necessary, remind students that Valencia has figured out where Virgil is.]

- o The girls have found him and removed the cover from the well. They are calling out his name. Sacred is with them, barking excitedly.

Inferential [Point out the title of Chapter 38 to students] What does Virgil say about light in this passage? What does he say about darkness? What do you think light and darkness symbolize in this passage? How do they relate to some of the book’s themes?

- o Virgil contrasts the comfort of light with the terror of darkness. In this context, light symbolizes newness, life, and rebirth (for example, the “light dawning” for Valencia as she figures out where Virgil is). Darkness, by contrast, symbolizes fear, loneliness, and death.

Inferential Have students find other examples of symbolic and figurative language in Chapter 38.

- o Examples include personification of fear and loneliness (they “wrap a blanket” around Virgil); the broken ladder as a symbol of hopelessness; the rope as a symbol of escape; and Virgil using the rope “like a mountain climber” (simile).

SUPPORT: If necessary, explain that the statement Virgil makes about “the light that everyone talked about” refers to reports from people who have had near-death experiences about seeing a bright light as they are dying.

Inferential Why is Virgil afraid to open his eyes?

- o Virgil is afraid he is not really being rescued and that he is merely dreaming that the girls are there. If he opens his eyes, the dream will disappear.

Literal Why does Virgil think he can't possibly be hearing Valencia's voice?

- o Virgil doesn't realize the girls have met and have become friends. He thinks they do not know each other.

Inferential In the context of the story, is Valencia's deafness a coincidence? Her loneliness? Her friendship with Kaori? Explain.

- o These things are not coincidences. Valencia's deafness not only contributes to her loneliness, but it also lands her in the resource room—where Virgil meets and develops a crush on her. Her loneliness leads her to seek out Kaori. Their friendship leads to their finding Virgil in the well.

Inferential Who is urging Virgil to shout louder at the bottom of page 284?

- o Ruby San Salvador—or, by extension, his Lola, who told him Ruby's story earlier in the book—is urging Virgil to shout louder.

Inferential Why is Virgil overcome with embarrassment when he realizes Valencia is part of the rescue team?

- o Virgil is afraid Kaori has told her about his crush on her.

Evaluative Do you think it is merely “lucky” that Gen brought her jump rope with her? What would Kaori say about that? What about the other main characters?

- o Possible answer: Kaori would certainly say there are no coincidences—the jump rope was fated to be used to rescue Virgil. Lola would also likely agree. Other characters may have different opinions.

Discuss the Chapters and Wrap Up the Lesson

10 minutes

Ensure that students have added the character traits discussed in the whole group reading section to Activity Page 1.3.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Valencia	“It’s funny how the mind works. I hadn’t realized there were clues this whole time, leading us to Virgil. But as soon as I see that text, something or someone—Saint Rene, maybe?—unplugs a clog in my brain. Just like that, a flood of realizations swamps me, one after another.” (page 280)	Indirect – thoughts/feelings	Observant, Perceptive, Thoughtful, Clever, Sensible
	“It was Valencia—coming down faster than he’d done hours before, but slowly enough to watch her step.” (page 288)	Indirect - actions	Brave

Virgil	"He didn't want to open his eyes because he didn't want to find out it was all a dream, or a trick, or that he was dead and this was the light that everyone talked about." (page 284) "Suddenly Virgil was overcome with embarrassment." (page 286)	Indirect – actions, thoughts/feelings Direct	Scared, Reluctant, Suspicious, Leery Embarrassed
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Remind students of the purpose for reading:

Discuss thematic ideas from *Hello, Universe*, and identify where they are supported in the text.

Remind students that a story's theme is the message the writer is trying to send to readers. Tell students they will determine themes in the next lesson, but first they need to select a thematic idea and identify where that idea is supported in the chapters they read. Divide the class into small groups, and ask each group to identify and agree on an essential word or concept from the text (use the bulleted list earlier in this lesson if necessary). Then have students in each group work together to find two sections in chapters 33–38 of *Hello, Universe* that support or are related to the word. Tell students to quote text and then draw an image representing the sections. Students will use their thematic ideas, quotations, and images to write theme statements in the next lesson. Wrap up by inviting groups to share their thoughts and images.

DAY 2

SPELLING

15 minutes

Practice Spelling Words

15 minutes

- Use the chart on Activity Page 6.3 to review Unit 1 spelling words with students.

Spelling word	Definition
exterior	located on the outside
abnormal	not normal
advocate	to speak for
abolish	to do away with
abstain	to avoid partaking
transmission	something sent from one place to another
cumulative	having the value of a running total
circumvention	the act of going around something

transportation	the act of carrying something from one place to another
extramural	having to do with a school or organization other than one's own
transparent	capable of being seen through
extraterrestrial	not from Earth

- Have students turn to Activity Page 10.3. Briefly review the directions, and fill in the first blank in the story together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Informative Essay: Edit

Introduce the Editing Checklist and Proofreading Symbols

10 minutes

- Display and have students turn to the Informative Essay Editing Checklist on Activity Page 10.4.
 - Explain that now that students have revised, they will use this checklist to edit their work.
 - Read through the checklist with students, and make sure they understand all the items.
 - Review how you expect students to title and format the heading for their work.
 - If necessary, review the Unit 1 Grammar, Morphology, and Spelling skills. Tell students they should keep what they have learned in mind as they edit their work.
 - Point out that the essay should be written in a formal style, which means students should use complete sentences and minimize slang and casual language that they would normally only use when speaking.
- Display and have students turn to the Proofreading Symbols Chart on Activity Page SR.8. Read through the chart. Tell students that they can use these symbols to indicate changes they want to make as they edit.

Edit and Write Final Draft

20 minutes

Have students edit their drafts using the Informative Essay Editing Checklist on Activity Page 10.4 and then write their final copy. Students may finish editing their final drafts for homework.

Note to Teacher: If computer resources are available to your students, have them type their final drafts. Discuss computer editing tools such as spelling and grammar checkers. Explain that while these tools are helpful, it is still important for students to understand how to spot and correct their own errors.

SUPPORT: Encourage students to check that their sentences are complete. Suggest they read the sentences aloud. Often mistakes show up more easily when we hear language spoken. Also,

if the punctuation of a sentence is off or the phrases are improperly divided, this will show up when it's spoken aloud. Sometimes speaking the words aloud will suggest a more natural way of saying something.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 10.1.
- Assign pages 289–298 in *Hello, Universe* as reading homework (Chapter 39: “Valencia” and Chapter 40: “There’s No Hope for You, Virgil Salinas”). Have students use Activity Page 10.2 to take notes on the chapters.
- Ask students to continue adding character traits to Activity Page 1.3 as they read.

Spelling

- Have students take home Activity Page 10.3 to practice spelling words.

Writing

- Have students take home Activity Pages 10.4 and SR.8 to complete editing their drafts.

Lesson 11

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Small Group: Chapter 41: "The Tiger of Elm Street, Part II" and Chapter 42: "Messages"	<i>Hello, Universe</i> Character Traits Chart Activity Page 1.3, 11.1, 11.2
DAY 2: Spelling Writing	15 min	Spelling Assessment	Activity Page 11.3
	30 min	Write an Informative Essay: Publish	
Optional	*	End-of-Unit Comprehension Check	Activity Page PP.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how a theme is developed over the course of the text. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Publish an informational essay. (W.7.2, W.7.2.a, W.7.2.b, W.7.2.c, W.7.2.d, W.7.2.e, W.7.2.f, W.7.4, W.7.6)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Use phonics and syllabication to spell words correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use accurately grade-appropriate general academic and domain-specific words. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Hello, Universe*, which includes Chapter 39: “Valencia” and Chapter 40: “There’s No Hope for You, Virgil Salinas.”
- Display the Character Traits Chart from Lesson 1.
- Write the purpose for reading on the board/chart paper: *Create a theme statement for Hello, Universe, and describe how it is supported throughout the novel.*

DAY 1

READING

45 minutes

Small Group: Chapter 41: “The Tiger of Elm Street, Part II” and Chapter 42: “Messages”
[pages 299–311]

Review

5 minutes

- Ask students to recall and share the important events from the chapters they read for homework; students may refer to their notes from Activity Page 10.2:
 - Kaori and Gen bombard Virgil with questions after he emerges from the well; Valencia is quieter. Virgil doesn’t say much in response, despite Kaori urging him to talk to Valencia. After receiving one last worried text from her mom, Valencia heads home.
 - Kaori is frustrated that Virgil was still too shy to talk to Valencia, even after she rescued him from the well—especially since the universe itself brought the two of them together.
- Ask students what they added from Chapters 39–40 to their Character Traits Chart (Activity Page 1.3).

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Valencia	“But I don’t mind that he’s being quiet. Some people are shy, that’s all.” (page 294)	Indirect – thoughts/feelings	Understanding, Empathetic
Virgil	“Virgil is as still as marble. It’s like he’s been frozen in place.” (page 290)	Indirect – actions	Scared, Shocked
	“Virgil’s face now resembled a ripened strawberry.” (page 296)	Indirect – appearance, actions	Embarrassed

Kaori	"Valencia was now out of sight, but Kaori waved in her general direction, rolled her eyes, and heaved an enormous sigh all at once, to show the level of her displeasure." (page 296)	Indirect – actions, speech, thoughts/feelings	Frustrated, Exasperated
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Introduce the Chapters

5 minutes

- Tell students they will read Chapter 41: "The Tiger of Elm Street, Part II" and Chapter 42: "Messages."
- Direct students to the Character Traits Chart and to Activity Page 1.3. Remind students to add character traits to their charts as they read the chapters.
- Tell students that an anagram is a word or phrase that is formed by rearranging the letters of another word or phrase. For example, the word *night* is an anagram of the word *thing*; the same letters can be used to spell both words. Point out to students that *sacred* is an anagram for *scared*. Ask students if they think this is a coincidence or if the author intentionally named the dog "Sacred" to emphasize something about the book's theme.
- Have students turn to page 299 in *Hello, Universe*.
- Remind students that stories have a theme. Ask students to define what a theme is (the main idea or message in a piece of writing).
- Have students preview Activity Page 11.2. Tell students that they will use the graphic organizer to help them infer a theme of *Hello, Universe*.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *practically*.
- Have students find the word on page 300 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 11.1 while you read each word and its meaning, noting that:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapters.

1. **practically, *adv.*** almost; virtually (300)
2. **sear, *v.*** to burn (**seared**) (300)
3. **shuffle, *v.*** to walk by dragging one's feet along the ground (301)
4. **tremor, *n.*** a trembling movement (301)
5. **uncertain, *adj.*** unsure; lacking confidence (301)
6. **unkempt, *adj.*** untidy; sloppy (302)
7. **assess, *v.*** to evaluate something (**assessed**) (302)
8. **chisel, *v.*** to cut something out (**chiseled**) (303)
9. **plush, *adj.*** luxurious; extravagant (304)
10. **conversation, *n.*** an informal talk between two or more people (307)

Vocabulary Chart for Chapter 41: "The Tiger of Elm Street, Part II" and Chapter 42: "Messages"		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	tremor unkempt assess chisel	practically sear shuffle uncertain plush
Spanish Cognates for Core Vocabulary	asesar	
Multiple-Meaning Core Vocabulary Words	tremor chisel	sear shuffle uncertain
Sayings and Phrases	I owe you one mess with knowing look	

- Also point out that Activity Page 11.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Create a theme statement for *Hello, Universe*, and describe how it is supported throughout the novel.

Establish Small Groups

Before reading the chapters, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 11.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 11.2. Check that students in Small Group 2 have filled in Activity Page 11.2 correctly. You may choose to do one of the following to address this:
 - o Collect the pages, and correct them individually.
 - o Provide an answer key for students to check their own or a partner's work after they have completed the activity page.
 - o Confer with students individually or as a group at a later time.

Read the Chapters

25 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

Read Chapter 41: "The Tiger of Elm Street, Part II" [pages 299–301]

[Point out the title of Chapter 41, and ask students to page back to see the title of Chapter 6. As students begin to read, ask them to think about any changes they can detect in the identities of both Virgil and Chet.]

Inferential What does Virgil mean when he says his behavior toward Valencia was "Virgil-like"? [Guide students through the dialogue and events on page 299.]

- o Virgil means he acted in a typically shy and backward way, as he usually does. He was too shy even to thank Valencia for rescuing him.

Literal Who is walking with Virgil in this scene? [Guide students through the dialogue and events at the bottom of page 299.]

- o Sacred the dog is with Virgil.

Inferential What does Virgil do in this scene that is very unlike what we have seen previously? How do you explain this? [Guide students through the dialogue and events on page 300–301.]

- o Virgil stands up to the bully, Chet. He is no longer afraid of Chet because he has experienced something truly frightening—being in the well.

Evaluative In your opinion, how does Virgil’s behavior fit in with the theme of fear and bravery or finding one’s true identity?

- o Answers will vary. Students may say that standing up to Chet shows how Virgil changes from someone who is fearful to someone who shows bravery. They may say that when Virgil shows bravery and expresses his true feelings, he shows more of who he really is.

Inferential Why was Chet staring at the basketball hoop “like it was a million miles away”? What kind of figurative language is this? What caused Chet to “scoot back a little”? Why does he have a tremor in his voice? [Guide students through the dialogue and events on page 300. If necessary, remind students that we previously learned that Chet is not good at basketball and that he is afraid of big dogs.]

- o This is hyperbole. In Chet’s eyes, the hoop is so far away there is no chance of him making a basket. Chet scoots back and there’s a tremor in his voice when he sees Sacred because he is afraid of big dogs.

[pages 302–305]

SUPPORT: *Naku* is a Filipino word for *Oh my!* or *Yikes!*

Inferential How does Lola know Virgil has changed? [Guide students through the dialogue and events on page 302.]

- o Lola knows something eventful has happened by his unkempt appearance and lack of explanation.

Inferential How does the author suggest that Virgil may not be lonely anymore? How might this fit in with some major themes of the book? [Guide students through the dialogue and events on page 303.]

- o Virgil remarks that his “friends” rescued him. Sacred has also become his companion. Until now, Virgil has thought of himself as friendless. He has changed, as have his circumstances.

SUPPORT: Ask students to speculate on the symbolic meaning of Sacred the dog in regard to themes such as friendship, fate/coincidence, and fear/bravery. In what ways might Virgil and Sacred be alike?

Literal How do Virgil’s parents react when he comes into the house and when they see Sacred? How is this different from Lola’s reaction? [Guide students through the dialogue and events on pages 303–304.]

- o Unlike Lola, who immediately knew Virgil had changed and who likes having Sacred around, Virgil’s family initially ignores him when he comes home. They are surprised when they see Sacred; his mother is especially upset about him bringing a strange, dirty animal into the house.

Inferential What does Virgil tell his mother in this scene that is very unlike what we have seen previously? How do you explain this? How might this fit in with the theme of fear and bravery or finding one’s true identity? What else has Virgil been afraid to say? Might this (and his reply to Chet earlier in the chapter) foreshadow something to come? [Guide students through the dialogue and events on page 305. If necessary, direct students to page 35 in Chapter 5.]

- o Virgil tells his mother not to call him Turtle anymore. Until now, Virgil has been afraid to tell his mother this, though he has imagined saying it to her many times. He's been afraid to speak to Valencia as well. This incident and the earlier one with Chet might foreshadow Virgil telling Valencia how he feels about her.

Read Chapter 42: "Messages" **[pages 306–307]**

[Point out the title of Chapter 42.]

Literal Whose point of view will this chapter be written from? How do you know? What is different about this chapter title?

- o This chapter is from Valencia's point of view because of the picture at the beginning of the chapter. All of Valencia's other chapters have been titled "Valencia."

Evaluative Why do you think this chapter is not also titled "Valencia"?

- o Accept reasonable answers. Students may say that Valencia is not alone anymore—she now has friends who send her messages.

Inferential How many text messages does Valencia have from Kaori? How do you know? How does Valencia feel about this? How does this fit into some themes in *Hello, Universe*? [Guide students through the dialogue and events on pages 306–307.]

- o Valencia has seventy-three text messages from Kaori. Valencia says this twice (and will say it again a third time on page 309), indicating she is amazed by this. Previously, she had only twelve messages—mostly from her mother. Valencia now has a friend. She is no longer alone.

Inferential What were Kaori and Gen talking about before they went to the well? Why won't Kaori tell Valencia? Which themes in *Hello, Universe* are being touched on here? [Guide students through the dialogue and events on page 307.]

- o They were talking about Virgil's crush on Valencia. Kaori says that the universe will tell Valencia about it when it is time. The theme of fate and coincidence is being touched on.

[page 308]

Inferential Compare and contrast Kaori's and Valencia's views of fate and spirituality. [Guide students through the dialogue and events on pages 308.]

- o Possible answer: Valencia is more skeptical and unsure about spiritual things than Kaori, even though she prays to Saint Rene. But she seems to have an open mind about the question and certainly seems to respect Kaori's views.

[pages 309–311]

Inferential What clues on pages 309 and 310 show that Valencia no longer feels so alone? [Guide students through the dialogue and events on pages 309–310. If necessary, direct students to Chapter 2 to review Valencia's nightmare.]

- o Valencia mentions for a third time, almost in awe, that she has seventy-three text messages from Kaori. She also uses the word *friend* when imagining future events, suggesting that friendship is now on her mind. She also says that she doesn't think she will have her nightmare tonight. As she begins to drift off to sleep, she thinks of Virgil and Lola—her new friends.

Inferential Who has texted Valencia the single word, “hello”? Explain. How does this make Valencia feel? What kind of figurative language describes her feelings? [Guide students through the dialogue and events on page 311.]

- o The text is from Virgil. The author uses a simile of butterflies fluttering to describe Valencia's feelings of excitement and nervousness upon receiving the message from Virgil.

Turn and Talk: Ask students to take a moment to talk about which character in *Hello, Universe* has changed the most. As time allows, invite a few students to share what they discussed with their partner.

Discuss the Chapters and Wrap Up the Lesson

10 minutes

Ensure that students have added the character traits discussed in the Reading lesson to Activity Page 1.3.

Character	Textual Evidence	Direct or Indirect Characterization	Trait
Virgil	“How hard was it to open your mouth and talk? Why did he have to be so . . . Virgil-like?” (page 299) “Being face-to-face with death made Chet seem so . . . ordinary.” (page 300) “Virgil made direct eye contact with Chet, and before he even knew what he was doing, he stopped.” (page 301) “‘Call me that again, and you’ll regret it,’ Virgil said.” (page 301) “‘I wish you wouldn’t call me Turtle,’ he said to his mother.” (page 305)	Indirect – speech, thoughts/feelings Indirect – actions, speech, thoughts/feelings	Shy Brave, Confident
Chet	“Was that a tremor in his voice?” (page 301)	Indirect – speech, actions	Scared, Nervous
Valencia	“There are seventy-three new text messages on my phone.” (page 306)	Indirect – actions, speech, thoughts/feelings	Happy, Accepted, Involved

Remind students of the purpose for reading:

Create a theme statement for *Hello, Universe*, and describe how it is supported throughout the novel.

Ask the following wrap-up question: *What is one major theme in Hello, Universe, and how is it supported throughout the novel?*

To answer the question, direct students to Activity Page 11.2, and remind them that a theme is the main idea or message in a story. Divide the class into the same small groups that were formed at the end of the last lesson. Ask each group to recall the thematic idea and textual evidence from *Hello, Universe* that they discussed in the previous lesson. Working together, have groups fill out Activity Page 11.2.

- Students should record a theme statement in the top box of the graphic organizer. For example, if their thematic idea is friendship, ask students what the author is wanting to say about friendship in *Hello, Universe*. One theme statement may be “Friends can show us what we are really capable of.”
- In the second box, students should provide examples from the story that support the theme. Students can use the evidence they identified in the previous lesson but should also find additional examples throughout the entire novel since they have read it in its entirety.
- Finally, students should write a paragraph in the third box explaining how the theme is developed. This will likely be completed as homework.

When students have finished, bring the class back together to share their thoughts and ideas. This could be at the end of the class period or during a Pausing Point. Wrap up by asking the following question:

Evaluative How does knowing a theme help you to better understand or appreciate the story?

- o Answers will vary but may express that knowing the theme helps readers connect characters’ actions, feelings, or ideas in the story.

DAY 2

SPELLING

15 minutes

Assessment

15 minutes

- Have students turn to Activity Page 11.3 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. advocate	I will <u>advocate</u> for healthier school lunches.
2. abnormal	It is <u>abnormal</u> to have such high blood pressure.
3. abolish	Many students would like to <u>abolish</u> homework.
4. abstain	It is probably healthier to <u>abstain</u> from sweets.
5. circumvention	Our attempted <u>circumvention</u> of the rule about handing in homework on time failed miserably.
6. cumulative	The <u>cumulative</u> effect of so much weight lifting is an impressive physique.
7. exterior	Which color should we choose to paint the <u>exterior</u> of the building?
8. extramural	I really enjoy <u>extramural</u> sports, because I like to play with students from other schools.
9. extraterrestrial	Like all meteorites, that one has an <u>extraterrestrial</u> origin.
10. transmission	SETI listens for microwave <u>transmissions</u> from space.
11. transparent	Air and water are both usually <u>transparent</u> .
12. transportation	My preferred mode of <u>transportation</u> is snowboard.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write a compound-complex sentence using two of the spelling words.
- Remind students to check their work for appropriate structure, capitalization, and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

Spelling Analysis Chart

[illegible]

- Students might make the following errors:
 - o circumvention: using “chun” for /chun/
 - o exterior: using “er” for /er/
 - o extraterrestrial: using “stial” for /strial/
 - o transparent: using “int” for /ənt/
 - o transportation: using “shun” for /shun/
- Also, examine the sentence for errors in structure, capitalization, and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
 - o Is the student consistently making errors on specific vowels? Which ones?
 - o Is the student consistently making errors at the ends of the words?
 - o Is the student consistently making errors in multisyllable words but not single-syllable words?

WRITING

30 minutes

Informative Essay: Publish

Publish

30 minutes

Explain that publishing can take several different forms. Tell students that, for example, writing can be published by printing and distributing the written copies to an audience, or it can also be published by reading it aloud to a group of people or to a single individual. Choose or have students vote on one of the following publishing methods for their essays. These can be done as time allows or as part of a Pausing Point.

- Create a classroom “library” by making student essays available in print in the classroom or online. Invite students to “check out” and read their classmates’ work.
- Have students read aloud their essays to the class or in small groups. You may wish to form groups of students who have written about similar themes. Invite students to compare and contrast how those themes played out in their essays.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 11.1.
- If some student groups did not complete Activity Page 11.2 during the Reading lesson, have students complete it individually for homework.

Lesson 12

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Unit Assessment	35 min	Unit Assessment	Activity Page 12.1
Unit Feedback Survey	10 min	Unit Feedback Survey	Activity Page 12.2

ADVANCE PREPARATION

- Erase or cover any morphology and grammar charts displayed in the classroom prior to the assessment.

UNIT ASSESSMENT

35 minutes

- Make sure each student has a copy of Activity Page 12.1. You may have collected this activity page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, students will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.
- This is a good opportunity to use the Tens scoring system to gather formative assessment data.

Reading Comprehension

The reading comprehension section of the Unit Assessment contains two literary selections and accompanying questions. The first selection is literary text: a Filipino folktale called “The Battle of the Crabs.” The second selection is another literary text: “Playing Pilgrims,” an excerpt from the novel *Little Women* by Louisa May Alcott.

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (achievethecore.org). These texts are

considered worthy of students' time to read and meet the expectations for text complexity at Grade 7.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of Text

The texts used in the reading comprehension assessment, “The Battle of the Crabs” (literary text) and “Playing Pilgrims” (literary text), have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, “New Research on Text Complexity,” (corestandards.org/resources). Both selections fall within the Common Core Grades 7–8 Band.

Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

* To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
1 <i>Literal</i>	B	RL.7.1
*2 Part A <i>Literal</i>	A	RL.7.1, RL.7.3
*2 Part B <i>Inferential</i>	C	RL.7.1, RL.7.4
3 <i>Inferential</i>	C	RL.7.1, RL.7.3, RL.7.6
*4 Part A <i>Inferential</i>	C and D	RL.7.1, RL.7.3, RL.7.6

Item	Correct Answer(s)	Standards
*4 Part B Inferential	Answers may vary but should include: Because his eyes allowed him to see in more than one direction, the shrimp sees the oncoming wave and is able to get out of the way. The crabs' eyes can focus in only one direction, so they do not see the wave and drown.	RL.7.1, RL.7.3
5 Inferential	A	RL.7.1, RL.7.3
6 Inferential	B	RL.7.1, RL.7.4
7 Evaluative	D	RL.7.1, RL.7.2
8 Literal	B	RL.7.1, RL.7.6
*9 Part A Inferential	Underline the words "little goose," and circle the word "absurd."	RL.7.1, RL.7.4
*9 Part B Inferential	C	RL.7.1, RL.7.3, RL.7.6
*10 Part A Inferential	A	RL.7.1, RL.7.3
*10 Part B Inferential	Underline the words "It was a comfortable room, though the carpet was faded and the furniture very plain" in the passage.	RL.7.1, RL.7.3
11 Inferential	Answers may vary but should include: Jo's sister Beth alludes to her "boyish" name, Jo (short for the more-feminine Josephine), and mentions how she "plays brother" to her sisters. Though her hair is described as "her one beauty," she keeps it "bundled into a net" rather than show it off. The author says Jo has "the uncomfortable appearance of a girl who was rapidly shooting up into a woman and didn't like it." Jo also refers to herself as "the man of the family."	RL.7.1, RL.7.3, RL.7.4
12 Inferential	C	RL.7.1, RL.7.3
13 Inferential	D	RL.7.1, RL.7.3

Item	Correct Answer(s)	Standards
14 Evaluative	Answers may vary but should include: Four sisters tease each other and banter as they prepare for their mother's return after a long day of work. After noticing how worn their mother's slippers are, they each decide to buy their mother Christmas presents.	RL.7.1, RL.7.2

Writing Prompt Scoring

The writing prompt addresses CCSS W.7.2.a–e, L.7.1, L.7.2, L.7.3, and L.7.6.

Score	4	3	2	1
Criteria	Student writes a clear, coherent response. Response includes all the following: a description of the character's traits, textual evidence, and sentence variety. Response maintains a formal style, effectively varies use of three or more sentence types, effectively uses transitions, and has no errors in grammar, spelling, and punctuation.	Student writes a mostly clear response. Response includes most of the following: a description of the character's traits, textual evidence, and sentence variety. Response mostly maintains a formal style, uses three sentence types, uses transitions, and has minimal errors in grammar, spelling, and punctuation.	Student writes a response that has some omissions in a description of the character's traits, textual evidence, and sentence variety. Response may not maintain a formal style or vary sentence types effectively and has a number of errors in grammar, spelling, and punctuation.	Student writes a response that has many omissions in a description of the character's traits, textual evidence, and sentence variety. Response does not maintain a formal style or vary sentence types effectively and has many errors in grammar, spelling, and punctuation.

Grammar Answer Key

The Grammar section addresses CCSS L.7.1.

1. I had always wanted to live in a lighthouse, and last year I finally got the chance.
2. My older cousin told me that he had taken a summer job as a lighthouse keeper.
3. When I asked my parents, they said fine, so I made a plan to stay there for a week.
4. My cousin was keeping a lighthouse that was located on the east coast in Maine.
5. The owner, who was the great-granddaughter of the original builder of the lighthouse, let my cousin live there in return for maintaining it.
6. When I finally arrived for my visit, I was amazed at how tall the lighthouse was.
7. Sitting on my bed in my third-floor room, I could see the ocean stretching all the way to the horizon.
8. The sunlight, reflected off the waves, glittered brightly.
9. I used the desk in my room to write letters home.

10. John, my cousin's nearest neighbor, came by every day to have a cup of tea and chat with us.
11. John showed us how to polish the big lens for the light.
12. Taking care of a lighthouse might just be the right career choice for me.

Morphology Answer Key

The Morphology section addresses CCSS L.7.4.b

1. cumulus
2. transmission
3. transportation
4. circumlocution
5. circumnavigate
6. transparent
7. exterior
8. extrafamilial
9. advocate
10. abolish
11. express
12. extramural
13. circumvention
14. cumulative
15. extraterrestrial

UNIT FEEDBACK SURVEY

10 minutes

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 12.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

Pausing Point

Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time, we recommend that you use one or more of the Culminating Activities described below or an activity you create.

End-of-Unit Comprehension Check

Use the first day of the Pausing Point to administer the optional assessment of general comprehension acquired by reading Chapters 21–42. Make sure each student has a copy of Activity Page PP.2. You may have collected this activity page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take approximately thirty to forty-five minutes.
- Tell students to read and answer the questions about *Hello, Universe*. Encourage students to do their best and to review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.

Pausing Point to Address Assessment Results

Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology) and spelling assessment. Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

Remediation

Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist outside the context of the regular classroom.

If the student does not misread words but reads haltingly, a lack of fluency may impede comprehension. Administer the optional fluency assessment to verify whether the student's reading rate is below the norm. If so, remediation efforts should be targeted at building fluency.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific chapters in a small group setting with other students who are struggling may be helpful. Choose chapters that were not already used for small group instruction, and provide specific guidance as to how to use clues in the text to arrive at the correct answer.

Grammar, Morphology, and Spelling

For additional practice with the grammar, morphology, and spelling skills taught in this unit, you may wish to have students complete the Grammar and Morphology/Spelling Pausing Point activity pages provided in the Activity Book (PP.3–PP.4).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 7, consult the CKLA Grade 6 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

Writing

Redirect students to Activity Page 9.5 (Informative Essay Rubric), Activity Page 10.4 (Informative Essay Editing Checklist), and their completed informative essay. Provide time during the Pausing Point for students to revise and rewrite their essay using all of the above tools. The Informative Essay Rubric and Informative Essay Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Informative Essay Rubric and Informative Essay Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in *Contemporary Literature*, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources (i.e., links to websites other than the Core Knowledge Foundation) to determine suitability for the students with whom you work.

- Do students think the symbols that represent each character in the book are appropriate? For example, is a snake the right symbol for Chet? Why or why not? Have students use page E.1 to create their own symbols for each of the four main characters in *Hello, Universe*. Then, have students create a symbol for themselves, and invite them to share and explain the symbols they have created.

- In *Hello, Universe*, Valencia uses a hearing aid. Many people seem uncomfortable with her disability, which causes her to feel alienated throughout much of the story. Ask students to compile a list called “Ten Things Deaf People Want Hearing People to Know.” Use this link to download the CKLA Online Resources for this unit, where specific links to resources regarding the deaf can be found: <https://www.coreknowledge.org/language-arts/>.

Students can use Activity Page E.2 to write their lists.

- Ask students who enjoy Kaori’s character to research the history behind astrology and horoscopes. Where do zodiac signs come from? How long have people practiced astrology? Have students present their findings in a slideshow or multimedia presentation. Students can use Activity Page E.3 to list the sources they used to create their presentations.
- What can students do if they are victims of bullying or if they see bullying at school or in their neighborhoods? Use this link to download the CKLA Online Resources for this unit, where specific links to resources about bullying can be found: <https://www.coreknowledge.org/language-arts/>.

Students can use Activity Page E.4 to create a comic strip about bullying.

- What happened with Virgil and Valencia after the events we learn about in *Hello, Universe*? Did they become friends? How did their relationship progress? Did Valencia and Kaori go into business together? Did Chet make the basketball team? Did his relationship with Virgil and Valencia change?

Explain to students that an epilogue is a supplemental but separate part of a story. It often reveals the characters’ fates and is set at some point in the future, after the main events in the story have occurred. (Students may be familiar with the epilogue to the *Harry Potter* series, for example.) An epilogue adds to character development by telling readers what happened to them after the story is over. It often reminds readers of the story’s central themes.

Ask students to write an epilogue to *Hello, Universe*—three months, one year, or five years after the end of the story. Have students describe what the characters are doing now, what they have done since the end of the story, what they are like now, and what their relationships are. They can use the Epilogue Planner on Activity Page E.5 to plan their writing, then write their epilogues. Students’ epilogues should be three or four paragraphs.

Teacher Resources

In this section you will find:

- Glossary for *Hello, Universe*
- The Writing Process
- Informative Essay Writing Model
- Informative Essay Rubric
- Informative Essay Peer Review Checklist
- Informative Essay Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

A

abandon, v. to give up on completely **abandoning**
abracadabra, excl. a word said by magicians when performing a magic trick
adrenaline, n. a substance released into the body of a person who is feeling a strong emotion such as fear that enables one to respond quickly
anvil, n. a heavy iron block
anxious, adj. worried or nervous
appetizer, n. a part of a meal served before the main course
assess, v. to evaluate something **assessed**

B

banish, v. to get rid of
bellow, v. to make a loud noise **bellowed**
blot out, v. to cover or hide **blotted out**
bound, v. to walk or run with leaping strides
bounty hunter, n. someone who hunts and catches something (such as wild animals or criminals) to collect a reward

C

cackling, adj. laughing in a loud or harsh way
canine, n. another word for *dog*
cathedral, n. an important, large church; often characterized by large stained glass windows, spires, pillars, and arches
chisel, v. to cut something out **chiseled**
civilization, n. the comforts and conveniences of modern life
clench, v. to close or squeeze together tightly **clenched**
clever, adj. intelligent; resourceful
clog, n. a blockage; something in the way
clutch, v. to hold onto tightly **clutched**
coincidence, n. something that happens and is not planned but may seem as if it were
compliment, v. to praise or admire **complimented**

concentrate, v. to focus one's attention on something

consider, v. to look at attentively; to think about carefully

constellation, n. a group of stars that form a perceived pattern or outline

conversation, n. an informal talk between two or more people

conveyor belt, n. a continuously moving band or wide belt that moves objects from one place to another

craft, v. to create something with exceptional skill **crafted**

crane, v. to stretch

D

dangle, v. to hang or swing loosely **dangled**

dart, v. to move quickly **darted**

debilitating, adj. causing weakness or exhaustion

defective, adj. damaged

deflated, adj. having been emptied of air

deliberately, adv. intentionally; on purpose

delicate, adj. difficult to handle

dense, adj. thick; impenetrable

descent, n. the action of moving downward

destiny, n. fate; events that will happen to a person in the future

distant, adj. far away

distinct, adj. recognizable; easy to perceive

disturbingly, adv. in a way that causes worry

document, v. to record in detail

dribble, v. to drip slowly **dribbled**

E

enigma, n. a puzzle; a mystery

exchange, v. to trade one thing for another **exchanged**

expression, n. a phrase or saying

F

fail-safe, n. something that returns a situation to a safe state in case of failure or malfunction

ferocity, n. fierceness, fury

flutter, v. to move back and forth quickly

focus, n. the center of interest or activity

follicle, n. a small sac in the skin containing the root of a hair

footnote, n. something that is additional or less important

frantically, adv. in an uncontrolled way

fruitless, adj. pointless; unproductive

fumbly, adj. in a clumsy way

G

gape, v. to stare in amazement or wonder

gash, n. a deep, long cut or wound

gazillion, n. a very large, unspecified number

generation, n. a group of family members living in the same time period

glare, v. to stare in an angry way

glory, n. a state of high honor, especially won by a notable achievement

goof off, v. to waste time; to avoid work **goofing off**

guarantee, v. to promise or assure

guinea pig, n. a small, tailless rodent often kept as a pet; a person or thing used as a subject in an experiment

gusto, n. enthusiastic enjoyment

H

haunt, v. to be a regular or frequent visitor to a certain place

heartfelt, adj. sincere; deeply and strongly felt

hesitate, v. to pause before doing something, often out of concern or worry **hesitated**

hex, n. a curse; a magic spell

hoarse, adj. deep and harsh sounding; rough or raspy

hurdle, n. obstacle or difficulty; upright frame over which competitors in a race must jump (**hurdles**)

hyperventilate, v. to breathe hard and fast, often due to strong emotion **hyperventilating**

I

incense, n. a substance that produces a sweet odor when burned

inevitable, adj. certain to happen; unavoidable

interpretation, n. an explanation of the meaning of something

intimidate, v. to frighten or overwhelm; to make timid

J

jittery, adj. tense; nervous

juvenile, adj. immature or childish

K

kindred, adj. similar in quality or nature

kinship, n. a family relationship or other very close connection with another

knotted, adj. twisted

L

logical, adj. reasonable, sensible

lumber, v. to move clumsily or slowly

M

mangy, adj. dirty, crusty; affected with mange

manipulate, v. to handle or control something

mature, adj. fully developed; grown-up

melodramatic, adj. exaggerated; overemotional

monastery, n. a building occupied by a community of monks living under religious vows

munch, v. to eat something noisily

murmur, v. to speak softly **murmured**

N

nausea, n. a feeling of sickness, as if wanting to vomit

nonchalant, adj. having a feeling of apparent calmness; seemingly unconcerned

nudge, v. to push against lightly; to push into action gently

O

observations, n. facts learned by studying something

obvious, adj. clear, apparent; easily seen or understood

offensive, adj. unpleasant or disgusting

overbearing, adj. bossy, arrogant, domineering

overcome, v. to successfully deal with something, especially a problem or difficulty, or to overwhelm or overpower was overcome

P

peek, n. a quick glance

perceptive, adj. insightful; understanding

perch, v. to sit, as if on a tree branch

petty, adj. of little importance

picky, adj. fussy or extremely particular

pinprick, n. a tiny hole or puncture (as if made by a pin)

pipsqueak, n. someone or something small and insignificant

plush, adj. luxurious; extravagant

practically, adv. almost; virtually

pug-faced, adj. having a flat-nosed face, like a pug dog

Q

quell, v. to soothe or calm; to put an end to **quelled**

quiver, v. to tremble or shake, often with emotion
quivering

R

random, adj. unspecified

realization, n. the act of becoming aware of or understanding something

recorder, n. a musical wind instrument similar to a flute

regard, v. to pay attention to; to look at attentively
regarded

reincarnate, adj. to be born anew in another body after death (**reincarnated**)

remnant, n. a small remaining piece of something

ruddy, adj. reddish

rummage, v. to search in a disorganized way
rummaging

rung, n. a step of a ladder

S

sacred, adj. holy or connected with God

scenario, n. a potential sequence of events

scorpion, n. an arachnid with pinchers and a poisonous stinger

scowl, n. a frown of displeasure

scrunchy, adj. wrinkled-looking or crumpled

scurry, v. to move quickly **scurried**

sear, v. to burn **seared**

second sight, n. the ability to see into the future

sever, v. to cut off, or slice forcibly

shudder, v. to tremble from fear or excitement

shuffle, v. to walk by dragging one's feet along the ground

silhouette, n. a dark shape or outline of something, as if in shadows

skeptically, adv. in a manner that expresses doubt about something

slouch, v. to spread out or lean, droop

slump, v. to bend and lean against something
clumped

snap, v. to bite suddenly

snarling, *adj.* angry or sharp

snatch, *v.* to grab quickly

soften, *v.* to become less severe or less harsh

sparse, *adj.* scarce; scanty

splay, *v.* to spread out

sputter, *v.* to speak with a fast popping sound, often due to strong emotion **sputtered**

star chart, *n.* a chart or map showing the positions of the stars

straightaway, *adj.* immediately; with little delay

straighten up, *v.* to improve in behavior

strategy, *n.* a plan of activity

suffocate, *v.* to die from lack of air; to have difficulty breathing

suspect, *v.* to imagine to be the case; to be suspicious **suspected**

swamp, *v.* to fill quickly

swig, *n.* a quick gulp of a drink

swipe, *v.* to steal

T

talon, *n.* a large, hooked claw

taunt, *v.* to harass, insult; to tease in a mean way

thicket, *n.* a dense growth of bushes or trees

thrive, *v.* to do well, to flourish **thriving, thrived**

tremor, *n.* a trembling movement

triumphant, *adj.* victorious; proud of a success

U

uncertain, *adj.* unsure; lacking confidence

unconscious, *n.* the part of the mind that affects a person's behavior and emotions without the person being aware of it

unconvinced, *adj.* not certain that something is true

unkempt, *adj.* untidy; sloppy

V

veer, *v.* to make a sudden turn

venomous, *adj.* poisonous

vigor, *n.* energy; enthusiasm

vital, *adj.* absolutely necessary

voilà, *int.* a French word used to call attention to something or to suggest an appearance as if by magic; literally, "there it is"

W

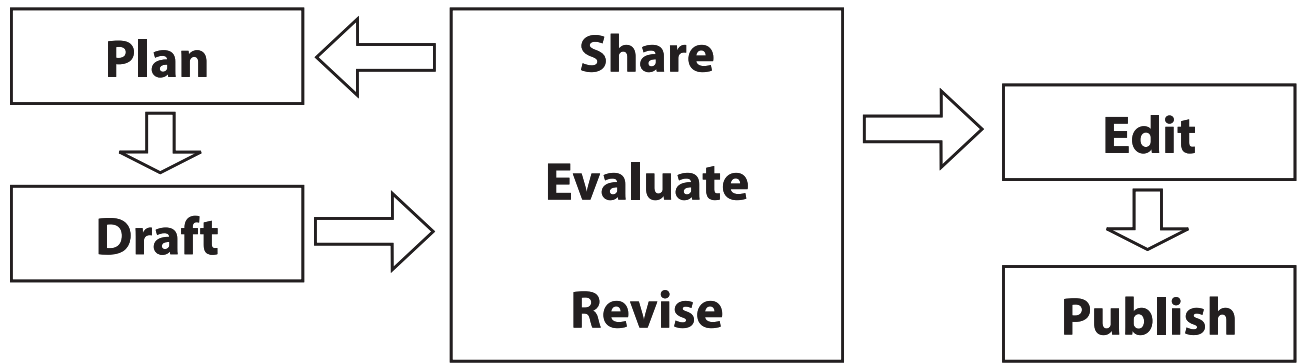
wail, *v.* to give a loud cry of pain, grief, or anger
wailing

Z

zodiac, *n.* the circular arrangement of the twelve astrological signs

zoological, *adj.* related to animals

The Writing Process



Informative Essay Writing Model

In *Hello, Universe*, author Erin Entrada Kelley shows that pets are special and make a positive difference in her characters' lives. I relate to this because just like Virgil, I have a pet guinea pig, Baxter. [Introduction]

A pet can help you feel less lonely. Virgil's relationship with his pet guinea pig Gulliver shows this. Virgil has siblings, but he often feels alone because he is so different from them. I know what it feels like to be alone because I don't have any brothers or sisters. I also know how a pet can help. When I come home from school, Baxter is waiting for me in his cage in my room. I take him out and play with him every day. He is company for me when no one else is around. We're best buds. [Supporting Paragraphs]

Gulliver's role also shows how pets can help people in other ways. Seeing his guinea pig happily eating dandelions calms Virgil down when he needs it most. Like Virgil's pet, my guinea pig helps to calm me down if I'm upset or worried about something. I know that petting Baxter's soft fur will always makes me feel better. [Supporting Paragraphs]

One day, I came home from school, and Baxter was not in his cage. I had accidentally left the door open when I fed him that morning. No one knew where he was. My heart was beating really fast. I wouldn't stop looking for him until I found him. Luckily, he was safe, hiding under the couch. So I really related to Virgil's feelings of worry when Chet threw the bag with Gulliver in it down the well. I understand why Virgil jumped down that well and risked his own safety to rescue his pet. Losing a pet would be like losing a friend. [Supporting Paragraphs]

Being a pet owner has taught me the value of having a pet in my life. Pets keep us company, help us feel better, and bring us joy. I see all these qualities in Virgil's relationship with Gulliver in *Hello, Universe*. Virgil cares for his pet and feels about his pet much like I do. This makes *Hello, Universe* a realistic depiction of what it is like to own and love a pet. [Conclusion]

Informative Essay Rubric

	Exemplary	Strong	Developing	Beginning
Introduction	Connection between a personal experience and a theme from the novel is clearly stated.	Connection between a personal experience and a theme from the novel is stated.	Connection between a personal experience and a theme from the novel is weak.	Introduction is missing or does not draw a connection between personal experience and the novel.
	Introduction effectively grabs the reader.	Introduction somewhat grabs the reader.	Introduction does not grab the reader.	Opening paragraph does not constitute an introduction.
Body	All paragraphs support the interaction of the theme and a personal experience.	Most paragraphs support the interaction of the theme and a personal experience.	Some paragraphs support the interaction of the theme and a personal experience.	Paragraphs may not relate to the theme or a personal experience.
	Transitions are always used where required.	Transitions are used occasionally where required.	Transitions are used but not properly.	No transitions are used.
	Paragraphs use complete sentences, with a mix of sentence types.	Paragraphs use complete sentences but mostly simple sentences.	Paragraphs use occasional incomplete sentences or solely simple sentences.	Paragraphs use few or no complete sentences.
Conclusion	Conclusion clearly states an observation drawn from the connection of theme and personal experience.	Conclusion states an observation drawn from the connection of theme and personal experience.	Conclusion makes a weak or unclear connection to theme and personal experience.	Conclusion makes no observation at all or makes an observation unrelated to either theme or personal experience
	Conclusion effectively sums up the main ideas built in the body text.	Conclusion reflects back to some ideas mentioned in the body text.	Conclusion reflects elements of the body text but not a specific idea.	Conclusion is missing or does not reflect the body text.
Structure	Appropriate paragraph structure is always used.	Appropriate paragraph structure is usually used.	Appropriate paragraph structure is occasionally used.	Appropriate paragraph structure is rarely used.
	Effective transitions between sentences and paragraphs are used.	Adequate transitions between sentences and paragraphs are used.	Occasional transitions between sentences and paragraphs are used.	No transitions between sentences and paragraphs are used.
	Essay contains no extraneous paragraphs or sentences.	Essay contains some extraneous sentences but not extraneous paragraphs.	Essay contains some extraneous sentences and one or two paragraphs.	Essay contains many extraneous sentences and paragraphs.

You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.

Informative Essay Peer Review Checklist

Complete this checklist as you read the draft of the informative essay written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The informative essay clearly introduces a topic and develops it with supporting paragraphs.

_____ The informative essay's body paragraphs are all related and add to the topic that is introduced in the introduction.

_____ The informative essay presents ideas in a way that is clear, connected to the topic, and easy to understand.

_____ The informative essay contains appropriate transitions between sentences and paragraphs.

_____ The informative essay ends with a conclusion that sums up the important ideas and leaves the reader with a final important idea to think about.

Use the checklist above to help you complete the Peer Feedback on the back of this Activity Page.

Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

Writing Inspiration: What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?

Writing Innovation: What part of the draft was most original? What made it so inventive? How can it be included in other writings?

Feedback #1:

Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Building Stamina: What information was missing from the draft? Where would more details strengthen the writing?

Building Technique: What aspect of this draft needs reworking? How would this revision strengthen the draft?

Building Clarity: What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

Feedback #2:

Informative Essay Editing Checklist

Informative Essay Editing Checklist	After reviewing for each type of edit, place a check mark here.
Format	
• I have titled my writing. • I have included the proper heading, including my name, my teacher’s name, the class title, and the date. • My essay begins with an introduction that introduces my topic. • I have included body paragraphs that develop the ideas in my introduction. • I have inserted paragraph breaks whenever there is a change in scene, time, idea, or speaker. • My essay ends with a conclusion that wraps up the big ideas I want readers to remember.	
Grammar	
• I have used complete sentences. • I have used transitional words between sentences and paragraphs. • I have used a variety of sentence types, including the use of phrases and clauses.	
Spelling	
• I have correctly spelled words when adding the affixes <i>ab</i>, <i>ad</i>, <i>circum</i>, <i>cum</i>, <i>ex</i>, <i>extra</i>, <i>trans</i> to root words. • I have correctly spelled content words from <i>Hello</i>, <i>Universe</i>.	
Punctuation	
• I have employed end marks (periods, question marks, exclamation points), commas, and quotation marks to the best of my ability.	

Proofreading Symbols

^	Insert
⊙	Insert period
^,	Insert comma
^'	Insert apostrophe
#	Insert space
¶	New paragraph
no ¶	No new paragraph
○	Close up the space
<u>b</u> cap	Capitalize
B lc	Make lowercase (small letter)
e	Delete
rwd.	Reword
←	Move according to arrow direction
⌊ ⌋ tr	Transpose
[	Move to the left
]	Move to the right
a	Add a letter

NAME: _____
DATE: _____

1.4 TAKE-HOME

Summary of Chapter 3: “Help of a Different Nature”

In the space below, fill in details about setting, characters, and important events in Chapter 3.

Setting

Virgil's house

Characters

Virgil, Lola

Important Events

Lola tells Virgil stories that relate to his experiences. One story is about a woman

named Dayapan, who received guidance from a Great Spirit. A second is about

Ruby San Salvador, whose six older sisters had their fortunes read while Ruby's fortune was unclear.

Virgil makes an appointment with Kaori Tanaka, who seems to be an advisor of some sort.

Lola notices that Virgil has the hands of a gifted pianist and asks why his parents never gave him piano lessons; his father answers that boys should play sports, not piano.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 9

NAME: _____
DATE: _____

2.2 TAKE-HOME

Summary of Chapter 7: “A Peculiar Future” and Chapter 8: “Drama in the Freezer Aisle”

In the space below, fill in details about setting, characters, and important events in Chapters 7 and 8.

Setting

Chapter 7, Kaori's house; Chapter 8, grocery store

Characters

Virgil, Kaori, Valencia, Chet

Important Events

Chapter 7: Kaori reads Virgil's fortune and sees him in a dark place, which scares Virgil

because he is afraid of the dark. Virgil also seeks advice from Kaori about his Grand

Failure: over the school year, he had wanted to meet Valencia but was too shy to speak

to her. Kaori assures Virgil that she can help him and instructs him to bring her five stones and come back again on Saturday.

Chapter 8: While grocery shopping with Lola, Virgil recalls one of her stories, Malaya

of the Crocodiles, about a brave girl who reminds him of Valencia. Suddenly he sees

Valencia and her mother in the store. He seems to take this as a sign that they are fated

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 13

to be friends—which Kaori also believed—but once again is too afraid to say hello to

her. Virgil's bully, Chet, is also in the store with his father. Neither Chet nor Valencia

notices Virgil, who hides from Chet.

14 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

3.2 ACTIVITY PAGE

Chapter 9: “Valencia” and Chapter 10: “The Bullen Boys”

Answer the following questions in complete sentences.

- Who is the narrator of Chapter 9? How do you know? How is this different from most of the other chapters you have read?

Valencia is the narrator of this chapter. We know this because of the picture of the nesting bird on the chapter opener page. We know this because of the title of the chapter.

- What does Valencia think about her name? What might this reveal about her identity? (page 61)

Valencia thinks her name is good and strong. It seems to suggest that she sees herself as strong as well.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 23

3. What evidence on page 62 suggests that Valencia feels distant from her mother?
Valencia says that her name is one of the only things she and her mother agree about. She complains about the kinds of foods her mother is buying and tunes her mother out when her mother begins lecturing her. The one-word sentence "Whatever" perfectly illustrates Valencia's feelings toward her mother in this scene.
4. Why does Valencia wake up with her heart pounding? Which other character's heart was pounding in an earlier chapter? What does this indicate about the characters? (page 63)
Her heart was pounding because she had a nightmare and was frightened.
Virgil's heart pounded in Chapter 6 when he became frightened of Chet. When a character's heart is pounding, it indicates that they are frightened.

NAME: _____
 DATE: _____

3.2
 CONTINUED ACTIVITY PAGE

5. Identify two examples of hyperbole on page 63. What does Valencia's use of hyperbole tell us about her?
Valencia says her heart was pounding so hard she thought it would burst out of her chest; she later complains that the produce section her mother is sending her to is "five hundred aisles away." Valencia's use of hyperbole may indicate that she is a bit dramatic.
6. How does Valencia's view of waking up at dawn contrast with Kaori's? (page 63)
Kaori likes to wake up at dawn and seems to consider it almost a spiritual practice; Valencia hates waking up at dawn. However, Valencia does seem to appreciate that dawn means the (temporary) end of darkness.

7. What do we learn in the section on page 64 that explains the use of a nesting bird to illustrate the opening page of each chapter Valencia narrates?
A bird's nest is located outside her parents' bedroom window; she enjoys watching the birds.
8. What does Valencia see in the grocery store that stops her in her tracks? (page 65)
Valencia sees Kaori's business card and is intrigued by it.
9. What happened to the missing baby bird? Which line suggests that this might be an example of foreshadowing? (page 65)
The missing baby bird most likely died. Valencia observes that "it's hard to protect yourself when you can't fly." This may suggest that she (or another character) will soon need to "learn to fly."
10. Why does Valencia nibble on her lip and stare at the card for a long time before texting Kaori? (page 66)
Valencia is thinking about whether or not to contact her.

NAME: _____
 DATE: _____

3.2
 CONTINUED ACTIVITY PAGE

11. Why does the author show some of the lines on pages 67–69 in boxes? What is different about Valencia's use of English here as compared to Kaori's? What can you infer about the two characters from this?
This is meant to indicate that the lines are being texted back and forth between Valencia and Kaori. Valencia uses common texting slang such as *ur* for "your" and *u* for "you." She also does not follow standard punctuation rules. By contrast, Kaori's texts follow the rules of standard English. This may suggest that Kaori is more serious (or at least is trying to act more serious) than Valencia.
12. What does Kaori tell Valencia when Valencia says that she doesn't sound like a twelve-year-old? What does Kaori's reply mean? How does Valencia respond to this? (page 68)
Kaori replies that she is the reincarnated spirit of a sixty-five-year-old freedom fighter. This means Kaori believes that she has lived a past life. Valencia seems skeptical.

Activity Book Answer Key

13. Who does Valencia see in the grocery store shortly after texting with Kaori? What do we learn about Chet from Valencia's description of him? (page 69)

Valencia sees Chet. Chet appears to get into trouble a lot in school because Valencia sees his name regularly on the board when a teacher records the names of students who "act up" (i.e., behave badly). She also describes him as "scrunchy-faced."

14. Why does Chet bully Valencia and Virgil?

Chet bullies them both because they have disabilities.

15. What is different about the chapter opener illustration for Chapter 10 on page 72? Who is the focus of this chapter?

The illustration is a snake. We have not seen this chapter opener illustration before.

Chet is the focus of this chapter.

NAME: _____
DATE: _____

3.2
CONTINUED

ACTIVITY PAGE

16. To whom is Chet referring in the short opening paragraph in Chapter 10? How do you know? What does he seem to think about her?

Chet is referring to Valencia. We know this because he refers to her as being deaf; in the previous chapter, Valencia noted that Chet made a face at her. Chet says that Valencia has a lot of nerve, perhaps indicating a bit of grudging respect for her.

17. What do we learn about Chet's father in the passage on pages 73 through 74?

Chet's father works in sales and travels a lot for his job, though Chet seems unclear exactly what that job entails. Chet's father says that a smart man has an answer for every question. Chet's father also values respect—either through fear or admiration.

18. How would you describe Mr. Bullens's character traits? How do you think Mr. Bullens's personality impacts his son?

Possible answers: Mr. Bullens seems to think he is smarter than most people. He wants people either to fear or admire him. He disdains weakness. He seems to have a very black-and-white view of the world: there are either winners or losers. Chet has adopted this attitude, considering himself strong and most people weak.

19. How does Mr. Bullens answer when Chet asks him what makes people deaf? How does his answer contradict what Chet thinks about his father? What does this tell us about both Chet and Mr. Bullens? (pages 74 and 75)

When Chet asks what makes people deaf, Mr. Bullens says he doesn't know and calls deaf people "defective." He asks if Chet "sees one" and goes on to make further hateful remarks about people with disabilities. These are cruel and dehumanizing comments. However, Chet says his father always has an answer for everything, and Mr. Bullens thinks this about himself. Chet seems not to notice this contradiction and blindly admires his father; he also seems to share his father's views toward people who are disabled. Mr. Bullens is depicted as a person who thinks he is smarter than he really is. He is also very unkind.

NAME: _____
DATE: _____

3.2
CONTINUED

ACTIVITY PAGE

20. Why does Chet's face turn red when his father asks him about practicing basketball? (page 75)

Chet is ashamed and embarrassed that he did not make the basketball team last year because he knows his father considers it a sign of weakness in Chet.

21. What does Chet's father mean when he remarks that the woman in front of them at the grocery store should buy more vegetables? (page 76)

The text describes the woman as "large," and she is buying mostly unhealthy foods. Mr. Bullens is "fat shaming" the woman, implying that she would not be so heavy if she ate more vegetables and fewer snack cakes.

22. Which items are Chet and his father buying at the grocery store? How does this display yet another example of their hypocrisy and lack of self-awareness? (page 77)

They are buying mostly junk food—much like the items the “large” woman is purchasing. There are no vegetables in the Bullens boys’ shopping cart.

NAME: _____
DATE: _____

3.3 ACTIVITY PAGE

Perspectives Graphic Organizer—Chet Bullens

Answer the following questions in complete sentences.

What is Virgil’s view of Chet? Provide evidence from the story to support your answer.

Sample Answer: Virgil thinks Chet is a bully, and he is afraid of him. He thinks, “Chet’s last name was Bullens. The kid really was like a bull. Always ready to charge.” (page 36)

What is Valencia’s view of Chet? Provide evidence from the story to support your answer.

Sample Answer: Valencia thinks Chet is mean. She thinks, “Meanness always shows on people’s faces.” (page 70)

How does Chet view himself? Provide evidence from the story to support your answer.

Sample Answer: Chet thinks he’s better than other people and feels insecure about his own failures. He feels ashamed about not making the basketball team and admires that his dad says, “That’s how you get respect—you know more than anyone else, and you teach people who aren’t as smart as you.” (page 72)

What is YOUR view of Chet? Explain.

Answers will vary but should be supported by evidence.

NAME: _____
DATE: _____

3.4 TAKE-HOME

Summary of Chapter 11: “Beware the Color Red,” Chapter 12: “Valencia,” and Chapter 13: “Snakes”

In the space below, fill in details about setting, characters, and important events in Chapters 11–13.

Setting

Chapter 11: Virgil’s house; Chapter 12: Valencia’s house; Chapter 13: Chet’s house

Characters

Chapter 11: Virgil and Lola; Chapter 12: Valencia; Chapter 13: Chet

Important Events

Chapter 11: Virgil wakes early on Saturday morning for his appointment with Kaori. He plans to go to the woods to find the stones she’d asked him to bring. Over breakfast, Lola tells Virgil another story, this time about a boy named Amado, who was eaten by a red tree after being told to avoid it. Lola tells Virgil to beware the color red.

Chapter 12: The same morning, Valencia is awakened by a man and girl at her front door passing out religious material. To Valencia’s dismay, they leave quickly when they realize Valencia is deaf; she would have enjoyed discussing religion with them. She also reveals that she has an appointment with Kaori, who lives near the woods by her house. She has not given Kaori her real name, however.

Chapter 13: Chet also awakens on Saturday morning, planning to capture a live snake in the nearby woods. We learn that Chet once handled a boa constrictor on a field trip and mocked other students for being afraid of it. Valencia asked the teacher if snakes could hear, which angered Chet.

Activity Book Answer Key

NAME: _____
DATE: _____

3.5 TAKE-HOME

Grammar: Clauses and Phrases

Use the model sentence as a guide for building a new sentence with the chunks given.

1. Model: I like hiking in the mountains, and I do it as often as I can.

Chunks: I like going scuba diving. I do it at least once every summer.

I like going scuba diving, and I do it at least once every summer.

2. Model: Hearing nothing but the sound of a mountain stream, I enjoy the silence.

Chunks: I feel the dive boat rocking under me. I carefully put on my gear.

Feeling the dive boat rocking under me, I carefully put on my gear.

3. Model: I walk quietly, because I don't want to disturb the stillness around me.

Chunks: I climb down the ladder slowly. I don't want to fall.

I climb down the ladder slowly, because I don't want to fall.

4. Model: I enjoy seeing the small mountain flowers that speckle the grass.

Chunks: I enjoy seeing the small fish. They flash silver in the water around me.

I enjoy seeing the small fish that flash silver in the water around me.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 37

5. Model: In the early morning, drops of dew bead the rocks, and they sparkle in the sun.

Chunks: My ears have to adjust to the pressure. They hurt a little until they do. This happens at the beginning of the dive.

At the beginning of the dive, my ears have to adjust to the pressure, and they hurt a little until they do.

6. Model: After a lot of climbing, my legs get tired, but I enjoy the feeling.

Chunks: I check my air gauge. I have enough air for another few minutes. I do this after I have been swimming for a while.

After I have been swimming for a while, I check my air gauge, but I have enough air for another few minutes.

7. Model: As I climb, I wonder how long it took to form the mountains.

Chunks: I float over the sea bed. I take care not to disturb the coral.

As I float over the sea bed, I take care not to disturb the coral.

8. Model: When I reach the peak, I can see for miles all around.

Chunks: I see that my air is getting low. I begin slowly to ascend.

When I see that my air is getting low, I begin slowly to ascend.

38 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

3.5 CONTINUED TAKE-HOME

9. Model: The other peaks that surround mine seem to float on the clouds in the distance.

Chunks: The bubbles rise in the water with me. They seem to want to keep me company.

The bubbles that rise in the water with me seem to want to keep me company.

10. Model: When it is time to turn back, I say goodbye to the mountains, and they say a silent goodbye to me.

Chunks: I break the surface. I can hear the seagulls and the waves against the boat. They remind me how silent it is under the sea.

When I break the surface, I can hear the seagulls and the waves against the boat, and they remind me how silent it is under the sea.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 39

NAME: _____
DATE: _____

4.2 ACTIVITY PAGE

Chapter 14: "The Universe Knows" and Chapter 15: "Valencia"

Answer the following questions in complete sentences.

1. What is the setting of this scene on pages 99–101? Briefly describe it. What are the characters doing?

The chapter begins at 8:00 a.m. on Saturday morning in Kaori's "spirit chamber"

(her room). The room does not have much furniture—only a bed. Kaori is

studying a star chart; her younger sister Gen is with her. Kaori is preparing for her

appointments with Virgil and Valencia.

2. To whom is Kaori referring when she asks herself, "How does one unite a Pisces and a Scorpio"? How do you know?

Kaori is referring to Virgil (the Pisces) and Valencia (the Scorpio). We learned

Valencia's astrological sign in Chapter 7.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 45

3. How would you describe Kaori's attitude toward herself in this chapter? What is Kaori's attitude toward Gen? What is Gen's attitude toward her older sister? Explain.

Kaori is very self-assured. Kaori takes herself and her astrological beliefs very seriously. She has deliberately cleared her room of most furniture to turn it into a "spirit chamber." She pores over her star chart and seems to think she has the power not only to tell the future but to manipulate it. She is exasperated with Gen, sighing deeply when Gen asks questions about the star chart and asking the spirits to "forgive" Gen for her lack of understanding. By contrast, Gen refers to the star chart as "a bunch of dots and lines," refers to the upcoming ceremony with Virgil as "abracadabra stuff," and sees no distinction between "stones" and "rocks" for the ceremony, indicating that she does not take it—or Kaori—as seriously as Kaori would like.

4. What does Kaori mean when she says, "There are no coincidences"? Where have we seen this line before? How might this relate to the blurb on the cover of the book?

Kaori means that everything happens for a reason. She spoke this same line to Virgil in Chapter 7, and Virgil repeated it to himself in Chapter 8 when he saw Valencia in the grocery store. The blurb on the book says, "Some friendships are meant to be." Perhaps Kaori's statement foreshadows a friendship that two characters will form.

NAME: _____
DATE: _____

4.2
CONTINUED

ACTIVITY PAGE

5. What evidence can you find on page 102 that reinforces the differences between Gen and Kaori?

Kaori is convinced that Virgil and Valencia are fated to be together. Gen points out that the signs Kaori is seeing (such as Virgil and Valencia having the same initials) do not mean they are fated to be friends, and she tells a story about disliking a girl at school with the same initials. She also replies to Kaori's comment about putting Virgil and Valencia in the same place at the same time by pointing out that they were already in the same place at the same time at school and did not become friends.

6. How does Kaori describe the personalities of Virgil and Valencia? Why does she describe them like this? Based on what you have learned about the characters, do you think she is correct? Explain.

Kaori describes their personalities based on their astrological signs. Because Virgil is a Pisces, Kaori identifies him as unhappy and unsure of himself; she says he lacks self-confidence and is overly sensitive. Because Valencia is a Scorpio, Kaori believes she is sharp, independent, assertive, and full of confidence and has lots of friends. She says they have nothing in common. Students' answers regarding the accuracy of Kaori's characterizations may vary, but all students should point out that she is wrong about Valencia being popular. In fact, she is just as lonely as Virgil—she just tries not to show it.

7. How have the setting and point of view changed on page 105?

This page/chapter is from Valencia's point of view. The setting is no longer Kaori's room; it is Valencia's home as she prepares to explore the woods to study the squirrels.

8. Why might Kaori be surprised by the first sentence on page 105?

Valencia says squirrels are one of her favorite animals. In the previous chapter, Kaori disparages Virgil's pet guinea pig, calling it a rodent "just like rats or squirrels or mice." She later says that, because Valencia is a Scorpio, she has "a ton of friends" while "poor Virgil talks to a rodent." Kaori might be surprised to learn that Valencia likes rodents too.

9. What is the name of the dog Valencia feeds in the woods? How does this name reinforce some things we have already learned about Valencia's identity?

She has named the dog "Sacred." The word *sacred* means holy or connected to God. This name reinforces the fact that Valencia has an interest in religion and spirituality.

NAME: _____
DATE: _____

4.2
CONTINUED

ACTIVITY PAGE

10. How do Valencia's feelings for Sacred suggest that appearances can be deceiving? How might this apply to the characters in *Hello, Universe*?

She characterizes Sacred as "sweet," even though he is big, mangy, and mean-looking. He does not look like a friendly dog, but Valencia says that he is. In the same way, characters in the book may not really be how they appear. For example, Valencia is actually much lonelier than she appears to be.

11. How does the scene between Valencia and her mother on pages 108–110 echo an earlier scene between Virgil and his mother?

Valencia is trying to sneak out of the house without being bothered by her mother, just as Virgil tried to leave his home for an appointment with Kaori without being noticed by his mother. In both cases, they are stopped before they can leave the house. Both mothers tell their children not to wander too far from home, and both tell their children they love them.

12. What does Valencia tell her mother the bowl of food is for? What does she tell her mother she intends to do with her day?

Valencia says the bowl of food is for her breakfast and that she plans to go exploring and sketching in the woods.

NAME: _____
DATE: _____

4.3 TAKE-HOME

Summary of Chapter 16: "Down, Down, Down"

In the space below, fill in details about setting, characters, and important events in Chapter 16.

Setting

the woods

Characters

Virgil, Gulliver, Chet

Important Events

Virgil searches through the woods for the stones Kaori had asked him to bring to his appointment. Gulliver is in his backpack. Virgil encounters Chet, who is carrying a red shirt and a pillowcase. The much-smaller Virgil is so frightened he cannot speak. After calling Virgil several cruel names, Chet grabs Virgil's backpack and runs off with it before dropping it—and Gulliver—into an old well. Chet walks off laughing, leaving Virgil alone.

NAME: _____
DATE: _____

4.4 TAKE-HOME

Morphology: Latin Roots *circum*, *cum*, *extra*, and *trans*

Greek and Latin roots are combined with other word roots and affixes to make words. You can often use the context to figure out the meaning of unfamiliar words. Use the context provided to choose the correct word from the list to fill in the blanks in the sentences below.

transmission transportation transparent cumulative circumlocution
extraterrestrial circumvention extrafamilial cumulus extramural

1. *Intervention* means coming between two things. A word that means going around something is circumvention.
2. Something inside the family would be intrafamilial. Something outside the family would be extrafamilial.
3. Someone who is sent somewhere has a mission. Something sent across the Atlantic Ocean by radio would be a transmission.
4. Something that is apparent is something I can see. Something that I can see through is transparent.
5. A mural is a painting on a wall. Intramural sports are played within a school. Sports played with another school are extramural.
6. The grades you earn during the years are added together to give you a cumulative grade-point average.
7. Clouds that look as if they had been piled all together are cumulus clouds.

8. Locution is the art of speaking. Circumlocution is speaking around something rather than saying it directly.
9. A porter is someone who carries something. Carrying something across a long distance is transportation.
10. The Latin word for Earth is *terra*. A visitor to Earth from another planet would be an extraterrestrial.

NAME: _____
DATE: _____

5.2 TAKE-HOME

Summary of Chapter 18: “Animal,” Chapter 19: “Valencia,” and Chapter 20: “The Question of Yelling”

In the space below, fill in details about setting, characters, and important events in Chapters 18–20.

Setting
the woods

Characters

Chapter 18, Chet and Valencia; Chapter 19, Valencia and Sacred; Chapter 20, Virgil

Important Events

Chapter 18: While unsuccessfully hunting snakes in the woods, Chet hears a noise. He is frightened at first—though he pretends not to be—until he suspects the noise is Virgil trying to sneak past him. Chet’s self-confidence returns until he notices it is Valencia searching for Sacred, the dog. Chet watches her uneasily.

Chapter 19: Valencia looks through the woods for Sacred; when she finds him, they spend some time together, and she tells him what is going on in her life. She also recalls her former friendship with Roberta and how it ended.

Chapter 20: Virgil is still in the well. He doesn’t think he has ever yelled before and thinks about his mother teasing him for being quiet and shy. Finally, he begins to call for help and wonders what his parents would think if they could hear him yelling.

NAME: _____
DATE: _____

5.3 TAKE-HOME

Morphology: Prefixes *ab-*, *ad-*, and *ex-*

Sometimes joining a different prefix to a word root can give it a meaning opposite to the one it had before. Match each word in the left column with prefix *ab-*, *ad-*, or *ex-* to a word with an opposite meaning in the right column. Write the number of the word in the left column next to the match in the right column.

- | | |
|--------------|-----------------------|
| 1. exterior | <u>7</u> obtain |
| 2. abnormal | <u>10</u> prevent |
| 3. advocate | <u>1</u> interior |
| 4. abolish | <u>8</u> repress |
| 5. advantage | <u>6</u> accept |
| 6. except | <u>3</u> subvocal |
| 7. abstain | <u>9</u> internal |
| 8. express | <u>5</u> disadvantage |
| 9. external | <u>2</u> normal |
| 10. advent | <u>4</u> establish |

NAME: _____
DATE: _____

6.2 TAKE-HOME

Summary of Chapter 23: “The Issue of Time,” Chapter 24: “Valencia,” and Chapter 25: “The Girl Who Didn’t Know Her Destiny”

In the space below, fill in details about setting, characters, and important events in Chapters 23–25.

Setting

Chapter 23–24, Kaori’s house; Chapter 25, the well

Characters

Chapter 23, Kaori and Gen; Chapter 24, Kaori, Gen, and Valencia; Chapter 25, Virgil, Pah, Ruby San Salvador

Important Events

Chapter 23: Kaori becomes concerned when Virgil does not show up for his appointment. She tries to text and call Virgil but gets no answer. So with Gen’s help, she consults her magic crystals to try to determine what has happened. Kaori is sure something bad has happened.

Chapter 24: Valencia arrives at Kaori’s for her appointment and is greeted by Gen, who asks about her hearing aids and remarks that she “talks funny.” Gen leads her to Kaori’s room. Before beginning her session with Valencia, Kaori explains that she is concerned

Activity Book Answer Key

about Virgil. She and Gen describe him to Valencia and ask if she has seen him; she says no and doesn't recognize his name, but something about his description feels familiar to her.

Chapter 25: Back inside the well, Virgil cowers as he hears noises he believes to be Pah. Then he hears an unfamiliar girl's voice tell him, "Open your eyes . . . That's the solution." She tells him that the more scared he is, the bigger Pah gets. As Virgil begins to calm down and open his eyes, the girl identifies herself as Ruby San Salvador.

NAME: _____
DATE: _____

7.2 ACTIVITY PAGE

Making Connections with *Hello, Universe*

Think about what you have read so far in *Hello, Universe* to answer the following questions. If needed, use one of the sentence frames provided to write your response. If necessary, reread sections to find ideas that you can use to answer the questions.

Students' responses will vary.

- Text-to-text:** How do the ideas or characters in *Hello, Universe* remind you of something else you have read or seen (story, book, poem, movie, song)?
 - Hello, Universe* reminds me of _____ {name of story, book, poem, song} because _____
 - The ideas or characters in *Hello, Universe* are similar to (or different from) the ideas or characters in _____ because _____
- Text-to-self:** How do the ideas or characters in *Hello, Universe* relate to your own life, ideas, and experiences?
 - Hello, Universe* reminds me of a time when _____

NAME: _____
DATE: _____

7.3 TAKE-HOME

Summary of Chapter 28: "Bali"

In the space below, fill in details about setting, characters, and important events in Chapter 28.

Setting

the well; Virgil's imagination

Characters

Virgil, Ruby

Important Events

Ruby San Salvador continues to encourage Virgil, who tells Ruby he wishes he were in Bali, which he imagines is always full of light. If the One Hundred Kings of Darkness awaken, however, the light will go away. Ruby tells Virgil he is the warrior chosen to defeat the kings.

Virgil recalls many of Lola's stories—in particular, the story of Paulito and the Jungle Dragon. Paulito was only one inch tall, but he was a brave king. Virgil remembers the day he was assigned to the resource room at school and how he felt patronized by his teacher for calling him "special." But he also remembers that he first saw Valencia in the resource room. Ruby tells Virgil that sometimes the universe sends people letters but that some are better at opening them than others.

NAME: _____
DATE: _____

7.4 TAKE-HOME

Grammar: Sentence Types

Writers combine sentences to clarify the relationship between ideas. Combine the sentences in each set that follows to make a single compound, complex, or compound-complex sentence.

- In the story "The Ugly Duckling," the main character thinks he is a duck. He is not. (Use the conjunction "but" to make a compound sentence.)
In the story "The Ugly Duckling," the main character thinks he is a duck, but he is not.
- He thinks he is a duck. He sees himself through the eyes of others. They think he is a duck. (Use the words "because" and "who" to make a complex sentence.)
He thinks he is a duck, because he sees himself through the eyes of others, who think he is a duck.
- He does not look like a duck. The others think he is a failed duck. They treat him badly. (Use the word "because"—at the beginning of the sentence—and the conjunction "so" to make a compound-complex sentence.)
Because he does not look like a duck, the others think he is a failed duck, so they treat him badly.

4. The “ugly duckling” sees himself reflected in the water. He is able to see himself in a new way. He realizes that he is a beautiful swan. (Use the word “when”—at the beginning of the sentence—and the conjunction “and” to make a compound-complex sentence.)

When the “ugly duckling” sees himself reflected in the water, he realizes that he is a beautiful swan, and so he feels happy.

5. Literature can be like water. We see our reflections in it. This can help us understand and appreciate the differences. They make us unique. (Use the words “in which,” “and,” and “that” to make a compound-complex sentence.)

Literature can be like water in which we see our reflections, and this can help us understand and appreciate the differences that make us unique.

Read the model sentence. Then use the information given below to write a new sentence with the same structure.

6. Different people enjoy different hobbies, and their hobbies help to make them unique and interesting.

Different kinds of pets have different needs. Their particular needs help to make them fun to care for.

Different kinds of pets have different needs, and their particular needs help to make them fun to care for.

NAME: _____
DATE: _____

7.4
CONTINUED

TAKE-HOME

7. One hobby is bonsai, which is the art of growing miniature trees.

My favorite pet is a bearded dragon. A bearded dragon is a kind of lizard.

My favorite pet is a bearded dragon, which is a kind of lizard.

8. Because bonsai trees take a long time to grow, you have to be very patient.

Bearded dragons like to sit on your shoulder. You can carry them around with you.

Because bearded dragons like to sit on your shoulder, you can carry them around with you.

9. You have to learn how to care for the trees, because they need a lot of attention.

You have to give them plenty of light and warmth. They are desert animals.

You have to give them plenty of light and warmth, because they are desert animals.

10. Even though bonsai trees are small, they flower in the spring, and they shed their leaves in the fall.

Bearded dragons are not as playful as puppies or kittens. They make great pets. They look amazing.

Even though bearded dragons are not as playful as puppies or kittens, they make great pets, and they look amazing

NAME: _____
DATE: _____

8.2

ACTIVITY PAGE

Chapter 29: “Valencia” and Chapter 30: “Smaug”

Answer the following questions in complete sentences.

1. How does the first paragraph of Chapter 29 relate to the idea that there are no coincidences?

Valencia reflects on how different her life is now than it was just forty-eight hours ago. The comment “Life is funny, isn’t it?” suggests that this is all happening for a reason.

2. How does Valencia describe Virgil’s neighborhood compared to her own? How does this make her feel? Why do you think she feels intimidated?

Virgil lives in a “nice neighborhood” where the houses are bigger than those in Valencia’s neighborhood. Valencia seems a bit unsure of herself in these surroundings. She is nervous about knocking on Virgil’s front door perhaps because she is used to people reacting negatively to her deafness.

Activity Book Answer Key

3. What sarcastic comment does Valencia make to Kaori in this scene? Does Valencia's use of sarcasm tell you anything about how she is used to being spoken to?

When Kaori tells Valencia to knock on the door and ask if Virgil is home, Valencia replies, "Thanks for spelling it out for me." Kaori is talking down to Valencia a bit in this scene, and Valencia does not like it. Her reaction may indicate that people talk down to her—or do not really hear her—quite often, and this upsets her.

4. What words does the author use in the scene on pages 208–209 to further emphasize Valencia's uncomfortable feelings? How does the setting in this scene impact Valencia?

Valencia says she feels embarrassment and nausea. She again refers to the upper-class setting ("big fancy neighborhood") and remarks that she doesn't regularly talk to boys. She clearly feels out of her element here. This makes her feel uncomfortable, perhaps because she is less in control than she would like to be.

NAME: _____
DATE: _____

8.2
CONTINUED

ACTIVITY PAGE

5. What does Valencia say at the bottom of page 209 that shows she appreciates the way Kaori is treating her? How might this be an indication that she often does not feel heard?

After Kaori taps Valencia to get her attention, Valencia remarks that "she's really good at the how-tos." The author puts this observation in parentheses to make it stand out—the information is remarkable enough for Valencia to mention it. It suggests that Valencia is not accustomed to the considerate treatment Kaori is showing her.

6. Why is the name of Valencia's pet guinea pig important? How does it fit in with the idea that there are no coincidences?

Valencia's pet guinea pig was named Lilliput, which is the name of an island in a book called *Gulliver's Travels* by Jonathan Swift (1667–1745). Virgil's pet guinea pig is named Gulliver. It is rather remarkable that both characters named their pets after characters from the same story. This makes it seem as if Valencia and Virgil really are "fated" to meet and become friends.

7. Why is Valencia acting nonchalantly? How does this fit in with the way we have seen her act before?

She is acting nonchalantly (outwardly calm) because deep down she is actually nervous (intimidated) by the situation. Throughout the story, Valencia has tried to downplay her actual feelings—particularly her feelings about being lonely and unheard.

8. What is Valencia's first impression of Lola? Why does Valencia's impression of Lola change quickly? What clues can you find in Valencia's introduction to Lola that show she is not used to being heard or accepted?

At first, Valencia thinks Lola seems a bit unfriendly based on her appearance and abrupt way of speaking. But after Valencia tells Lola her name, she sees Lola's eyes soften, and Lola seems a bit friendlier. Valencia also seems surprised that Lola is speaking to her respectfully.

NAME: _____
DATE: _____

8.2
CONTINUED

ACTIVITY PAGE

9. What does Valencia realize when she sees the family photo? What does she tell us about Virgil's identity?

After seeing his picture, Valencia realizes that she knows Virgil from the resource room at school. She says he seems quiet and nice.

10. What does Lola say to Valencia about the deaf girl in her village? What does Valencia's reaction to Lola's story tell us about the way people typically treat her? What does it tell us about Valencia's identity?

Lola tells Valencia that people talked to the deaf girl like she wasn't there. This hits home with Valencia because people often treat her that way too. Lola goes on to say that the girl from her village understood much more than people realized because she "heard with her eyes." Valencia says that she hears with her eyes too.

11. Which words in the passage on pages 218–219 show that Chet is hungry for praise and attention? Whom does Chet want to impress the most?

Chet wants to capture a snake so people will think he is brave and tough. He says he does not want to share the spotlight with anyone else—he wants all the glory (praise) for himself. He sees himself as a triumphant bounty hunter capturing a prize and is sure people will admire him for doing so. Chet especially wants to impress his father. He mentions his father several times in this short passage alone.

12. What does Chet say he is afraid of? How does this contrast with Valencia?

Unlike Valencia, who has made a friend in Sacred, Chet says he is afraid of big dogs. He is also afraid he will not make the basketball team.

NAME: _____
DATE: _____

8.2 ACTIVITY PAGE
CONTINUED

13. How does the passage on page 220 show you that Chet's behavior is largely driven by his desire to please his father? How does it reinforce Chet's need for positive attention and praise?

Chet seems deathly afraid that his father will be disappointed in him—or ridicule him—if he does not make the basketball team, which is something he discussed with his father earlier. He says that up to now his performance has only been "average." He know his father looks down on people who are weak and average, so he wants to make his dad proud.

14. How does Chet try to mask his real feelings on page 223? Does this remind you of another character?

Chet rolls his eyes and mutters "Whatever" once he feels the danger has passed. His false bravado is reminiscent of Valencia, who often tries to play down her feelings of loneliness. Here, Chet tries to deny his feelings of fear.

15. How does Chet's body react when he finds the snake? Is he honest about his feelings? Explain.

Chet's heart is pounding. He tells himself this is because of adrenaline—a substance released into the body of a person who is feeling a strong emotion—but in reality he is most likely afraid.

16. Find statements at the bottom of page 224 and top of page 225 that relate to the idea that there are no coincidences.

Chet says the snake is "meant to be" his pet and that it is "almost like fate."

17. How does Chet react after the snake bites him? How is this similar to Virgil's reaction to being in the well? How does Chet's reaction emphasize his need to be thought of as "tough"?

Chet immediately drops the snake and believes that he will die within five minutes. These thoughts are similar to Virgil's thoughts of being trapped in the well. Both boys wonder if anyone will find their dead bodies. But Chet also says that he hopes people will recognize that he died "in a life-or-death fight with a vicious reptile."

NAME: _____
DATE: _____

8.3 TAKE-HOME

Summary of Chapter 31: "Unpredictable Happenings"

In the space below, fill in details about setting, characters, and important events in Chapter 31.

Setting

Kaori's house; the woods

Characters

Kaori, Valencia, Gen

Important Events

Kaori suggests conducting a ceremony of lost things—something she apparently made up on the spot—to help locate Virgil. She tells Valencia the ceremony can only be conducted in the woods (which Kaori is unfamiliar with) and asks Gen to retrieve some matches and a candle for the ritual.

Kaori thinks about the previous lives she has had—such as a priestess in ancient Egypt and a freedom fighter in Bangladesh—and how her parents do not appreciate how "special" she is.

In the woods, Kaori says they need to find a specific kind of rock with scales for the ceremony. Valencia tells her such rocks are found only along beaches but tells Gen they need a rock with scales anyway because Kaori says so.

NAME: _____
DATE: _____

8.4 TAKE-HOME

Morphology: Practice Word Roots

Use context clues and your knowledge of word roots to fill in the blanks with the appropriate word from the list.

circumference circumstance circumscribe encumber
accumulate extraordinary extravagant extrasensory
translucent transfixed

- Maria was transfixed by the sight of the elephant. It was as if she were fixed in place by a rod running through her body.
- Jesse always wore extravagant clothing. It was way beyond what the situation called for.
- Jorge felt his freedom was severely circumscribed by the school rules. They seemed to surround him and hold him in.
- Measure the length of the outside edge of the wheel—that will give you its circumference.
- The pane of dark blue glass was translucent. It allowed some light to pass through.
- Matt stood in the middle of the room and looked around him. He wanted to make a careful note of the circumstances.
- Marta could see things that were invisible. She had extrasensory perception.
- Ravi felt encumbered by the sash, the sword, and the scabbard. They just added unnecessary things to his wardrobe, and their weight plus that of his other clothes was too much.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 99

- The white tiger was anything but ordinary. It was quite extraordinary.
- We get a new cat every day. It doesn't seem like much, but one plus one plus one, and so on, really adds up. We have accumulated a lot of cats!

100 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

9.2 ACTIVITY PAGE

Chapter 32: "The Worst Thing to Say"

Answer the following questions in complete sentences.

- From whose perspective is this chapter presented? What is the setting of this chapter?
The chapter is presented from Virgil's perspective. The setting is the bottom of the well.
- Identify a simile on page 241. How does its use suggest Virgil's feelings at the moment?
Virgil imagines his throat becoming "dry as a bone." Bones are often associated with death. The simile adds to the idea that Virgil is afraid he is going to die in the well.
- Why might the setting of this chapter and Virgil's circumstances make him think about Pah?
Pah is a mythical creature that blotted out all the sunlight in a Filipino village, then attacked and ate the villagers. At the bottom of the well, Virgil is in complete darkness—like the villagers—and he is afraid he is going to die (or, as he might put it, be eaten by Pah).

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 105

- How is the word *inevitable* connected to the idea that "there are no coincidences"? Why is *inevitable* a word Kaori might use?
Something that is inevitable is certain to happen; it does not happen by chance or coincidence. Kaori often says that there are no coincidences and that events are "fated" to happen. *Inevitable* is a synonym for *fated*; it seems like a word she might appreciate.
- Why is Virgil crying?
He is afraid and thinks he is going to die.
- What does Virgil think to himself that emphasizes his lonely feelings?
He says he does not have a friend in the world.
- Who is Virgil thinking of in this chapter? What do they have in common?
He is thinking of his family, Valencia, Kaori, and Chet. In one way or another, they are all important people in his life.

106 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

9.2
CONTINUED ACTIVITY PAGE

8. What does Virgil think about Kaori in this moment? How does this contradict a thought he expressed earlier in the chapter?

He thinks that Kaori has been a good friend to him. This contradicts what he said earlier when he told himself he doesn't have a friend in the world.

9. Who is "the Bull"? How do you know?

As we learned in an earlier chapter, "the Bull" is Virgil's nickname for Chet.

10. What does Ruby San Salvador tell Virgil to do? What is his response?

Ruby tells Virgil to yell for help again. Virgil replies that there is no point in yelling again because no one can hear him.

11. Why do you think Virgil is not motivated to continue yelling for help? How does the setting contribute to his lack of motivation? How does his body language convey his lack of motivation?

Possible answer: Virgil is used to failing and does not think anything ever works out for him. He thinks there is no point in yelling because it will do no good. He is already convinced that there is no hope. He is in a deep well in the woods where few people venture. In Virgil's mind, there is no reason to think anyone will hear him because no one is around to hear him. He slumps against the wall in defeat.

12. According to Ruby, what are the three worst things Virgil should never tell himself?

He should never ask himself, "What's the point?" He should never say, "There's no chance." He should never think, "It's too late."

13. What is the impact of the series of short sentences at the top of page 248? Why do you think the author uses this literary device?

Possible answer: The short sentences help to build tension and create a sense of urgency. They grab the reader's attention. The author is trying to show that Virgil's thoughts are coming quickly, in short bursts.

NAME: _____
DATE: _____

9.2
CONTINUED ACTIVITY PAGE

14. What finally motivates Virgil to yell one last time?

Ruby convinces him to try one last time after promising to look after him.

NAME: _____
DATE: _____

9.3
CONTINUED TAKE-HOME

Summary of Chapter 33: "Tanaka and Somerset," Chapter 34: "Valencia," Chapter 35: "V.S.," and Chapter 36: "Maybe"

In the space below, fill in details about setting, characters, and important events in Chapters 33–36.

Setting

the woods; the well

Characters

Valencia, Kaori, Gen, Chet, Virgil

Important Events

Chapter 33: The girls find Chet, who had been crying out for help but immediately began bragging about his snakebite once the girls found him. They are not impressed. Valencia shows her knowledge of nature, prompting Kaori to think the two of them should go into business together. After Chet insults her, Valencia mentions her real name—surprising Gen and Kaori.

Chapter 34: Kaori tells Valencia they should go into business together and says that fate brought them together as friends. Valencia is pleased but replies that their meeting might have just been a coincidence. Kaori and Gen both answer: "There are no coincidences."

Chapter 35: "Just Renee" admits that her name is Valencia Somerset. The name sounds familiar to Kaori. Kaori's mother texts her, asking if she has seen Virgil. Gen wonders if he has run away with "V.S." This reminds Kaori how she knows the name. Valencia is puzzled by Gen and Kaori's excitement about finding "V.S.," but they refuse to tell her further details.

Chapter 36: Back in the well, Virgil has given up hope of being found. He reflects on his life and what he would do differently if he could.

NAME: _____
DATE: _____

9.4 TAKE-HOME

Morphology: Practice Affixes

Use the information in the sentence to fill in the blank after the sentence.

- What word shares a root with *brief* and means to make briefer by taking away letters?
abbreviate
- If a tractor pulls things, what word means to pull something out of something?
extract
- If *intrude* means to push in, then what word means to push out?
extrude
- What word has a root in common with *solution* and means the act of washing away, or cleaning oneself?
ablution
- If *accelerate* means to gain speed, then what word is based on the idea of running so fast you stand out from the crowd?
excel
- The word *renal* means having to do with the kidneys. What would you call a gland that is near a kidney?
adrenal
- If *cohere* means to stick together as a whole, what word would mean to stick to something?
adhere
- What word means placed right next to something?
adjoining

- What word shares a root with *eject* and *projectile* and means deeply cast down?
abject
- If *tend* means to move in a certain direction, then what would describe what you do when you hold out your arm to shake hands?
extend

NAME: _____
DATE: _____

10.2 TAKE-HOME

Summary of Chapter 39: "Valencia" and Chapter 40: "There's No Hope for You, Virgil Salinas"

In the space below, fill in details about setting, characters, and important events in Chapters 39–40.

Setting

the woods

Characters

Kaori, Valencia, Gen, Virgil

Important Events

Chapter 39: Kaori and Gen bombard Virgil with questions after he emerges from the well; Valencia is quieter. Virgil doesn't say much in response, despite Kaori urging him to talk to Valencia. After receiving one last worried text from her mom, Valencia heads home.

Chapter 40: Kaori is frustrated that Virgil was still too shy to talk to Valencia, even after she rescued him from the well—especially since the universe itself brought the two of them together.

NAME: _____
DATE: _____

10.3 TAKE-HOME

Practice Spelling Words

Fill in the missing words in the story from the list below.

exterior	transmission	transportation	abnormal
cumulative	extramural	abolish	circumvention
transparent	abstain	advocate	extraterrestrial

My Two Best Friends

My two best friends are unusual. One is an extraterrestrial from a planet near Proxima A. He doesn't appear abnormal in any way, except that he has a tail. He says that is only his exterior tail, because he has one on the inside of his body as well. Not surprisingly, his favorite mode of transportation is spaceship. We have lunch together sometimes, but he always abstains because Earth food doesn't agree with him. He uses gamma ray transmissions to send messages to his home world.

My other best friend is a ghost. She is transparent but not completely, because then you wouldn't be able to see her at all. She enjoys extramural sports with ghosts from other schools. She will advocate for less fortunate ghosts and would like to abolish the term "ghostbusters." She says it's offensive. Ghosts are not allowed at

our school, but she attends anyway, and so far she has gotten away with this circumvention of the rules. But the cumulative effect of her many sudden appearances in the hallway is a very nervous student body.

NAME: _____
DATE: _____

11.2 ACTIVITY PAGE

Themes in Hello, Universe

Fill in the graphic organizer based on your reading of the story.

What is an important theme in <i>Hello, Universe</i>? Answers will vary but may include themes related to friendship, bullying, disability, feeling alone, and pets.
What examples from the story support the theme? Students should provide specific examples from the text that help to demonstrate the theme.
Write a paragraph explaining how the theme is developed. The paragraph should state the theme in a topic sentence and provide two to four supporting sentences that develop the topic.

NAME: _____
DATE: _____

11.3 ASSESSMENT

Spelling Assessment

Write the spelling words as your teacher calls them out.

- exterior
- transmission
- transportation
- extramural
- abnormal
- transparent
- extraterrestrial
- circumvention
- advocate
- cumulative
- abstain
- abolish

Activity Book Answer Key

Write a sentence based on your teacher's instructions.

Write a sample answer.

[illegible]

132 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

9. Then they all went to the shore. But the crabs noticed that the eyes of the shrimp were set unlike their own, so they thought his must be wrong and they laughed at him and said, "Friend shrimp, your face is turned the wrong way. What weapon have you to fight with the waves?"
10. "My weapon is a spear on my head," replied the shrimp, and just then he saw a big wave coming and ran away. The crabs did not see it, however, for they were all looking toward the shore, and they were covered with water and drowned.
11. By and by the wives of the crabs became worried because their husbands did not return, and they went down to the shore to see if they could help in the battle. No sooner had they reached the water, however, than the waves rushed over them and washed them away.
12. Some time after this, thousands of little crabs appeared near the shore, and the shrimp often visited them and told them of the sad fate of their parents. Even today these little crabs can be seen on the shore, continually running back and forth. They seem to rush down to fight the waves, and then, as their courage fails, they run back to the land where their forefathers lived. They neither live on dry land, as their ancestors did, nor in the sea where the other crabs are, but on the beach where the waves wash over them at high tide and try to dash them to pieces.

Questions

1. What is the setting for this story?
- A. a riverbank
 - ☒ B. an oceanfront beach
 - C. an undersea cavern
 - D. a coral reef
2. Part A: Read the following sentences from paragraph 2.

"What shall we do with the waves? They sing so loudly all the time that we cannot possibly sleep."

134 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____

DATE: _____

12.1
CONTINUED

ASSESSMENT

Why do the crabs want to fight the waves?

- A. The waves are so noisy the crabs cannot rest.

Part B: Which kind of figurative language is used in paragraph 2?

- A. simile
B. hyperbole
C. personification
D. metaphor

3. Why do the crabs become angry with the shrimp?

- A. He refuses to fight with them in their battle against the waves.
B. His strange appearance confuses and frightens them.
C. He tells them they are not strong enough to defeat the waves.
D. His loyalty is to the waves, not to the crabs.

4. Part A: How is the shrimp different from the crabs? Circle two answers.

- A. He does not have legs.
B. He is not able to swim.
C. His eyes are set differently than the crabs'.
D. He does not have pinchers.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 135

Part B: Explain how the shrimp avoids the fate of the crabs.

Because his eyes allowed him to see in more than one direction, the shrimp sees the oncoming wave and is able to get out of the way. The crabs' eyes can focus in only one direction, so they do not see the wave and drown.

5. Read paragraph 11 from the story.

By and by the wives of the crabs became worried because their husbands did not return, and they went down to the shore to see if they could help in the battle. No sooner had they reached the water, however, than the waves rushed over them and washed them away.

Which statement is best supported by paragraph 11?

- A. The wives of the crabs are impulsive and unwise.

6. Read the following sentence from paragraph 12.

They neither live on dry land, as their ancestors did, nor in the sea where the other crabs are, but on the beach where the waves wash over them at high tide and try to dash them to pieces.

What is the meaning of the word *dash* in this sentence?

- A. to cause to lose courage
B. to break or smash
C. to treat carefully
D. to run or move quickly

136 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

Activity Book Answer Key

NAME: _____
DATE: _____

12.1
CONTINUED

ASSESSMENT

Grammar

Combine each pair of sentences into a single sentence of the type indicated. Use the words in parentheses as a link. Make any necessary changes in punctuation, spelling, and wording.

- I had always wanted to live in a lighthouse. Last year I finally got the chance. (and)
Compound: I had always wanted to live in a lighthouse, and last year I finally got the chance.
- My older cousin told me. He had taken a summer job as a lighthouse keeper. (that)
Complex: My older cousin told me that he had taken a summer job as a lighthouse keeper.
- I asked my parents. They said fine. I made a plan to stay there for a week. (when, so)
Compound-complex: When I asked my parents, they said fine, so I made a plan to stay there for a week.
- My cousin was keeping a lighthouse. It was located on the east coast in Maine. (that)
Complex: My cousin was keeping a lighthouse that was located on the east coast in Maine.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 147

- The owner was the great-granddaughter of the original builder of the lighthouse. The owner let my cousin live there in return for maintaining it. (who)
Complex: The owner, who was the great-granddaughter of the original builder of the lighthouse, let my cousin live there in return for maintaining it.

- I finally arrived for my visit. I was amazed at how tall the lighthouse was. (when)
Complex: When I finally arrived for my visit, I was amazed at how tall the lighthouse was.
- I was sitting on my bed in my third-floor room. I could see the ocean stretching all the way to the horizon.
Simple: Sitting on my bed in my third-floor room, I could see the ocean stretching all the way to the horizon.
- The sunlight was reflected off the waves. The sunlight glittered brightly.
Simple: The sunlight, reflected off the waves, glittered brightly.
- I used the desk to write letters home. The desk was in my room.
Simple: I used the desk in my room to write letters home.

148 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

12.1
CONTINUED

ASSESSMENT

- John came by every day to have a cup of tea and chat with us. John was my cousin's nearest neighbor.
Simple: John, my cousin's nearest neighbor, came by every day to have a cup of tea and chat with us.
 - We had to polish the big lens for the light. John showed us how.
Simple: John showed us how to polish the big lens for the light.
 - I was taking care of a lighthouse. It might just be the right career choice for me. (and)
Compound: Taking care of a lighthouse might just be the right career choice for me.
- Grammar Score: _____ of 12 points.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 149

NAME: _____
DATE: _____

12.1
CONTINUED

ASSESSMENT

Morphology

Match each word from the list below to its meaning.

transmission	transportation	transparent	cumulative	circumlocution
express	abolish	advocate	exterior	circumnavigate
extraterrestrial	circumvention	extrafamilial	cumulus	extramural

- cumulus
Puffy low-altitude type of cloud
- transmission
The act of sending something from one place to another
- transportation
The act of carrying something from one place to another.
- circumlocution
A roundabout way of saying something
- circumnavigate
To go around something in a complete circle
- transparent
Able to be seen through
- exterior
Located on the outside

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 151

8. extrafamilial
Outside the family
9. advocate
To speak up for
10. abolish
To do away with
11. express
To give voice to something
12. extramural
A school other than one's own
13. circumvention
The act of going around a rule or law
14. cumulative
Having to do with a sum total
15. extraterrestrial
Not of this world

Morphology Score: _____ of 15 points.

Total Score for Unit Assessment: _____ of 45 points.

152 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

PP.1 ASSESSMENT

Mid-Unit Comprehension Check—Hello, Universe

Match the character with the correct description.

- | | |
|----------------------|--|
| <u>b</u> 1. Valencia | a. shy middle schooler with pet guinea pig |
| <u>f</u> 2. Kaori | b. independent but lonely nature lover |
| <u>e</u> 3. Lola | c. Kaori's inquisitive little sister |
| <u>a</u> 4. Virgil | d. the neighborhood bully |
| <u>d</u> 5. Chet | e. Virgil's grandmother and kindred spirit |
| <u>c</u> 6. Gen | f. tells fortunes and reads the stars |

Answer the following questions about Hello, Universe.

7. Where is Virgil's family from?
☒ A. the Philippines
 B. Japan
 C. China
 D. Hawaii
8. Which character's chapters are written from the first-person point of view?
 A. Chet's
 B. Virgil's
☒ C. Valencia's
 D. Kaori's

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 155

9. Briefly describe how Virgil is treated by his parents and brothers. How is this different from the way Lola treats him?

Virgil's parents treat him as if he were a small child. They are loud and boisterous and do not understand why he is so shy and quiet. They have given him the nickname "Turtle," which he hates. By contrast, Virgil's grandmother, Lola, is his confidant. She understands him and often tells him stories to teach him lessons and build his self-confidence.

10. What are two things Virgil and Valencia have in common? What is one way they are different?

Possible answers: They are both lonely, and they both have a disability. They are also both bullied by Chet. However, Virgil is terrified of Chet, while Valencia dismisses him. Chet is also much more timid than Valencia, who comes across as rather adventurous and independent.

11. What is Virgil's "Grand Failure"?

- A. He wants to play basketball with Chet but feels he isn't good enough.
 B. He wants to tell Kaori he has a crush on her but is afraid she will laugh at him.
☒ C. He wants to talk to Valencia but is too shy to speak to her.
 D. He cannot bring himself to tell his parents to stop calling him Turtle.

156 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

PP.1 CONTINUED ASSESSMENT

12. Which words best describe Kaori?

- A. silly and funny
 B. timid and quiet
 C. sad and angry
☒ D. self-assured and serious

13. How is Chet like his father?

- A. His father has little interest in sports and prefers reading.
☒ B. His father bullies and belittles people he considers weak.
 C. His father has a fine sense of humor and loves telling jokes.
 D. His father works hard and succeeds in most activities.

14. Why does Valencia make an appointment to see Kaori?

Valencia finds Kaori's business card in the grocery store and hopes a psychic can help interpret her recurring nightmares.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 157

Activity Book Answer Key

Read the following excerpt from page 69 of *Hello, Universe* to answer the following questions.

I slip the phone back into my pocket and walk toward the other end of the store to search for my mother. Along the way I see this scrunchy-faced boy from school. I think his name is Chet. The reason I know this is because Mr. Piper likes to write names on the board when kids act up, which is totally juvenile, but sometimes teachers treat us like we're seven years old. Teachers and parents have a lot in common.

15. Who is the narrator of this passage?

- ☒ A. Valencia
- B. Kaori
- C. Lola
- D. Virgil

16. What does the word *juvenile* mean?

- A. funny
- B. hurtful
- C. strange
- ☒ D. immature

17. What do we learn about Chet from this passage? What do we learn about Valencia?

Chet appears to often get into trouble at school because Valencia sees his name regularly on the board when a teacher records the names of students who "act up" (i.e., behave badly). She also describes him as "scrunchy-faced." We also learn that Valencia is neither impressed nor intimidated by Chet, unlike Virgil.

NAME: _____
DATE: _____

PP.1
CONTINUED ASSESSMENT

Read the following excerpt from page 101 of *Hello, Universe* to answer the following questions.

"The stars tell us everything. It's fate, Gen. Fate in the stars. There are no coincidences."

Gen squinted at the chart. "Is my fate in there?"

"Sure. Your fate is to help me figure out what to do."

"I thought Virgil was just gonna bring us some rocks and we were gonna do some abracadabra stuff."

"Stones, not rocks."

"That's the same thing."

"Not really."

18. Which character speaks the first line in this passage?

- A. Chet
- B. Valencia
- C. Lola
- ☒ D. Kaori

19. What does Kaori mean when she says, "There are no coincidences"?

- A. She means she understands why Virgil is lonely.
- ☒ B. She means that everything happens for a reason.
- C. She means that some things in life cannot be explained.
- D. She means that people have no control over their actions.

20. What is Kaori's attitude toward herself in this passage? What is her attitude toward Gen? What is Gen's attitude toward Kaori?

Kaori is very self-assured. She takes herself and her astrological beliefs very seriously and never doubts her supernatural powers. Kaori is a bit dismissive of Gen, saying that her role is to help figure out what to do. She is also exasperated that Gen sees no distinction between "stones" and "rocks" for the ceremony—which Gen refers to as "abracadabra stuff"—indicating that she does not take it—or Kaori—as seriously as Kaori would like.

21. To what is Gen referring when she says, "I thought Virgil was just gonna bring us some rocks and we were gonna do some abracadabra stuff"? How does this help move the story along in an important way?

Gen is referring to the ceremony Kaori wants to perform for Virgil to help him fix his "Grand Failure." She asked him to bring five stones to the ceremony. Virgil will go into the woods in search of the stones, which will bring him into conflict with Chet and ultimately land Virgil at the bottom of the well.

NAME: _____
DATE: _____

PP.1
CONTINUED ASSESSMENT

22. Why was Chet in the woods at the same time as Virgil?

- A. He spent most Saturday mornings in the woods making observations about plants and animals.
- B. He was taking a shortcut through the woods that morning on his way to basketball practice.
- ☒ C. He wanted to capture a snake with his bare hands to win praise and approval from his dad.
- D. He knew Virgil would be in the woods on Saturday morning and planned to attack him.

23. Whom does Virgil take along with him as he searches for stones in the woods on Saturday morning? How does this set up a major conflict in the story?

Virgil takes his pet guinea pig, Gulliver, who is tucked away in Virgil's backpack. This is important because when Chet comes upon Virgil in the woods and throws the backpack down the well, Virgil goes into the well to rescue Gulliver and winds up trapped there.

Read the following excerpt from page 121 of *Hello, Universe* to answer the following questions.

Virgil's heart thundered in his ears. A tight knot collected in his chest and rose, rose, rose until it pushed its way to his eyes, which pooled with tears.

"Gulliver?" he said.

The inky blackness gaped up at him, like the throat of a hungry beast. It smelled musty and dank and deathly. But Gulliver was down there. He couldn't leave Gulliver—not for a second.

24. Describe the setting of this passage. What is Virgil doing, and why? How does the figurative language in this passage help you understand Virgil's feelings?

This passage takes place in the woods. Virgil is looking into an old well, where Chet has thrown his backpack—with Gulliver inside. The figurative language emphasizes the darkness of the well and the threat it poses—thus emphasizing Virgil's fear. He feels as if the well could eat him alive.

25. This passage contains the words "The inky blackness gaped up at him." What kind of figurative language is this?
- simile
 - ☒ personification
 - hyperbole
 - metaphor

Mid-Unit Assessment Score: _____ of 25 points.

NAME: _____
DATE: _____

PP.2 ASSESSMENT

End-of-Unit Comprehension Check—*Hello, Universe*

Answer the following questions about *Hello, Universe*.

- What unusual thing does Valencia notice in the woods on her way to Kaori's?
 - She comes upon an old stray dog she names Sacred.
 - ☒ She notices that the lid has been moved from the old well.
 - She finds a snakeskin lying in a big pile of leaves.
 - She sees a squirrel burying acorns under a pine tree.

Read the following excerpt from pages 157–158 of *Hello, Universe* to answer the following questions.

The darkness had teeth that snapped and clenched, and here was Virgil, sitting at the bottom of its throat. He couldn't even see his hand in front of his face. There wasn't a sliver of light anywhere. Not a single pinprick.

"The Bull wants to kill me," he said.

He never would have believed it, not truly—but what other explanation could there be? His cries for help had traveled through the trees and landed on the Bull's waxy ears, just like he'd predicted. Virgil had shielded Gulliver when the stones fell. Then the light went away. The Bull wanted to taunt them, then kill him. It was the only logical explanation. Who else would do such a thing?

2. Briefly describe the events that occur just before this scene. What is the setting of this scene?

Valencia has discovered the lid has been removed from the old well in the woods. She finds some stones at the top of the well and drops them in. Then she replaces the cover—creating total darkness in the well for Virgil, where the scene occurs.

3. Identify the figurative language in this passage. How does it help you understand Virgil's feelings? What does the darkness symbolize?

The author uses personification here to describe darkness as a wild animal with teeth that snap at Virgil to devour him. This emphasizes Virgil's extreme fright as well as the very real danger he is in. The darkness symbolizes Virgil's fear, hopelessness, and possible death.

NAME: _____
DATE: _____

PP.2 CONTINUED ASSESSMENT

- Why didn't Valencia rescue Virgil when she found the well uncovered?

She did not know he was in the well, and, because of her deafness, she could not hear his cries for help.
- How do Kaori and Gen treat Valencia differently from how she is used to being treated?
 - ☒ They make no effort to speak slowly so Valencia can understand what they are saying.
 - They are not bothered by the fact that Valencia is deaf and treat her like a typical girl.
 - They become angry when Valencia does not immediately accept Kaori's interpretation of her dream.
 - They are not impressed by Valencia's knowledge of nature and her independent personality.

Read the following excerpt from page 187 of *Hello, Universe* to answer the following questions.

She closed her eyes and pictured Renee standing in that field all by herself.

"You're scared," said Kaori. "You're afraid of being alone."

When she opened her eyes, Renee's face was knotted like she'd just eaten something sour.

"I'm not scared," she said, like it was a bitter word she needed to spit out. "I like being alone. It's easier that way."

Activity Book Answer Key

6. To whom is Kaori speaking in this passage? How do you know?

Kaori is speaking to Valencia. Valencia is referred to as "Renee" in this passage because it is being told from Kaori's point of view, and Valencia gave Kaori a false name when she made the appointment with her. At this point in the story, Kaori does not know Valencia's real name.

7. How is this passage related to one of the major themes of *Hello, Universe*?

Possible answer: Hello, Universe deals with issues such as loneliness, self-acceptance, and identity. Valencia wants to think of herself as independent, but she is in fact rather lonely. Valencia's reaction to Kaori's interpretation of her dream suggests that Kaori is right about her. It is not good to be alone. It is good to be accepted and liked by others—and by one's self.

NAME: _____
DATE: _____

PP.2
CONTINUED ASSESSMENT

Read the following excerpt from page 206 of *Hello, Universe* to answer the following questions.

Forty-eight hours ago I was just a regular girl observing wildlife. Now I'm walking with a psychic to the house of a boy I don't know so I can find out if he's missing or not. Life is funny, isn't it?

8. Which theme of *Hello, Universe* is this passage most closely connected to?
- A. Family ties are more important than friendships.
 - B. Kindness is the best quality one can have.
 - ☒ C. There are no coincidences; some things are meant to be.
 - D. It is important to accept people as they are.

9. Which major character is **not** referred to in this passage?

- A. Virgil
- ☒ B. Chet
- C. Kaori
- D. Valencia

Read the following excerpt from page 219 of *Hello, Universe* to answer the following questions.

He imagined just how it would go: him tying the knot on the pillowcase with the snake wriggling inside, then carrying the sack home like a triumphant bounty hunter. He would insist on keeping it as a pet, and once it was coiled inside its tank, he would call Davies right over and show him what he'd done with his bare hands. And that's exactly what he'd say, too.

10. From whose point of view is this passage narrated?

- ☒ A. Chet's
- B. Virgil's

- C. Gen's
- D. Kaori's

11. What does the word *triumphant* mean?

- A. nervous
- ☒ B. victorious
- C. enthusiastic
- D. joyful

12. What does this passage reveal about Chet?

- A. He is very brave and strong.
- B. He wants to have his very own pet.
- C. He loves being in the woods with nature.
- ☒ D. He is hungry for praise and attention.

13. Why does Virgil think of Pah so often while he is trapped in the well?

Pah is a mythical creature from one Lola's stories. After becoming angry, Pah blotted out all the sunlight in a Filipino village, then attacked and ate the villagers. At the bottom of the well, Virgil is in complete darkness—like the villagers—and he is afraid he is going to die (or, as he might put it, be eaten by Pah).

NAME: _____
DATE: _____

PP.2
CONTINUED ASSESSMENT

14. Why does Virgil eventually stop crying out for help? How does the setting contribute to his lack of motivation? What finally motivates him to cry for help one last time?

Possible answer: Virgil is used to failing and does not think anything ever works out for him. He thinks there is no point in yelling because it will do no good. He has become convinced that there is no hope. He is in a deep well in the woods where few people venture. In Virgil's mind, there is no reason to think anyone will hear him because no one is around to hear him. The imagined voice of Ruby San Salvador—really, the voice of his Lola—convinces him to try one last time.

Read the following excerpt from pages 281–282 of *Hello, Universe* to answer the following questions.

So Chet was in the woods at the same time as Virgil. Chet, who never let me pass him at school without some idiotic gesture. Chet, who made fun of David Kistler every day in science class. Chet, who was a bully.

Then I remember the little collection of stones I'd found that morning. Something Gen had said earlier echoes in my head. "Like the five stones you told Virgil to get?"

And I'd thrown them down the well, one by one.

"I wrung its neck and tossed the body down that old well."

15. From which character's point of view is this passage?

- A. Virgil's
- ☒ B. Valencia's
- C. Kaori's
- D. Gen's

PP.3

ACTIVITY PAGE

NAME: _____
DATE: _____

Grammar: Sentence Types

Identify each sentence as simple, compound, complex, or compound-complex.

- Some people like to meditate while sitting with their eyes closed, but I like to meditate while hiking.
compound-complex
- One of my favorite places to hike is along the beach at Colorado Point in Aruba.
simple
- The waves always make a loud sound crashing on the rocks because it is always very windy there.
complex
- The trade wind blows constantly in the same direction, causing divi-divi trees to grow horizontally from their trunks.
complex
- The lighthouse, which is no longer in use, does not have a light, but it is a wonderful place to get a good view.
compound-complex
- You can see the ocean all the way to the horizon and, if you look in the right direction, you can just barely make out mountains in Venezuela.
compound-complex
- The sky seems like a big mirror reflecting the blue water, and the clouds are like whitecaps.
compound
- Somehow the crashing of the water and the screaming of the seagulls makes the silence seem all that much deeper.
simple

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 171

- How does this passage lead to a resolution of a major conflict in *Hello, Universe*?
 - It helps the girls understand that Chet needs friends just as much as everyone else does.
 - It shows Kaori that she needs to consult her star chart in order to find Virgil.
 - It helps Valencia realize that Virgil was bullied by Chet in the woods and is trapped in the well.
 - It makes Gen remember that Virgil was in the woods that morning and is probably lost there.

- How has Virgil changed by the end of the story? Give at least two specific examples.

Possible answer: Virgil is not as shy and scared as he was at the beginning of the story.

He finally stands up to Chet and tells him to stop bullying him. He demands that his parents stop calling him "Turtle." And he finally has the courage to say "hello" to Valencia.

End-of-Unit Assessment Score: _____ of 17 points.

170 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts

PP.4

ACTIVITY PAGE

NAME: _____
DATE: _____

Morphology: Greek and Latin Roots and Prefixes

Complete the sentences to identify the meaning of each word root or prefix. Then write one word that uses that root or prefix.

- The word root *circum* means
around or about
Sample answer: circumnavigate
- The word root *cum* means
together with, plus
Sample answer: accumulate
- The word root *extra* means
large
Sample answer: extraordinary
- The word root *trans* means
across
Sample answer: transatlantic
- The prefix *ab-* means
away from
Sample answer: abnormal

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 1 173

- The prefix *ad-* means
near
Sample answer: adjoin
- The prefix *ex-* means
outside of
Sample answer: exterior

174 Unit 1 | Activity Book

Grade 7 | Core Knowledge Language Arts



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Unit 1

Hello, Universe

by Erin Entrada Kelly

Teacher Guide

GRADE 7

