

Different Perspectives

FOCUS QUESTION

What happens when people in a family have different perspectives?

About the Lesson

OBJECTIVES

Content Objectives

- Identify the narrator’s point of view in a story and the perspectives of characters.
- Compare first- and third-person points of view and what they reveal about characters.
- Understand how family members handle situations in which their perspectives differ.

Language Objectives

- Justify ideas about a character’s perspective with text evidence.
- Describe how point of view shapes the way the narrator shows different characters’ perspectives.
- Rewrite a story from the point of view of another character in the story.

ACADEMIC TALK

See **Glossary of Terms** on pp. 478–485.
narrator, first-person point of view, third-person point of view, perspective

Spanish Cognates

narrador, punto de vista, perspectiva

Build Knowledge

Lesson texts build knowledge about:

- Negotiating roles and responsibilities within a family
- Participating in family traditions and celebrating heritage
- Being open to change in family traditions and relationships

Plan Student Scaffolds

- Use **i-Ready data** to guide grouping and choose strategic scaffolds.
- Use **Teacher Toolbox** resources as needed to address related skills:
 - Evaluate narration
 - Interpret narrator’s point of view
- Partner students of varying language-proficiency levels to complete the charts in Sessions 2 and 4. **EL**
- Preview texts and activities to anticipate barriers to engagement, access, and expression. Modify based on needs.

Use Protocols That Meet the Needs of All Students

In order to increase engagement and validate cultural and linguistic behaviors, specific protocols are included in the lesson. To further customize activities for your students, consider optional protocols listed on pp. A46–A51.

PROTOCOL	SESSION	VALIDATES
Individual Think Time	1	independence
Stand and Share	1, 5	spontaneity, movement, connectedness
Pass It On	1, 3	spontaneity, connectedness
3-2-1	2, 4	multiple perspectives
Jump in Reading	2, 4	spontaneity, collective success
Shout Out	2, 4	spontaneity, multiple ways to show focus
Give One, Get One	2	movement, shared responsibility
Musical Shares	2, 4, 6	movement, musicality, social interaction

LEARNING PROGRESSION | Compare Points of View

Students build on this skill:
RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.

Students learn this skill:
RL.4.6 Compare and contrast the point of view from which different stories are narrated.

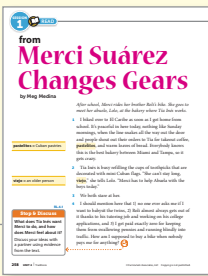
Students prepare for this skill:
RL.5.6 Describe how a narrator’s or speaker’s point of view influences how events are described.

Students review and practice:

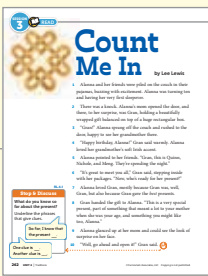
- **RL.4.1** Make inferences
- **RL.4.3** Describe characters
- **RL.4.4** Determine word meanings

LESSON PLANNING GUIDE

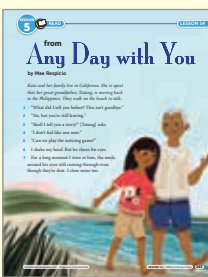
TEXT 1: from *Merci Suárez Changes Gears* • REALISTIC FICTION

SESSION 1	SCAFFOLD READING		TEXT AT-A-GLANCE	ENGLISH LEARNER SUPPORT (EL)
SESSION 2	PRACTICE THE FOCUS STANDARD	<ul style="list-style-type: none"> Formative Assessment 	Concepts/Background <ul style="list-style-type: none"> Tampa and Miami, Florida, and their proximity to Cuba working at a bakery Language <ul style="list-style-type: none"> Vocabulary: (line) snakes, tutoring, applications, Red Cross, hire, motto Spanish Words: abuelo, tía, El Caribe, pastelitos, viejo, abuela Idioms: in their right mind, family or bust Informal Language: it gets crazy, exactly zero, sizes me up Figurative Language: running blindly into traffic 	Reading <ul style="list-style-type: none"> Gesture, Demonstrate use of standard skill Speaking/Reading <ul style="list-style-type: none"> Analyze phrases
				Speaking <ul style="list-style-type: none"> Leverage cognate knowledge Speaking/Writing <ul style="list-style-type: none"> Talk before writing

TEXT 2: Count Me In • REALISTIC FICTION

SESSION 3	SCAFFOLD READING		CONCEPTS/BACKGROUND	SPEAKING/READING
SESSION 4	PRACTICE THE FOCUS STANDARD	<ul style="list-style-type: none"> Formative Assessment 	Concepts/Background <ul style="list-style-type: none"> Irish step dancing Language <ul style="list-style-type: none"> Vocabulary: count (multiple meanings), (Irish) accent, puzzled, flared (skirt), packed away, heritage, extended, transform, lilting, singsong Idioms: count me in, breath caught Informal Language: show us some moves Figurative Language: buzzing with excitement, sparkling with joy, memories of dance performances in her mind 	Speaking/Reading <ul style="list-style-type: none"> Role-play, Paraphrase, Interpret figurative language
				Listening/Speaking <ul style="list-style-type: none"> Collaborate with a partner Write <ul style="list-style-type: none"> Use word bank

TEXTS 3A & 3B: from *Any Day with You, Pretzels ... with a Twist* • REALISTIC FICTION

SESSION 5	INDEPENDENT READING AND PRACTICE		CONCEPTS/BACKGROUND	LISTENING/READING
SESSION 6	RESPOND TO THE FOCUS QUESTION	<ul style="list-style-type: none"> Formative Assessment 	Concepts/Background <ul style="list-style-type: none"> the Philippines and its distance from California feelings about loved ones moving away Germany traditional Bavarian pretzels Language <ul style="list-style-type: none"> Vocabulary: picturing (a memory), aware, twist (multiple meanings), yeast, kneading German Words: Liebling, Oma Informal Language: it's a deal Descriptive Language: the smile around his eyes, I am always with you, miracle of Oma's hands 	Listening/Reading <ul style="list-style-type: none"> Read aloud, Read aloud questions and answer choices
				Reading <ul style="list-style-type: none"> Analyze sentences, Gesture, Use visual support, Identify informal language Write <ul style="list-style-type: none"> Use a graphic organizer for prewriting

KNOWLEDGE BUILDING

SESSION 6	RESPOND TO THE FOCUS QUESTION	<ul style="list-style-type: none"> What happens when people in a family have different perspectives? 	<ul style="list-style-type: none"> Integrate information from the lesson texts Collaborative discussion Short response 	Listening/Speaking <ul style="list-style-type: none"> Interpret idioms Reading/Writing <ul style="list-style-type: none"> Talk before writing

Before Teaching the Lesson

Preview the texts before teaching the lesson. Plan scaffolds to use and provide background information as needed before reading each text.

- **from *Merci Suárez Changes Gears*** Explain the literal and figurative meanings of *changing gears*. Show on a map the proximity of Cuba to Miami and Tampa. Explain that the story takes place in Florida, where many Cuban Americans live.
- **Count Me In: Irish Step Dancing** Provide background information about Irish step dancing. As an alternative means of representation, show a video of a reel, a traditional dance.
- **from *Any Day with You: The Philippines*** Point out the locations of Southern California and the Philippines on a globe. Tell students these places are about 7,300 mi (11,750 km) apart, or more than twice the distance between California and Maine. Activate prior knowledge of friends and family members moving away.

Talk About the Topic

BUILD STUDENTS' INTEREST

- 1 • Introduce the lesson topic and the Focus Question. Tell students they will read, talk, and write about different ways that people look at the world. Explain that a person's way of looking at the world is their *perspective*.
 - Elicit the Spanish cognate *perspectiva* (perspective). **EL**
 - Provide a concrete example of differing perspectives. **Say**, *Imagine an older sibling teaching a younger sibling new dance moves. How would each of them describe the experience? Why would they describe it differently?*
 - Introduce the focus standard. **Say**, *As you read different stories, you will identify the narrators' points of view and think about the characters' perspectives.*
- 2 • Ask students to complete Notice and Wonder with a partner.

SESSION 1

TALK ABOUT THE TOPIC

Different Perspectives

1

FOCUS QUESTION

What happens when people in a family have different perspectives?

2

NOTICE AND WONDER

Look at the four texts you will read in this lesson. What do you notice? What do you wonder? Discuss your ideas with a partner.

3

SHARING PERSPECTIVES

Your *perspective* is your way of looking at the world. It can describe your ideas about a big topic or an everyday situation. People see things differently; they have different perspectives.

Think about a time when you had a different perspective from someone else. Tell your partner about your experience. What was the situation? What were the perspectives? What might have made the other person see the situation differently?

The situation was ____.

I thought ____ because ____.

But the other person thought ____ because ____.

LESSON 14



from *Merci Suárez
Changes Gears*

by Meg Medina



Count Me In

by Lee Lewis



from *Any Day
with You*

by Mae Respicio



*Pretzels . . .
with a Twist*

by Salima Alikhan

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3 INTRODUCE ESSENTIAL CONCEPTS

- Ask students to share what they understand about the terms *perspective* and *point of view*. Discuss how these terms are connected to language about seeing (*spect*, *view*). Have students brainstorm phrases connected to “seeing” from different perspectives. (seeing through someone’s eyes, looking from a different angle, I see what you mean)
- Have students imagine or draw how a bird in the sky and an ant on the ground would see a tree differently from their physical points of view. Discuss how we use the same language to describe how we “see” situations from different perspectives.
- Provide **Individual Think Time** for students to recall a time when they had a different perspective about a situation from someone else. **EL**
- Have students **Turn and Talk** about the experience. Use **LISTEN FOR** to monitor understanding. Use **Help & Go** scaffolds as needed.
- **LISTEN FOR** Students can describe an experience in which someone else had a different perspective from theirs.

HELP & GO: Comprehension

- **Ask**, *What was the situation? How was the other person’s perspective different from yours? Why do you think it was different?*

- Have students **Stand and Share** their experiences and perspectives.
- Review and revoice the reasons students use to explain why people have different perspectives. Discuss how people’s life experiences, ages, genders, cultures, and other identities can shape the way they see the world.
- Discuss how differing perspectives can make people upset, but they can also help people understand each other.

1 Support Reading

- Set a purpose for reading. **Say**, *You will read to learn what happens when two characters have different perspectives on babysitting.*
- Have students explain what they know about Spanish words for familial relationships: *tía/aunt, abuelo/grandfather, abuela/grandmother.*
- Have students read through paragraph 4. Have them circle unknown words and mark confusing parts with a question mark.
- Use **CHECK INs** and **Help & Go** scaffolds as needed to support understanding. Monitor based on annotations, observation, and your knowledge of students.
- CHECK IN** Students understand *snakes*, *exactly zero*, and *running blindly into traffic*.

HELP & GO: Language

- In paragraph 1, break the second sentence into shorter sentences to guide understanding. Have students show how the *line snakes* using gestures. **EL**
- Reread paragraph 4 and discuss the informal and figurative language *exactly zero* and *running blindly into traffic*. Have them rephrase Merci's third idea in their own words.

2 Stop & Discuss

- Have partners complete **Stop & Discuss**.
- LISTEN FOR** Students understand that Tía Inés wants Merci to babysit but Merci does not.

HELP & GO: Sentence Comprehension

- Direct students to paragraph 2. **Ask**, *What does Tía Inés mean when she says, "Merci has to help Abuela with the boys"? She wants Merci to babysit.*
- Point out that the first sentence in paragraph 4 contains three numbered ideas. **Ask**, *Why does Merci number these ideas? It's a list of reasons why she doesn't want to babysit.*

SESSION

1



READ

from Merci Suárez Changes Gears


by Meg Medina

- 1 After school, Merci rides her brother Roli's bike. She goes to meet her abuelo, Lolo, at the bakery where Tía Inés works.

1 I biked over to El Caribe as soon as I got home from school. It's peaceful in here today, nothing like Sunday mornings, when the line snakes all the way out the door and people shout out their orders to Tía for takeout coffee, **pastelitos**, and warm loaves of bread. Everybody knows this is the best bakery between Miami and Tampa, so it gets crazy.

2 Tía Inés is busy refilling the cups of toothpicks that are decorated with mini Cuban flags. "She can't stay long, **viejo**," she tells Lolo. "Merci has to help Abuela with the boys today."

3 We both stare at her.

4 I should mention here that 1) no one ever asks me if I want to babysit the twins, 2) Roli almost always gets out of it thanks to his tutoring job and working on his college applications, and 3) I get paid exactly zero for keeping them from swallowing pennies and running blindly into traffic. How am I supposed to buy a bike when nobody pays me for anything? 

pastelitos = Cuban pastries

viejo = an older person

2

RL.4.1

Stop & Discuss

What does Tía Inés want Merci to do, and how does Merci feel about it?

Discuss your ideas with a partner using evidence from the text.



LESSON 14

3 Support Reading

- Have students read paragraphs 5–9.
- **CHECK IN** Students understand that Merci wants Tía Inés to hire a babysitter.

HELP & GO: Comprehension

- Clarify that the Red Cross runs babysitting classes.
- **Ask**, When Merci says “I could get you names,” what is she suggesting? *She could get Tía Inés a list of trained babysitters.*
- **Ask**, In paragraph 5, who does the word *them* refer to? The first “*them*” refers to kids at school; the second “*them*” refers to the twins. **EL**

4 Stop & Discuss

- Have students **Turn and Talk** to complete the **Stop & Discuss**.
- **LOOK FOR** Students know Merci tries to change her aunt’s mind but finally agrees to babysit.

HELP & GO: Comprehension

- Reread paragraph 5. **Ask**, What is Merci’s idea? *Tía Inés could hire someone else.*
- Direct students to paragraph 7. **Ask**, What does Merci mean when she says it’s no use? *She believes she can’t change the situation.* **EL**
- **Ask**, What is a motto (paragraph 7)? *a saying that shows what someone believes is important* Guide students to explain what they think Merci means by a *family motto*. Clarify the meaning of *or bust*.
- Reread paragraph 8. **Ask**, What does it show when Merci says, “I’ll need my strength for the twins”? *Babysitting can be hard, but she is agreeing to it.*

Discuss the Whole Text

- Revisit the Focus Question. **Ask**, What are Merci’s and Tía’s perspectives on babysitting? What happens? Invite students to share their own ideas about babysitting. Use **Pass It On** to have students share out.
- Record and post students’ ideas.

3

- 5 “I wish you’d find somebody else, Tía,” I say. “There are kids at school who took that Red Cross class and actually want to babysit. I can get you names. Hire them. I won’t be able to watch them once soccer season starts, anyway.”
- 6 She frowns at me. “Who in their right mind would hire a stranger to watch their kids when they have relatives around?”
- 7 I sigh. It’s no use fighting. When it comes to helping, the motto around here is *family or bust*.
- 8 “Can’t I at least have a snack before I go?” I say. “I’ve had a long day, in case you’re interested. And I’ll need my strength for the twins.”
- 9 She sizes me up and slides over a small guava square, still warm, on a plate. “Ten minutes, then out you go.”



4

RL.4.3

Stop & Discuss

Check all that are true.

- ☒ Merci tries to convince Tía Inés to change her mind.
- ☐ Merci refuses to babysit.
- ☒ Merci agrees to babysit.

Use evidence from the text to support your ideas.

Reconnect to the Text

Use **3-2-1** to have students recall *Merci Suárez Changes Gears*: 3 characters, 2 things about the main character, and 1 topic the characters discuss.

1 Introduce the Standard

- Use **Jump in Reading** to have students read the bulleted text aloud.
- Elicit the Spanish cognate *punto de vista/point of view*. **EL**
- Explain that *literary point of view* refers to who the narrator is and “where” they tell the story from. *Perspective* describes how people and characters see the world in different ways. Tell students they will analyze the narrator’s point of view and how it affects the way we learn about different characters and their perspectives.
- Note that narrators who use a first-person point of view use the pronouns *I, me, my, we, and our*.

2 Reread/Think

- Have students **Shout Out** who the narrator is and how they know.
- MODEL THE STANDARD** Read paragraph 4 aloud and model identifying details that show Merci’s perspective on babysitting the twins.
- **Say**, *Merci is the narrator. She tells the story from a first-person point of view and tells us what she is thinking. In paragraph 4, she lists her thoughts about babysitting. She thinks “no one ever asks me.” This shows she wishes someone would ask her if she wants to babysit.*

GUIDE STANDARDS PRACTICE Have partners complete the chart.

- Guide students to understand Merci’s and Tía’s ideas. **Ask**, *In paragraph 4, what does Merci think about getting paid? In paragraph 6, what does Tía say about hiring babysitters?*

SESSION 2 PRACTICE

RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

1 Analyze Point of View and Perspective

- Every story has a **narrator** who tells the story.
- Sometimes a narrator is a character inside the story who describes events from a **first-person point of view**. They describe what they see, hear, think, and feel from their own perspective.
- Narrators with a first-person point of view can describe what other characters say and do but not what other characters think and feel.

2 Reread/Think

Reread paragraphs 1–6 of *Merci Suárez Changes Gears*.

Who is the narrator? Merci Suárez

How do you know? narrator uses “I,” describes her own thoughts

What does Merci think about babysitting the twins? What does Tía Inés think? Complete the chart with text evidence that shows each character’s perspective. Label whether the evidence shows what a character says or thinks.

Text Evidence (what a character says or thinks)	Character’s Perspective
Merci <ul style="list-style-type: none">• “no one ever asks me . . . I get paid exactly zero” (thinks)• ““There are kids at school who . . . actually want to babysit. . . Hire them.”” (says)	<ul style="list-style-type: none">• Merci thinks Tía should ask her and pay her to babysit.• She wants Tía to hire someone who wants to babysit.
Tía Inés <ul style="list-style-type: none">• ““Merci has to help”” (says)• ““Who . . . would hire a stranger to watch their kids when they have relatives around?”” (says)	<ul style="list-style-type: none">• Tía Inés thinks Merci should babysit for free because she’s family.

LESSON 14

3 Talk

Use the details in your chart to answer the questions.

- What do Merci and Tía Inés think about babysitting the twins? How do we know?
- Whose ideas do we learn more about? Why?
- How might this story be different if Tía Inés were the narrator?

The narrator describes more about ___'s ideas because ___.

If Tía Inés were the narrator, the story would be different because ___.

4 Write

Identify the narrator and their point of view. Then compare what Merci thinks about babysitting the twins to what Tía Inés thinks. Explain who you learn more about, and why.

Sample response: Merci is the narrator who tells the story from a first-person point of view. Because Merci tells the story, we know about what she is thinking. She describes how she thinks it's unfair that she is expected to babysit without being asked or paid. As the narrator, Merci does not tell us Tía Inés's thoughts directly, but we can figure out Tía Inés's perspective from what she says and does. She says that she needs Merci's help, and she says she doesn't want to hire a babysitter when someone in her family can help instead. We learn more about Merci's perspective because she tells us her thoughts directly.


WRITING CHECKLIST

- ☐ I identified the narrator and their point of view.
- ☐ I compared characters' perspectives on babysitting the twins.
- ☐ I explained which character I learn more about, and why.
- ☐ I used correct spelling, punctuation, and capitalization.

3 Talk

- **Ask,** *How do we learn about Merci and Tía Inés's perspectives? Merci, the narrator, tells us her own thoughts and what Tía says.*
- Have students use **Give One, Get One** to share about how they understand Merci's perspective and Tía Inés's perspective on babysitting.
- **Ask,** *When you know what only one character is thinking and feeling, how does that affect what the reader learns about characters and events? We understand that character's perspective more fully than the perspectives of other characters. We feel closer to the character who tells the story.*
- **Ask,** *Which character's perspective do you think you understand better? Why do you think this?* Guide students to consider how a first-person point of view, with its focus on one character's thoughts and feelings, places greater emphasis on the character who is the narrator.
- **Ask,** *Why do you think Tía Inés has a different perspective on babysitting? How does each character's age affect their perspective? How do you think this story would be different if Tía Inés were the first-person narrator?*

4 Write

- Have students respond to the Write question.
- Guide students to select the text evidence that helps them understand each character's perspective on babysitting the twins. **Ask,** *Who is the narrator? What does the narrator tell us about what each character says or thinks? Which character do you learn more about? Why?*
- Have students use the **Stronger and Clearer Each Time** routine to refine their ideas prior to writing. **EL**
- Use written responses to determine whether students need additional support. 
- Use **Musical Shares** to have students share their paragraphs.

1 Support Reading

- Set a purpose for reading. **Say**, *In this session, you will read to learn about the different ways that three members of a family think about something.*
- Explain that the title “Count Me In” has more than one meaning. It can mean someone would like to participate. It can also refer to counting beats at the beginning of a dance.
- Have students read paragraphs 1–10. Have them circle unknown words and mark confusing parts with a question mark.
- Use **CHECK INs** and **Help & Go** scaffolds as needed.
- CHECK IN** Students understand that Gran’s visit is a surprise.

HELP & GO: Comprehension

- Read paragraph 2. **Ask**, *What happens when Alanna’s mom opens the door? To her surprise, she sees Gran.*

2 Stop & Discuss

- Have students **Turn and Talk** to complete the **Stop & Discuss**.
- LISTEN FOR** Students understand that the gift has special meaning, and Alanna’s mom didn’t know Gran was going to give it to Alanna.

HELP & GO: Comprehension

- Read paragraphs 8 and 9. As you read, have three volunteers act out the movements and expressions of Gran, Alanna, and Alanna’s mom.
- EL**
- Ask**, *How does Gran describe this present? very special, meant a lot*
- Ask**, *How did Alanna’s mom feel about the present when she was Alanna’s age? Do you think she knows what it is? Do you think she knew Gran was going to give it to Alanna? Why?*



Count Me In

by Lee Lewis

- Alanna and her friends were piled on the couch in their pajamas, buzzing with excitement. Alanna was turning ten and having her very first sleepover.
- There was a knock. Alanna’s mom opened the door, and there, to her surprise, was Gran, holding a beautifully wrapped gift balanced on top of a huge rectangular box.
- “Gran!” Alanna sprang off the couch and rushed to the door, happy to see her grandmother there.
- “Happy birthday, Alanna!” Gran said warmly. Alanna loved her grandmother’s soft Irish accent.
- Alanna pointed to her friends. “Gran, this is Quinn, Nichole, and Meng. They’re spending the night.”
- “It’s great to meet you all,” Gran said, stepping inside with her packages. “Now, who’s ready for her present?”
- Alanna loved Gran, mostly because Gran was, well, Gran, but also because Gran gave the *best* presents.
- Gran handed the gift to Alanna. “This is a very special present, part of something that meant a lot to your mother when she was your age, and something you might like too, Alanna.”
- Alanna glanced up at her mom and could see the look of surprise on her face.
- “Well, go ahead and open it!” Gran said.

2

RL.4.1

Stop & Discuss

What do you know so far about the present?

Underline the phrases that give clues.

So far, I know that the present ____.

One clue is ____.
Another clue is ____.

LESSON 14

3

- 11 Alanna tore off the wrapping paper and opened the box, revealing soft black shoes with *very* long laces. “Oh! Irish dance shoes?” she said, a little puzzled.
- 12 “They are,” said Gran. “Those are soft shoes, of course. And this goes with it as well.” She opened the bigger box. Alanna’s breath caught at the sight of the dress inside, deep blue, the color of the ocean, with **elaborate** stitching in silver and gold thread running down the middle of the dress and tracing the bottom of the flared skirt.
- 13 “Wow,” Meng murmured as Alanna lifted the dress. It was so beautiful!
- 14 Alanna’s mom pulled Gran aside. “I wish you had asked me first,” she whispered.
- 15 “Ahhh,” Gran replied with a wave of her hand. “Let the girl try it for herself now.”
- 16 Alanna’s eyes widened at these words. Did she hear her mom and Gran correctly? “Wait, did Mom dance in this dress?” she asked.
- 17 “She did,” Gran said, “until she discovered softball, that is. Her dress has been packed away since then, and I wanted you to have a chance to try it on. Step dancing is a traditional Irish dance, a part of our heritage.”



elaborate = highly detailed or having many parts

4

RL.4.1

Stop & Discuss

What does Alanna find out about the dress?

Discuss your ideas with a partner.

3 **Support Reading**

- Have students read paragraphs 11–17.
- **CHECK IN** Students can describe Alanna’s feelings when she sees the shoes and dress.

HELP & GO: Language

- Read paragraph 11. **Ask**, *What word tells you how Alanna feels when she sees the gift?* *puzzled* *Why might she feel this way?* *She doesn’t do Irish dance.*
- Read paragraph 12. Have a student act out the unwrapping, including the phrase Alanna’s breath caught. **Ask**, *What feeling does this show?* *wonder or amazement*

4 **Stop & Discuss**

- Have students complete **Stop & Discuss** with a partner.
- **LISTEN FOR** Students understand that Alanna’s mom wore the dress when she was young.

HELP & GO: Comprehension

- Have students reread paragraphs 11 and 16. **Ask**, *What activity are the shoes and dress for?* *Irish dance*
- Read paragraphs 16 and 17. **Ask**, *What does Alanna infer, or figure out, about the dress?* *It was her mom’s dress.*
- **Ask**, *What does the phrase eyes widened mean?* *Her eyes opened more. What feeling does this show?* *surprise* *Why does Alanna feel this way?* *She is surprised that her mom danced in the dress.*
- **Ask**, *What does it mean that Alanna’s mom danced “until she discovered softball”?* *When she began playing softball, she stopped dancing.* **EL**
- **Ask**, *What does packed away mean?* *The dress was stored. Why was the dress packed away?* *Alanna’s mom stopped dancing.*

5 Support Reading

- Have students read paragraphs 18–21.
- CHECK IN** Students understand the meaning of *show us some moves*.

HELP & GO: Language

- Direct students to paragraph 19. **Ask, After** *Nichole asks Alanna's mom to "show us some moves," what does Mrs. Ross do?* **dance**

6 Stop & Discuss

- Have students complete **Stop & Discuss** with a partner.
- LISTEN FOR** Students describe the dancing, Mrs. Ross's joy, and Alanna's interest.

HELP & GO: Comprehension

- Read paragraph 19. **Ask, What details stand out to you about the description of the dancing? How does it seem different from other dance forms?** Have a student demonstrate a pointed toe.
- Read paragraph 20. **Ask, What does Alanna notice about the way her mom changes as she dances?** *She sees her mom sparkle with joy. What does Alanna wonder? how dancing might change her*
- Have a student paraphrase what it means for the memories to play in Mrs. Ross's mind. **EL**

Discuss the Whole Text

- Revisit the Focus Question. **Ask, What do Alanna, her mom, and Gran think about the gift? What happens when they have different perspectives?**
- Use **Pass It On** to have students share their ideas.
- Have students revoice others' ideas. Then record and post their ideas.

SESSION 3 READ

5 18 "Show us some moves, Mrs. Ross!" Nichole said.

19 Alanna's mom blushed, politely refusing, but as the girls continued begging, she gave in. With her arms at her sides, she extended one perfectly pointed foot and sprang to her tiptoes. While her upper body remained still, she kicked and skipped quickly and lightly, always high on her toes. Memories of dance performances played in her mind. She had forgotten how much she loved dancing these steps!

20 The girls applauded wildly. Alanna had just seen a totally different side of her mom, who was sparkling with joy. And Alanna wondered how dancing might transform *her*.

21 Next, Alanna's mom showed them a **reel**, lilting the same singsong words that her own teacher had used to help her remember the step. Then she stood back to let the girls practice. Quinn, Meng, and Nichole began to hop and skip, excited to try out the step. Alanna joined them, with a wide grin—and beautifully pointed toes. 🖐️

reel = a traditional Irish dance

6

RL.4.1

Stop & Discuss

What happens when Alanna's mom dances?

Discuss your ideas with a partner.



SESSION
4

PRACTICE

RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

LESSON 14

1 Compare Points of View

- Sometimes a narrator is not a character in the story. They tell the story from a **third-person point of view**.
- Narrators who use a third-person point of view can describe what different characters think and feel on the inside. They can show more about different characters' perspectives.
- Comparing narrators helps you understand how point of view affects a story.

2 Reread/Think

Reread paragraphs 14–21 of "Count Me In."

Is this story told from a first-person or third-person point of view? third-person

How do you know? describes different characters' thoughts

What is each character's perspective on Irish dance? Complete the chart.

Text Evidence (says, does, thinks, or feels)	Character's Perspective
Gran <ul style="list-style-type: none"> • "Let the girl try it for herself now." (says) • "Step dancing is a traditional Irish dance, a part of our heritage." (says) 	<ul style="list-style-type: none"> • Wants Alanna to try traditional Irish dance because it's part of their culture
Mrs. Ross <ul style="list-style-type: none"> • "She did . . . until . . . softball." (Gran says) • "She had forgotten how much she loved dancing these steps!" (thinks/feels) 	<ul style="list-style-type: none"> • Danced when young, stopped when she started playing softball • Hasn't danced in ages but loves it
Alanna <ul style="list-style-type: none"> • "wondered how dancing might transform her" (thinks) • "joined them, with a wide grin" (does) 	<ul style="list-style-type: none"> • Sees dancing makes her mom happy • Wants to try Irish dance, enjoys dancing

Reconnect to the Text

Use **3-2-1** to have students recall "Count Me In": 3 characters in the story, 2 things about the main character, and 1 topic the characters discuss.

1 Practice the Standard

- Use **Jump in Reading** to have students read the introduction aloud.
- Tell students they will analyze the narrator's point of view and how it affects the way we learn about different characters' perspectives. Then they will compare first-person point of view with third-person point of view.

2 Reread/Think

- Have students use **Shout Out** to answer the first section of Reread/Think questions.

MODEL THE STANDARD Read paragraphs 12 and 17 aloud. Model analysis of third-person point of view.

- **Say, First, I'm going to look for evidence about Gran's perspective on Irish dance. She gives Alanna the shoes and dress and says dancing is part of their heritage. This shows she wants Alanna to try Irish dance because it's part of their culture. Now look for evidence about Alanna's mom. What does she think, say, or do that gives clues about her perspective?**


GUIDE STANDARDS PRACTICE Help students find and label text evidence that shows each character's perspective on Irish dance.

- **Ask, Why does Alanna's mom pull Gran aside? Why did Alanna's mom stop dancing? How does she feel when she dances again? How does Alanna feel when she dances?**
- **Ask, Do you know this because of what a character says, does, thinks, or feels?**
- Consider having students work in pairs to complete the chart. **EL**

3 Talk

- Have students **Turn and Talk** about the first two bullets.
- Have students review and compare their charts for *Merci Suárez Changes Gears* and “Count Me In.” Then guide a whole-group discussion about the last Talk bullet.
- Guide students to analyze the effect of literary point of view. **Ask**, *When the narrator describes what more than one character is thinking and feeling, how does that shape a story? It reveals multiple perspectives on a situation and lets the reader understand more than one angle on events.*
- **Say**, *Think about how this narrator compares to Merci. How does the point of view in each story shape what you know about what different characters think and feel? Which character do you feel like you know better: Merci or Alanna? Why? How does this connect to the narrator’s point of view?*
- **Ask**, *How do you think “Count Me In” would be different if Alanna, Gran, or Mrs. Ross were the first-person narrator?*
- Record students’ ideas as a resource for the Write activity.

4 Write

- Have students respond to the Write prompt.
 - Provide students with a word bank for their writing: *narrator, first-person point of view, third-person point of view, perspective*. **EL**
 - Use written responses to determine whether students need additional support. 
- Use **Musical Shares** to have students share their paragraphs with two or three others.

SESSION 4

4



PRACTICE

3 Talk

Use information from the charts in Sessions 2 and 4 to discuss the questions.

- What does each character think about Irish dance?
- How does the narrator show different characters’ ideas?
- How does this narrator tell the story differently from the narrator in *Merci Suárez Changes Gears*? Compare how the narrators tell the story.

I know ___’s perspective is ___ because ___.

When Alanna/Mrs. Ross ___, it shows that ___.

In the story ___, the narrator shows ___’s perspective by describing what they say/do/think/feel.

4 Write

Compare the narrators’ points of view in *Merci Suárez Changes Gears* and “Count Me In.” How does each narrator show different characters’ perspectives?

Sample response: In *Merci Suárez Changes Gears*, Merci is the

narrator who tells the story from a first-person point of view.

I understand her perspective because she tells us a lot about

her own thoughts and feelings. When she describes Tía Inés,

she tells us only a few things her aunt says. Merci doesn’t tell

us Tía’s thoughts or feelings, so we have to figure out Tía’s

perspective based on what she says out loud. Because “Count

Me In” uses third-person point of view, the narrator can describe Alanna’s inner

thoughts and feelings and her mom’s inner thoughts and feelings about Irish

dance. This helps us understand more about different characters’ perspectives.

WRITING CHECKLIST

- ☐ I compared the points of view in the stories.
- ☐ I described how point of view shapes the way the narrator shows different characters’ perspectives.
- ☐ I used correct spelling, punctuation, and capitalization.

from Any Day with You

by Mae Respicio

1

Kaia and her family live in California. She is upset that her great-grandfather, Tatang, is moving back to the Philippines. They walk on the beach to talk.

- 1 "What did I tell you before? This isn't goodbye."
- 2 "No, but you're still leaving."
- 3 "Shall I tell you a story?" [Tatang] asks.
- 4 "I don't feel like one now."
- 5 "Can we play the noticing game?"
- 6 I shake my head. But he closes his eyes.
- 7 For a long moment I stare at him, the smile around his eyes still coming through even though they're shut. I close mine too.



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LESSON 14 | Different Perspectives 267

Reconnect to the Texts

Display responses to the Focus Question for *Merci Suárez Changes Gears* and "Count Me In."

Invite students to make connections between the two texts.

1 Independent Reading

- Set a purpose for learning. **Say**, *Today you will work independently to read a pair of stories showing different perspectives in families. Then you will answer questions comparing points of view in these stories.*
- If students need more support, work with them in small groups to guide reading.
- Use **CHECK INs** and related **Help & Go** scaffolds as needed.
- **CHECK IN** Students can identify the speaker for each line of dialogue in paragraphs 1–5.

HELP & GO: Sentence Comprehension

- **Ask**, *Who is speaking in the first line? How do you know? Tatang. In paragraph 2, Kaia responds: "you're leaving."* Have students tag each line of dialogue with the name of the speaker.
- Have a pair of students read the dialogue in paragraphs 1–5 aloud. **EL**

- **CHECK IN** Students can explain how Tatang begins the noticing game.

HELP & GO: Comprehension

- Read paragraphs 5 and 6 aloud. **Ask**, *Does Kaia want to play the noticing game? No.* Point out the signal word *but* that follows. Guide students to make an inference that when Tatang closes his eyes, he is playing the noticing game.
- Guide students in interpreting the pronoun references in paragraph 7: *they're shut* (Tatang's eyes); *I close mine* (Kaia's eyes). **EL**

2 Independent Reading

- **CHECK IN** Students can explain that Kaia notices familiar parts of her surroundings.

HELP & GO: Comprehension

- Reread paragraph 8. **Ask**, *What does Kaia notice? The sounds of the waves and the sensation of the wind across her forehead are familiar.*
- Have students use gestures to portray the concepts of waves and wind. **EL**
- **CHECK IN** Students understand the multiple meanings of *picture* in paragraph 9.

HELP & GO: Vocabulary

- **Ask**, *What does Tatang mean when he says, "I'm picturing my happiest memory"? Is he drawing or painting it? No, he is imagining and remembering.*
- **CHECK IN** Students can restate what Tatang means in paragraph 13 in their own words.

HELP & GO: Comprehension

- Reread paragraph 11. **Ask**, *Why does Tatang talk about the past, present, and future? He wants to show Kaia that people can feel close even when they're not together.*

SESSION
5

READ

- 2 8 The things I notice: my hair blowing across my forehead, the crash of waves. Everything like normal.
- 9 "I'm picturing my happiest memory," Tatang says. "Can you picture yours?"
- 10 Each perfect day of my life has had the same things: sunshine, waves, and my family near. How will I ever have that again without Tatang? Everything's changing.
- 11 "Open your eyes," Tatang says. When I do, he's looking at me. "You were able to see something in your past but standing right here, someplace else. We can be aware of the past, the future, and the present, all at once. Do you know what that means?"
- 12 "What?" I say.
- 13 "It means that I am always with you."



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SESSION
5 READ

LESSON 14

Pretzels...
with a
Twist

by Salima Alikhan



3

- 1 Poof! A cloud of flour rose in Mason's shocked face.
- 2 Oma chuckled. "**Liebling**, you have to add the flour gently to the bowl." Her grandson loved to bake, but he could be a bit messy at times. Oma forgave him for it, of course. And she was glad he was here, in her kitchen, helping her make her famous **Bavarian** pretzels—the ones she made in Germany as a child so many years ago.
- 3 Mason slowly mixed the water, salt, flour, and yeast together, watching the sticky dough form into a heavy ball. It looked like a shapeless lump now, but Mason knew the miracle of Oma's hands. They could shape the dough into anything—which gave him an idea. "Oma?"
- 4 Oma grabbed the ball of dough and started kneading it to make it smooth. "Yes, *Liebling*?"
- 5 "You can do anything with the dough, right?"

Liebling = darling**Bavarian** = related to Bavaria, a part of Germany

3 Independent Reading

- **CHECK IN** Students understand the literal and figurative meanings of "a twist."

HELP & GO: Language

- Ask students to describe how pretzels have "a twist." Then ask students to explain how a story could have "a twist." Discuss how "a twist" can refer to something unexpected or something familiar with one new element.

- **CHECK IN** Students can explain that Bavarian pretzels are traditional baked goods from Germany that are special to Oma because she has made them since childhood.

HELP & GO: Comprehension

- Direct students to the last sentence of paragraph 2 and have them break it into several shorter sentences. **Ask**, *Why are Bavarian pretzels special to Oma? She has made these pretzels since she was a child in Bavaria, and they remind her of her heritage.*
- Direct students to the illustration on the next page to clarify the traditional pretzel shape. **EL**

- **CHECK IN** Students can explain how paragraph 3 emphasizes Mason's perspective.

HELP & GO: Comprehension

- Reread paragraph 3. **Ask**, *What words and phrases show we are seeing Mason's view of events? watching, Mason knew, gave him an idea*

4 Independent Reading

- **CHECK IN** Students can explain how Oma and Mason have different ideas about the pretzel shape.

HELP & GO: Comprehension

- Read paragraph 7. **Ask**, *What does Mason think about the pretzel shape? It is boring, and he wants to try something new.*
- Read paragraph 8. **Ask**, *What does Oma think about the pretzels and their shape? The shape has been the same for hundreds of years. The pretzel recipe is perfected, and her way of making them is just "how it's done."*
- **CHECK IN** Students can understand that Oma suggests they teach each other how to make pretzel shapes.

HELP & GO: Language

- Read paragraph 11. **Say**, *Oma says, "All right, Liebling." What is she telling him? Even though Mason's idea is different from hers, she agrees to try it.*
- **Ask**, *Who decides what the pretzel shape will be? Oma and Mason decide together when they agree to use two shapes.*
- Direct students to paragraph 11. Point out that the phrase *How about I...* signals a suggestion or a proposal rather than one person telling the other person what to do. **EL**

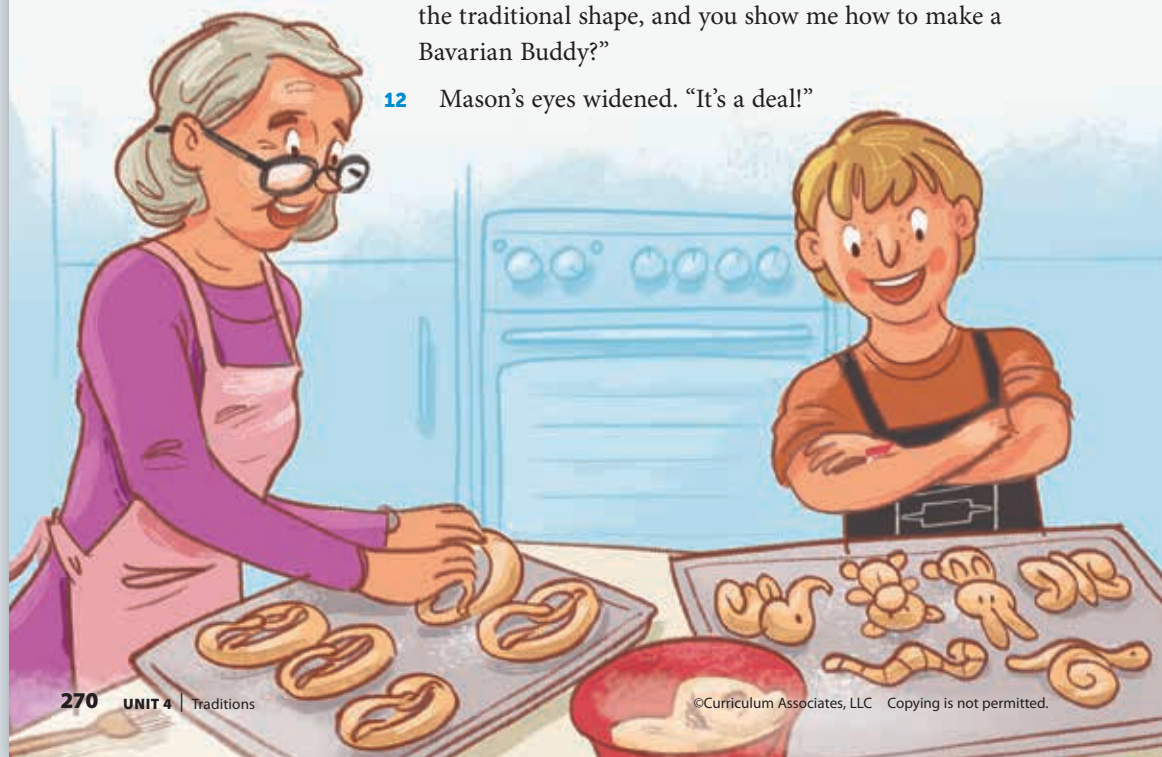
SESSION
5

READ

- 4
- 6 Oma stopped kneading and looked at Mason. "Well, yes, I suppose."
- 7 Mason didn't want to hurt Oma's feelings, but he thought the pretzel shape was boring, and he wanted to try something new. "Instead of making a regular pretzel, can we twist the dough to make animals?"
- 8 Oma frowned, but just for an instant. The beauty of her thick, chewy German pretzels was that they had been made the same way for hundreds of years—a **perfected** recipe. "That's not how it's done, Mason," she replied.
- 9 "But Oma, they can be a new kind of pretzel! We can call them 'Bavarian Buddies'—same recipe, new shapes!"
- 10 Mason's excitement was **infectious**, and the name "Bavarian Buddies" was cute. Oma smiled at Mason.
- 11 "All right, *Liebling*. How about I show you how to make the traditional shape, and you show me how to make a Bavarian Buddy?"
- 12 Mason's eyes widened. "It's a deal!"

perfected = carefully improved

infectious = rapidly spreading



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SESSION

5



PRACTICE

RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

LESSON 14

Respond to Text

5 Reread/Think

Reread the passage from *Any Day with You* and “Pretzels . . . with a Twist.” Choose the best response to each question.

1. Fill in the blanks with *first* or *third*.

The narrator of *Any Day with You* tells the story from a first -person point of view.

The narrator of “Pretzels . . . with a Twist” tells the story from a third -person point of view.

2. Read paragraph 11 from *Any Day with You*.

“Open your eyes,” Tatang says. When I do, he’s looking at me. “You were able to see something in your past but standing right here, someplace else. We can be aware of the past, the future, and the present, all at once. Do you know what that means?”

Underline the sentence that **best** shows the narrator of the story.

3. Read this sentence from paragraph 3 of “Pretzels . . . with a Twist.”

It looked like a shapeless lump now, but Mason knew the **miracle** of Oma’s hands.

What does the word *miracle* tell about Oma’s hands?

- A. Her hands are soft.
- B. Her hands are strong.
- C. Her hands can move very fast.
- D.** Her hands can make amazing things.

5 Reread/Think

- Have students complete the Reread/Think items independently.
- Consider reading aloud questions and answer choices. **EL**

Answer Analysis

Use the answer analysis below to review the practice items with students. Have students **Stand and Share** their responses and reasoning. Invite others to agree and build on or disagree and explain their reasoning. ✓

- See responses on the student page. Students should understand that Kaia is the narrator of *Any Day with You*. She is a character in the story who uses first-person pronouns and describes her thoughts and feelings. The narrator of “Pretzels . . . with a Twist” is not a character in the story. They describe the inner thoughts and feelings of both Oma and Mason. **DOK 2 | RL.4.6**
- The correct answer is “When I do, he’s looking at me” because the pronoun *I* shows that the narrator is referring to herself. Students may have chosen the sentence with *Tatang* because they thought he was the narrator, or they may have chosen the sentence that they thought was the most important. **DOK 2 | RL.4.6**
- The correct choice is **D**. The word *miracle* implies something magical or wondrous. The other choices incorrectly interpret the word *miracle*. **DOK 2 | RL.4.4**

6 Write

- Have students respond independently to the Write prompt. **DOK 3 | RL.4.6**
- If students need more support, work with them in small groups to guide them through writing. Use **Help & Go** scaffolds as needed.
- **LOOK FOR** Students can identify the difference between first- and third-person points of view.

HELP & GO: Writing

- Prompt students to identify the narrative point of view in each story. **Ask, *Is this narrator a character in the story? How do you know? Whose inner thoughts and feelings do they describe?***
- **Ask, *What pronouns identify first person? I, my, me, mine, we*** **What pronouns identify third person? he, she, him, her**
- Have students use a two-column chart to take notes about the two stories. Direct students to use their notes to compare the stories in writing. **EL**

Lesson Wrap-Up

Have students revisit the Focus Question using examples from the texts. Record responses. Invite students to make connections among the four texts they have read with questions such as the following:

- *What happens when Merci and Tía Inés have different perspectives?*
- *What happens when Gran, Mrs. Ross, and Alanna have different perspectives?*
- *What happens when Kaia and Tatang have different perspectives?*
- *What happens when Oma and Mason have different perspectives?*
- *What might make people in a family have different perspectives?*

SESSION

5



PRACTICE

6 Write

Compare the experiences of Kaia in *Any Day with You* and Mason in "Pretzels . . . with a Twist." Identify the narrator's point of view in each story and explain how the narrator shows different characters' perspectives. Use one example from each story in your response.

Sample response:

Both stories are about young people with older relatives who have different perspectives. The characters talk about their perspectives and feel better in the end.

In *Any Day with You*, Kaia tells the story from a first-person point of view. She describes her own thoughts and feelings because she is the narrator. She's worried that her life will not feel the same when Tatang leaves. Tatang reminds her she can picture him in her mind and he will always be with her.

In "Pretzels . . . with a Twist" the narrator tells the story from a third-person point of view and describes the thoughts and feelings of different characters. Oma likes to make pretzels a certain way, but Mason wants to try a new shape. In the end, Oma says they should teach each other how to make both shapes.

WRITING CHECKLIST

- ☐ I explained the experiences of both Kaia and Mason.
- ☐ I described their perspectives.
- ☐ I explained how each story reveals what the characters are thinking and feeling.
- ☐ I used complete sentences.
- ☐ I used correct spelling, punctuation, and capitalization.



Respond to the Focus Question

What happens when people in a family have different perspectives?

1 Reread/Think

Sample responses shown.

Choose one story to reread. Think about each character's perspective on the same situation.

TEXT: *Any Day with You*

How do the characters see the same situation differently? How do you think their ages and life experiences shape their perspectives? What could they learn from each other?

Kaia is sad that Tatang is moving back to the Philippines. She will miss him. But

Tatang knows he can stay connected to her even when he is far away. He has

already moved to another country, so he probably knows what it's like to be away

from people you love. Kaia could learn how to stay connected in new ways.

2 Talk

As a group, discuss the perspectives of two characters from the same story. What does each character want? Why? What could they learn from each other?

Take turns pretending to be the characters and acting out the same situation in different ways:

- arguing
- working together to create a new solution
- learning from each other

3 Write

Rewrite one story in the lesson from the point of view of another character in the story. Use first-person pronouns like *I*, *me*, and *mine* and describe the character's thoughts and feelings. You can also create a new ending or write about what happens next with the characters.

Respond to the Focus Question

Read the Focus Question. Tell students that today they will answer the question using information from all four texts.

1 Reread/Think

Have students reread their favorite story from the lesson and respond to the Reread/Think questions.

2 Talk

- Discuss the language and concept of *putting yourself into someone else's shoes* or *walking in someone's shoes*. As needed, clarify that it means to imagine someone else's perspective. **EL**
- Have small groups complete the Talk activity. Provide each group with oval pieces of paper to represent the characters' shoes. Have students stand on two ovals when it is their turn to "put themselves in a character's shoes," acting out the situation from that character's perspective.

3 Write

- Have students respond to the prompt.
- Have partners tell their stories aloud before writing. **EL**
- **LOOK FOR** Students write first-person narration from their character's perspective.

HELP & GO: Writing

- Remind students that their narrator is a character in the story. Just like people in real life, they can only describe their own thoughts and feelings "from the inside" and what they observe other characters do and say "from the outside."

- Use **Musical Shares** to have students share their stories with one or two others.