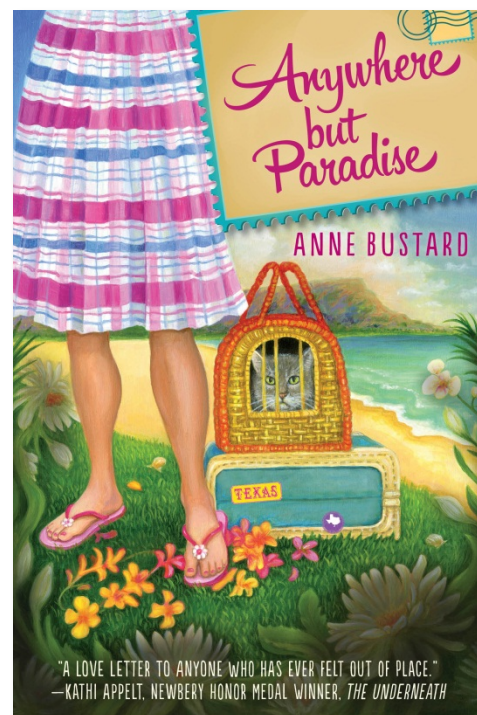


A COMMON CORE STATE STANDARDS ALIGNED
EDUCATORS' GUIDE FOR

Anywhere but Paradise

GRADES 4 to 7

ISBN: 978-1-60684-585-1



Written by Anne Bustard

Published by Egmont USA

It's 1960 and seventh-grader Peggy Sue Bennett has just been transplanted from Texas to Hawaii for her father's new job. Her cat, Howdy, is stuck in animal quarantine, and she's baffled by Hawaiian customs and words. Worst of all, eighth-grader Kiki Kahana targets Peggy Sue because she is haole—white. But a new friend, hula lessons, the beauty of the islands and more, help Peggy Sue find her way.

Guide created by Debbie Gonzales



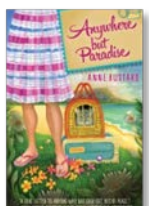


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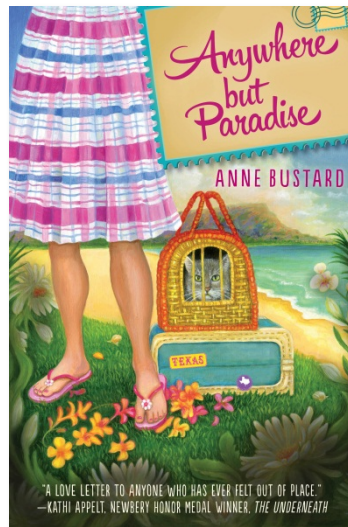
The Educator Guide Format and Personal Bookmarks Procedures

To allow for a deep study of *Anywhere but Paradise*, the book has been divided into four sections. Each section is comprised of discussion questions followed by projects and activities.

Personal bookmarks are printed on the following page. Listed on these bookmarks are the four designated chapter groupings and a space allotted for Target Completion Dates. A suggested format for a group or individual novel study is to assign weekly Target Completion Dates for students to finish reading prior to the weekly book discussion session.

Procedure:

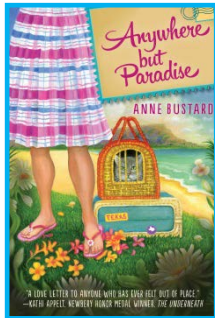
- Print book marks on cardstock – one per student in novel study group.
- Trim the edges of bookmark.
- Give to student with the directions to:
 - Write their name on it.
 - Copy Target Completion Dates in designated space below assigned chapters to be read.
 - Keep the bookmark in the book for reference through the course of the novel study.





Personal Bookmarks

A Guided Reading Bookmark for



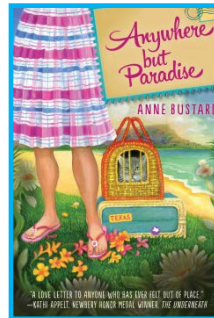
Page 1 to 70

Page 71 to 141

Page 142 to 212

Page 212 to 280

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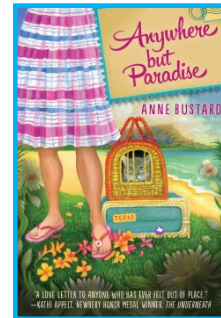
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A Guided Reading Bookmark for



Page 1 to 70

Page 71 to 141

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Discussion Questions - Pages 1 to 70

Howdy's eyes open extra wide and he tries to meow, but no sound comes. His silent cry is the most pitiful thing of all. It is a sad so deep it can't find its way out (pg. 3).





-  Explain why Howdy is reacting to the situation in this way.
-  Tell why a 'silent cry' is such a sad expression.
-  Explore ways that Howdy's reaction mirrors Peggy Sue's inward emotions.
-  Describe Peggy Sue's innermost desire. Tell what she wants and why she cannot have it.

***The girl called me white.
She said it like it was dirty (pg. 5).***

-  Describe the disposition of the girl who called Peggy Sue a 'haole.' (**Note:** haole (HOW-lay) a Caucasian or white person, foreigner)
-  Explain how a word can sound dirty.
-  Describe how it feels to be called a dirty word.
-  Note Peggy Sue's response to being called a haole. "My face heats up and my mouth opens. But no words come out. I don't understand. Why is she acting so ugly? (5)" Compare this reaction with Howdy's when Peggy Sue left him in quarantine. Explain why they were both speechless.
-  Explain the difference between the emotions of 'fear' and 'anger.' Are there similarities between the two? How so?

"Sixty-seven years ago, Queen Liliuokalani was dethroned by the haoles," he says.





...Mr. Nakamoto didn't say it ugly. But it did sound like he thinks they made a mistake (pgs. 17-18).

-  Peggy Sue heard the word 'haole' was used by two people within a short period of time. Explain how the intent behind the use of the word changed its meaning. Tell how the same word can sound dirty one way and not so in another.
-  Discuss why Mr. Nakamoto might think they made a mistake.
-  Explore Peggy Sue's impression of Queen Liliuokalani's photograph, the kindness in her eyes.
-  Explain why Queen Liliuokalani's photograph is present in the classroom. What does this say about the community's feelings for her?






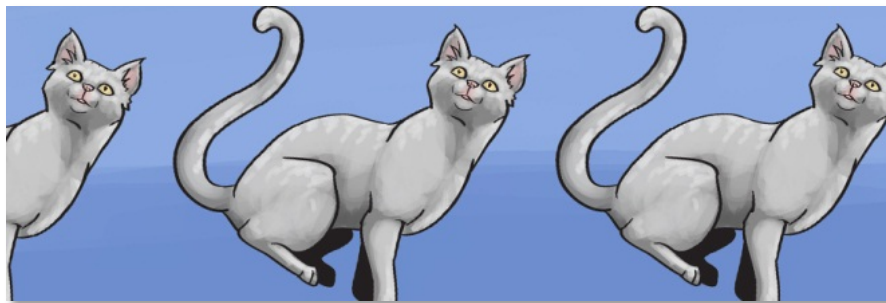


“Haoles helping haoles,” says Kiki (pg. 48).

-  Is Kiki’s dislike for haoles limited to Peggy Sue only? Explain your answer.
-  Consider reasons why Kiki and some of her classmates distrust white people. Are their feelings warranted? How so?
-  Explore the role that history had on developing tension between white people and Hawaiians.
-  It seems that Peggy Sue must assume unfair responsibility for the harsh treatment white people placed upon Queen Liliuokalani and her people. From Kiki’s point of view, tell why treating Peggy Sue in this way is fair and just.

***I kind of like that. It will bloom in secret, as if it doesn’t want anyone to notice.
As if it doesn’t want the attention of the bright light. Only people who look carefully will see (pg. 57).***

-  Consider ways that the night-blooming cereus personifies Peggy Sue’s feelings.
-  Explain why the notion of blooming in isolation appeals to Peggy Sue.
-  A synonym for the word ‘isolation’ is quarantine. Howdy’s quarantine is forced upon him. How would a night-blooming cereus type of quarantine benefit Peggy Sue?












Map Study: The Use of Setting as Theme






Statehood? All I know is the date, August 21, last year. Gladiola held a party at the rec center to celebrate and the whole town showed up wearing red, white, and blue. Cindy and I handed out plastic leis. We drank Hawaiian punch, ate cake with coconut icing, and entered a hula hoop contest, which I lost to my friend (pg. 45).

Objective: To explore the theme of the story as it is symbolized through setting.

Materials:

-  A globe
-  The Hawaii Foldable Map (Guide, pgs. 8-9)
-  Scissors
-  Tape
-  *Anywhere but Paradise*
-  Paper
-  Pencil

Procedure:

-  Locate the states of Texas and Hawaii on the globe. Discuss the physical differences of each state – the size, bodies of water, surrounding landforms, etc.
-  Though the town of Gladiola is a fictional place, imagine where it might be located in the state of Texas. Explain why you chose to place Gladiola on that particular spot on the globe.
-  Consider the author's reasoning, or intent, in naming Peggy Sue's beloved Texas home 'Gladiola.' What kind of mood was the author trying to establish by doing so?
-  Observe the physical geography of Texas and Hawaii. Discuss, from Peggy Sue's point of view, which state physically offers a sense of security. Consider which state lends itself to a feeling of isolation, of being quarantined. Tell why this is so.
-  Construct the Hawaii Foldable Map (Guide, pgs. 8-9), making note of the island of Oahu. Imagine how being isolated on this island, without Howdy, being completely misunderstood and being threatened is represented by the setting established by the author.

✎ Writing Prompt: Examine the author's use of setting to establish an emotional connection with Peggy Sue. Compare and contrast her life in Texas and Hawaii, as is illustrated by the physical nature of each state. List the similarities and differences of life in each state. Tell how these details relate to themes of loss, home, and friendship.


















The Hawaii Foldable Map Construction Instructions

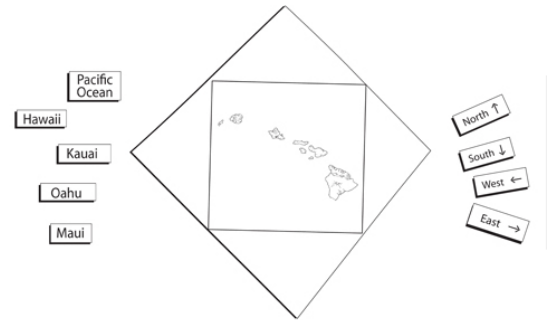
Objective: To explore the protagonist's emotional journey through a study of setting.

Materials:

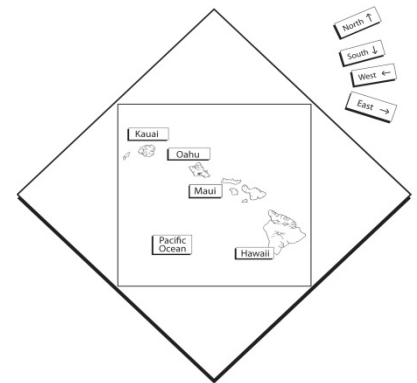
-  The Hawaii Foldable Map (Guide, pg. 9)
-  A globe
-  Scissors
-  Glue stick or tape
-  Colored pencils or markers (optional)

Procedure:

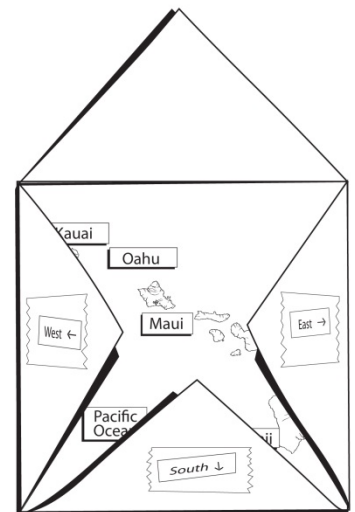
-  Print map and labels (Guide, pg. 9).
-  Cut out word labels.
-  Trim around the diamond-shaped border framing the map.
-  Color islands and bodies of water, if you wish.
-  Using the globe or the illustrations on the right as a guide, locate correct locations of the islands. Using the glue stick or tape, secure them on the foldable map.
-  Fold the triangle border shapes toward the center of the map in an envelope-like fashion.
-  Secure the labels reading North on the top flap, South on the lower flap, East on the right flap, and West on the left flap.
-  Spend some time discussing the map and the foldable in relation to the story, such as:
 - Notice the small island of Oahu, alone surrounded by water. Tell how the physicality of the island contributes to Peggy Sue's feelings of isolation.
 - Compare and contrast physical details of Oahu with fictional Gladiola, Texas.
 - Explain how the author used setting to establish mood and to illustrate Peggy Sue's emotional state of being.



Trimmed map and word labels



Label islands on map

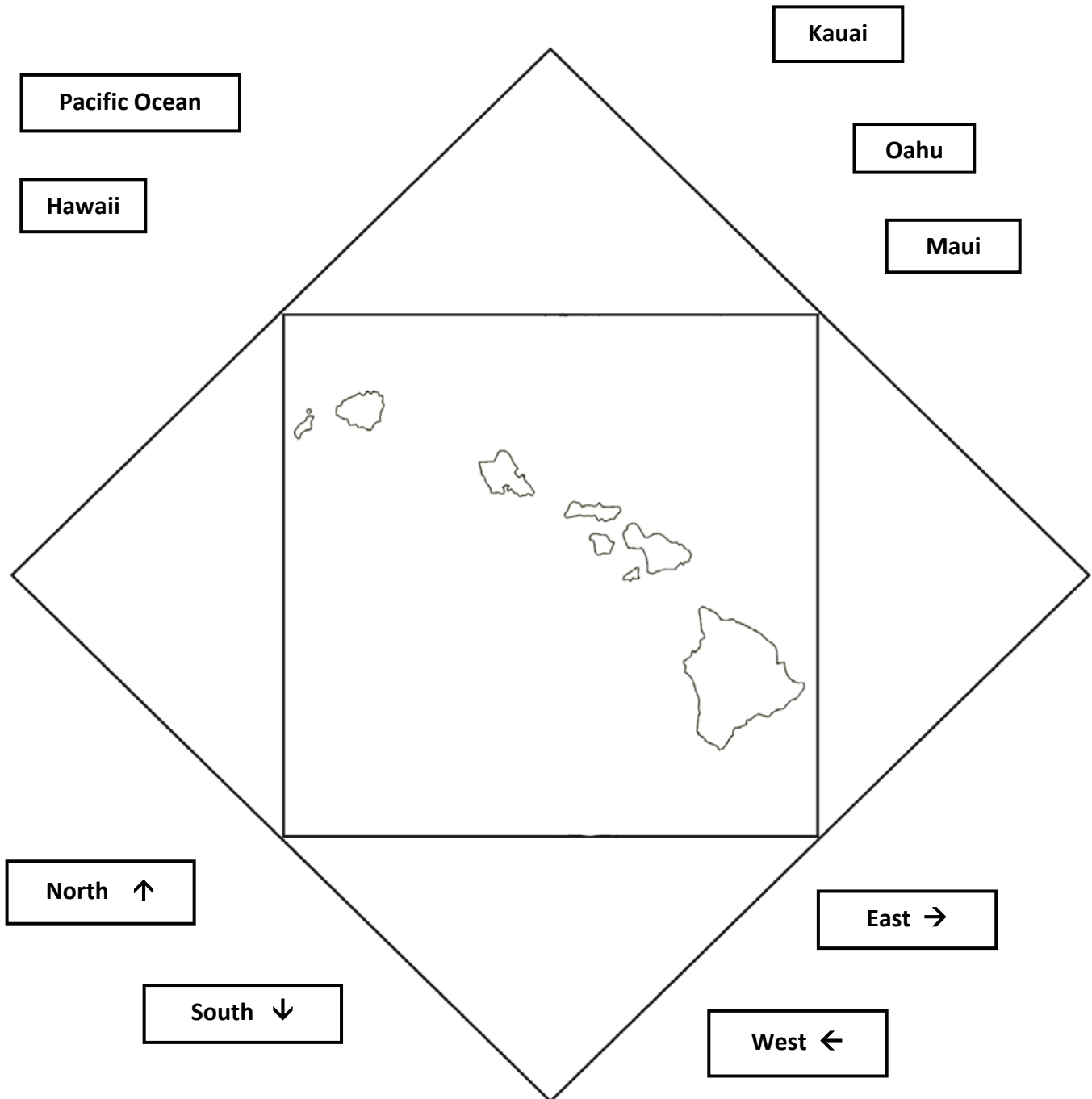


Completed foldable map





The Hawaii Foldable Map








Discussion Questions - Pages 71 to 141




“Time to begin,” says Mrs. Halani. Her muumuu is powder blue and white.

“We have a new dance to learn.” (pg. 77)

-  List some of the attitudes required to learn a new skill, like a dance.
-  List some of the attitudes required to develop a new friendship.
-  Are there ways that learning a new skill and developing a new relationship are similar? How so?




I hoped she might understand. But it won’t make the bigger problem disappear. If Malina were Cindy, I’d say more. Ask advice. But I’d best handle Kill Haole Day myself. I can’t afford for it to get worse.

And I don’t want Malina to know I’m scared (pg. 81).




-  Clarify what Peggy Sue’s reference to the ‘bigger problem’ is.
-  Justify her reasoning to handle Kill Haole Day by herself.
-  Explain why Peggy Sue does not want Malina to know that she is scared.

Malina’s brother, David, walks up smiling. He’s movie star handsome, tall, with broad shoulders. Dimples. “Hey, sis; hey, haole girl. How’s it going?”

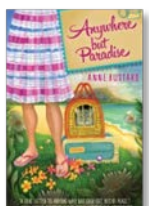
The way he says “haole girl” is playful, like a nick-name instead of something mean (pg. 90).

-  Consider the significance of the word ‘haole’ from David and Kiki’s points of view. For whom does the word hold more power and purpose?
-  Explain the connotative differences of the same word.
-  Explore the motivation behind using the word ‘haole’ from these two points of view. Discuss how in one instance it sounds endearing and in the other detrimental and cruel.

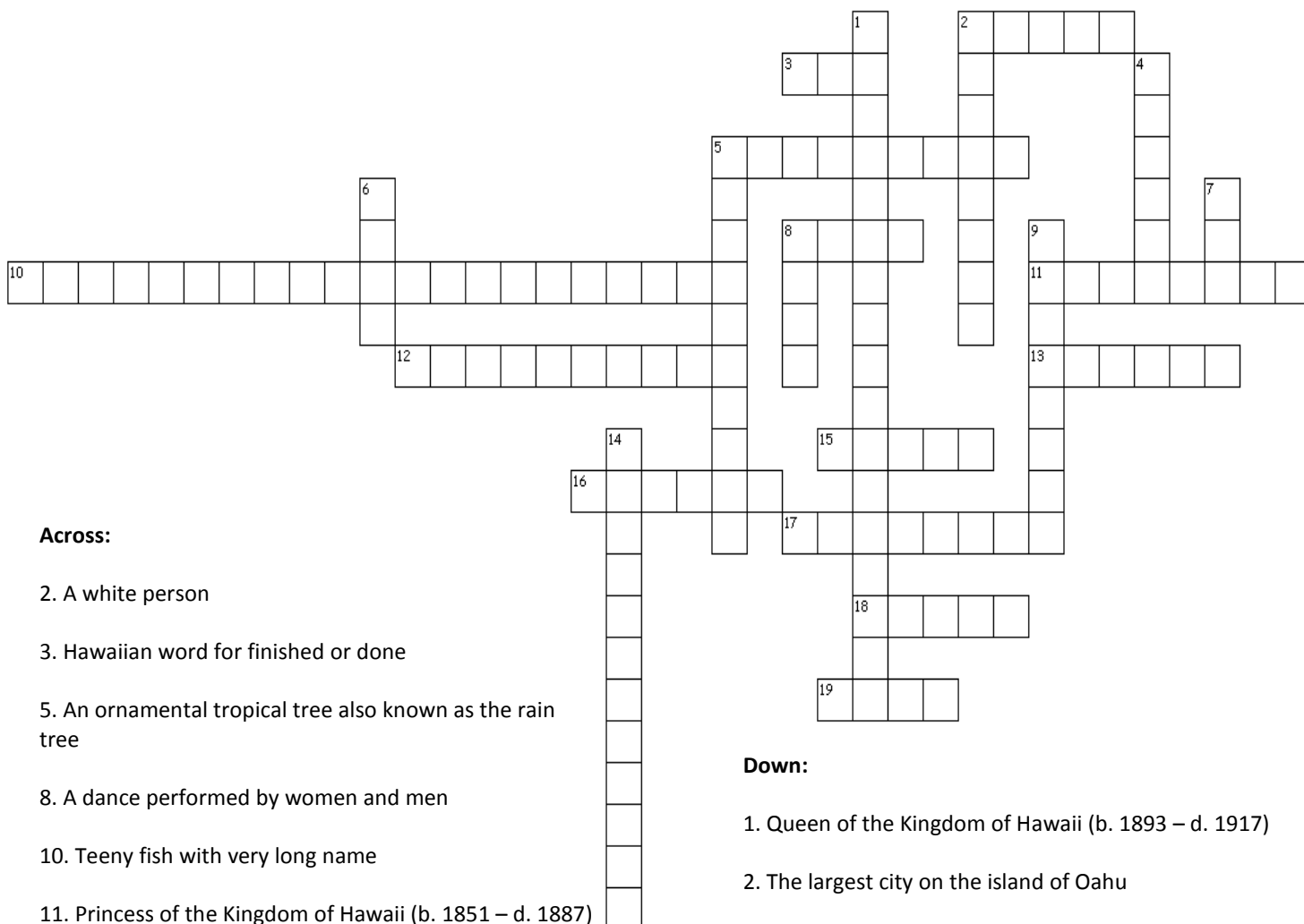
Kiki dances it as beautifully as Mrs. Halani. She sings to the music. Her eyes follow her hands. Her knees are soft. She smiles (pg. 139).

-  Dance is an outward expression of an inward emotion. Predict the source of Kiki’s graceful interpretation of the hula. Explain your answer.
-  Contrast this seemingly peaceful, artistic dancer with the hostile antagonistic side of Kiki. Justify the difference between the two.
-  Consider if there is a connection with Kiki’s apparent love for the traditional dance of the hula and her passion for Kill Haole Day. Is there a common link between the two? Support your opinion.





Anywhere but Paradise - Crossword Puzzle



Across:

2. A white person
3. Hawaiian word for finished or done
5. An ornamental tropical tree also known as the rain tree
8. A dance performed by women and men
10. Teeny fish with very long name
11. Princess of the Kingdom of Hawaii (b. 1851 – d. 1887)
12. A period or place of isolation
13. A woman's loose, brightly colored dress, especially one traditionally worn in Hawaii.
15. Peggy Sue's cat
16. Hawaiian for 'thank you'
17. Peggy Sue's home in Texas
18. Hawaiian word greeting or parting
19. Hawaiian word for land

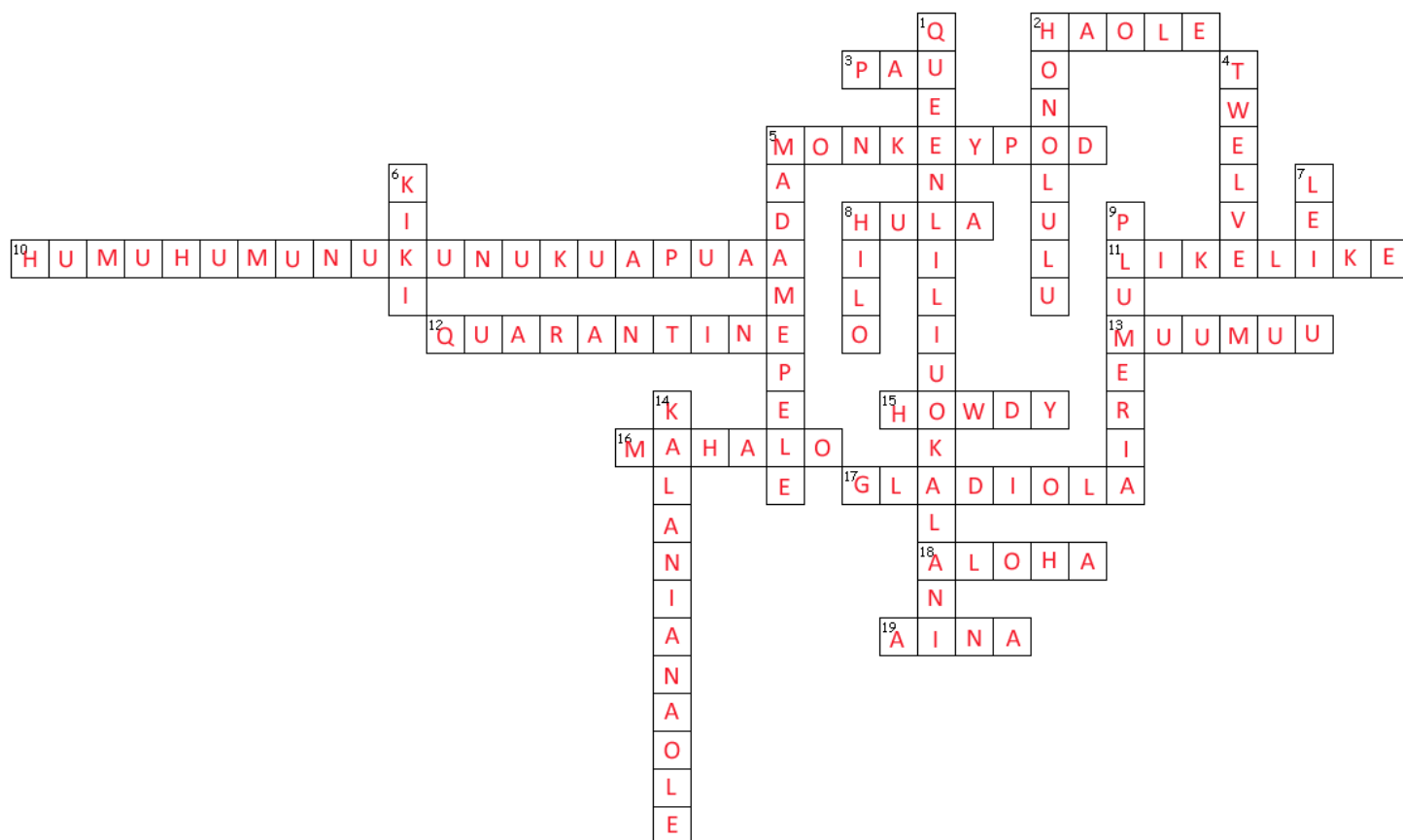
Down:

1. Queen of the Kingdom of Hawaii (b. 1893 – d. 1917)
2. The largest city on the island of Oahu
4. The numbers of letters in the Hawaiian alphabet
5. The volcano goddess
6. Peggy Sue's nemesis
7. Garland of flowers
8. Town on Big Island of Hawaii
9. A fragrant flowering tropical tree
14. Hawaiian prince (b. 1871 – d. 1922)








Anywhere but Paradise - Crossword Puzzle Answers









Discussion Questions - pages 142 to 212

Daddy would call this the path of least resistance. Like the mountain water that irrigates the sugarcane. Wooden flumes carry it down to the fields – gravity in motion (pg. 152).




-  Define the word 'resistance.'
-  Explain how the metaphor 'the path of least resistance' defines Peggy Sue's decision to complete Kiki's sewing project for her.
-  Peggy Sue uses an agricultural practice from Hawaii to illustrate the meaning of 'the path of least resistance.' Discuss what this point of reference says about her character. Why didn't she reference something from Texas? Is she changing? How so?

"You thought wrong, haole. I have another week to decide. (pg. 168)"

-  If Peggy Sue knows that Kiki is 'playing' her, explain why she is allowing herself to be manipulated in this way.
-  Consider Peggy Sue's choices. Tell what might happen to her if she chose not to assume responsibility for Kiki's sewing project. Would be she any worse for the matter? How so?
-  Define the notion of 'buying time.' Relate this notion to Peggy Sue's situation with Kiki.
-  Describe what Kiki gains by buying time, or holding out for one more week before letting Peggy Sue know her decision.

"She's your cousin?" I blurt out.




Malina puts a finger to her lips and nods (pg. 175).

-  The word 'destabilize' means mixed, bewildered, and mistaken. Explain how the knowledge that Malina is Kiki's cousin destabilizes Peggy Sue.
-  Explain why Malina chose not to reveal this information to Peggy Sue. Discuss her intention in avoiding to do so.
-  Conversely, consider why Kiki didn't mention that Malina was her cousin, either. Tell why Kiki chose to keep that information from Peggy Sue.









Mama and Daddy load their suitcases into the car Sunday morning. “Have fun,” I say, slam the trunk, and turn my back to them (pg. 189).

-  Explain how the action of slamming the trunk reveals Peggy Sue’s emotional response to her parents leaving.
-  Discuss how turning her back on her parents serves as an outward reaction to Peggy Sue’s emotional state of being.
-  Consider how Peggy Sue’s actions made her parents feel. Explain your answer.

I crouch down and open my arms. “Kahuna, come. Please. Please. Come.”

The growl grows deeper.

He turns and runs (pg. 207).

-  List the ways Peggy Sue is confronting her fears by opening her arms to Kahuna.
-  Explore the act of ‘open arms’ as a metaphor for Peggy Sue’s state of being.
-  In your opinion, state whether Peggy Sue is more concerned for Kahuna’s well-being or her own in this scene. Explain your answer.
-  This scene ends in a similar manner as the previously discussed scene above with Kahuna turning away from Peggy Sue. Describe Peggy Sue’s reaction to Kahuna’s turning and running. Consider her parents’ predicted reaction in the earlier scene? Compare and contrast the two.










Anywhere but Paradise Persona Research Projects





Mr. Nakamoto is still talking, and I tune back in. “...we’ll end our year with a unit on statehood and look at our first months as the fiftieth star.” (pg. 45)

Objective: To identify and research aspects of the text connecting historical elements of the story with the protagonist’s emotional journey.

Materials:

-  Persona Research Topic List & Writing Prompt (Guide, pg. 16)
-  The KWL Graphic Organizer (Guide, pg. 17)
-  *Anywhere but Paradise*
-  Reference materials – text and/or digital
-  Pencil

Procedure:

-  Discuss the author’s use of historical facts in the story. Note that, while facts were presented in the story, the author used them to intensify Peggy Sue’s experiences as an outsider. Identify moments when she was confronted with historical events and felt somewhat responsible for their occurrences.
-  Review the topics listed on the Persona Research Topic List & Writing Prompt (Guide, pg. 16). Instruct the students to choose a topic of interest.
-  Introduce The KWL (Know/Want to Know/Learned) Graphic Organizer (Guide, pg. 17).
 - In the upper horizontal block, students will define their research topic. State that they will perform three levels of research, one for each aspect listed above.
 - In the first vertical column, under the word “Know,” instruct the student to list everything that they already know about that topic.
 - In the second vertical column, under the words “Want to Know,” instruct students to list things that they would want to know about the topic.
 - In the third vertical column, under the words “Learned,” instruct the students to write things that they learned about their topic while researching it. Quite often, these facts can be quite surprising!
 - Instruct students to cite references in the lower horizontal rectangle.
-  Use KWL information as reference when writing the Persona Research paper. The Writing Prompt for this project is listed as part of The KWL Graphic Organizer.





Persona Research Topic List & Writing Prompt

King Kalakaua

Bayonet Constitution of 1887

Hawaii Pono'i

Missionary Party

Iolani Palace

John Owen Dominis

Committee of Safety

The Fiftieth Star


Aloha

Princess Likelike

Hilo

Prince Kalaniana'ole

Madame Pele

 ***Writing Prompt:*** Write a short essay/persona piece based on their KWL research. From your chosen topic's first person point of view, explain their role in defining Hawaiian history. Inhabit the topic as a character, one with feelings and opinions – even if the topic is an inanimate one. Use sensory description. Describe setting and tone, as you imagine these literary elements to be.





The KWL Graphic Organizer

Topic being researched:

Know

Want to Know

Learned




References:








Discussion Questions - Pages 213 to 280






The cat slips out of my hand, shattering into I don't know how many pieces on the floor (pg. 219).

-  Describe the symbolic meaning behind the porcelain cat. Tell what the cat represents to Peggy Sue.
-  Discuss the symbolic meaning of the act of it slipping out of her hand.
-  Explore the metaphor of the porcelain cat shattering into pieces. Tell how this action reflects Peggy Sue's emotional state.

"She wasn't supposed to let him out. Everyone is sorry and upset and sad. It was a tragic accident. We can't change the past. We can only take it from here" (pg. 229).

-  Show how Peggy Sue's and Kiki's relationships with their pets mirror one another.
-  Analyze Peggy Sue's ability to empathize with Kiki's loss. Explore how she is able to generate compassion for someone who has been cruel to her.
-  Consider the lines "We can't change the past. We can only take it from here." in reference to Kiki's fixation on the history behind the haoles and Hawaii.




"Haoles aren't your enemies, Kiki. Hate is," says Malina (pg. 252).

-  Define hate.
-  Tell how hate can be someone's enemy.
-  Do you agree with Malina in this statement? Defend your answer.
-  Explain where hate originates.
-  Describe how hate can be overcome.









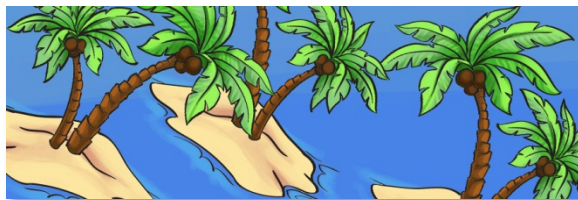
“You could belong if you wanted to.” (pg. 256)

-  Justify Malina’s comment to Peggy Sue. Cite instances in the text where people in Hawaii treated her with kindness and respect.
-  Recall the scene in which Peggy Sue confronted her fear and risked danger by opening her arms to Kahuna. Describe how confronting fears and taking risks play roles in learning how to belong.
-  Do you agree with Malina, that belonging is simply a choice for Peggy Sue to make? Explain your answer.

***Weeks ago, Daddy told me these flowers aren’t native to Hawaii. They have adapted.
They found a home here.***

Just like me (pg. 277).

-  The word ‘adapt’ is defined as becoming adjusted to new conditions or to change. List ways that Peggy Sue adapted to her new life in Hawaii.
-  Tell of ways that Hawaii adapted to Peggy Sue.
-  Define the word ‘home’ as it relates to Peggy Sue’s point of view. Explain how the feeling of finding a home means more than simply a living in a house.
-  In the end, did Peggy Sue get what she wanted? Explain your answer.










Folded Gum-Wrapper Chain




I told Malina about the gum-wrapper chain and we're going to make one together. And ask everyone in the eighth to join us, maybe even the whole island. It may take forever, but we want it to be part of a paper chain, a lei of aloha, that stretches around the world (pgs. 279-280).


Objective: To analyze how the author's use of the arts in the text contribute to and reflect the protagonist's growth.

Materials:

-  Anywhere but Paradise Gum-Wrappers (Guide, pg. 22)
-  Scissors
-  Folded Gum-Wrapper Chain Instructions (Guide, pg. 21)
-  Paper & Pencil
-  *Anywhere but Paradise*

Procedure:

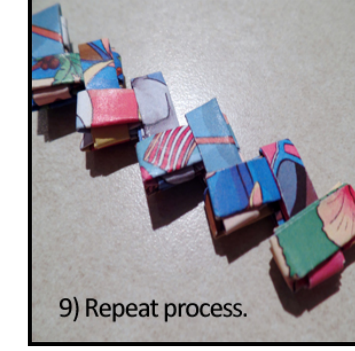
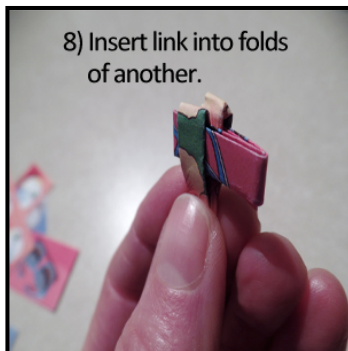
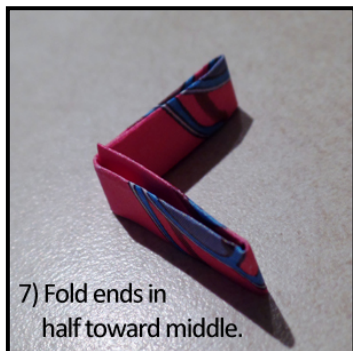
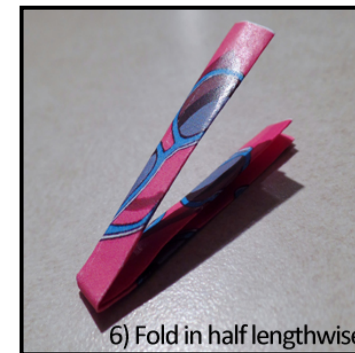
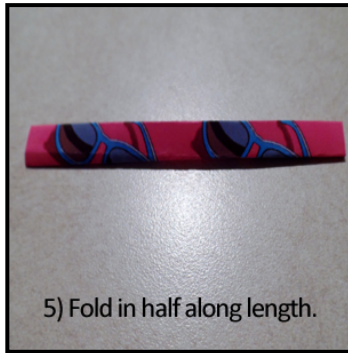
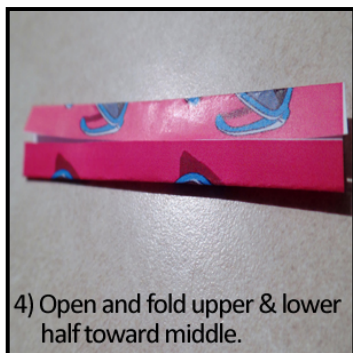
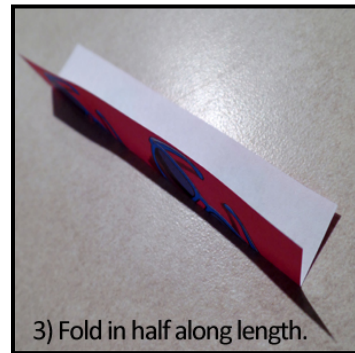
-  Print Anywhere but Paradise Gum-Wrappers (Guide, pg. 22) and Folded Gum-Wrapper Chain Instructions (Guide, pg. 21).
-  Construct folded gum-wrapper chain using the instructions described on the Folded Gum-Wrapper Chain Instructions.
-  Use paper, pencil, and *Anywhere but Paradise* as reference in response to the writing prompt below.

 **Writing Prompt:** *Analyze the use of the arts in story, as related to Peggy Sue's developing character. Note places in the story where the act of creating something challenged her. Tell of times where her creative skills empowered her. Explain how the author used the arts to connect Peggy Sue's character with other characters, those in Hawaii as well as those in Gladiola. Evaluate the author's use of the arts to enhance the plot by creating a well-defined, multi-layered character in Peggy Sue.*





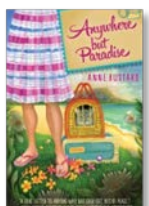
Folded Gum-Wrapper Chain Instructions





Anywhere but Paradise Gum Wrappers



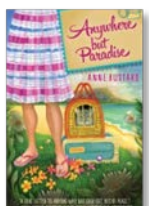


Common Core State Standards Alignment

English Language Arts Standards » Reading: Literature

		Discussion Questions	Foldable Map	Crossword Puzzle	Gum-Wrapper	Persona Research
CCSS.ELA-Literacy.RL.4.1	Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	✓	✓		✓	✓
CCSS.ELA-Literacy.RL.4.3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).	✓	✓		✓	
CCSS.ELA-Literacy.RL.4.4	Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.			✓		
CCSS.ELA-Literacy.RL.4.7	Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.		✓		✓	
CCSS.ELA-Literacy.RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.RL.5.4	Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.			✓		
CCSS.ELA-Literacy.RL.5.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓				
CCSS.ELA-Literacy.RL.6.10	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.	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.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.	✓				
CCSS.ELA-Literacy.RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).		✓		✓	
CCSS.ELA-Literacy.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 on a specific verse or stanza of a poem or section of a story or drama.	✓		✓		
CCSS.ELA-Literacy.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.	✓	✓	✓	✓	✓





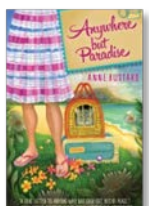
English Language Arts Standards » Writing

		Discussion Questions	Foldable Map	Crossword Puzzle	Gum-Wrapper	Persona Research
CCSS.ELA-Literacy.W.4.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.		✓		✓	
CCSS.ELA-Literacy.W.4.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.					✓
CCSS.ELA-Literacy.W.5.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.		✓		✓	
CCSS.ELA-Literacy.W.5.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.					✓
CCSS.ELA-Literacy.W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content		✓		✓	
CCSS.ELA-Literacy.W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.					✓
CCSS.ELA-Literacy.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.		✓		✓	
CCSS.ELA-Literacy.W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.					✓

English Language Arts Standards » History/Social Studies

CSS.ELA-Literacy.RH.6-8.2	Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.					✓
CCSS.ELA-Literacy.RH.6-8.10	By the end of grade 8, read and comprehend history/social studies texts in the grades 6-8 text complexity band independently and proficiently.					✓

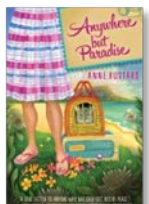




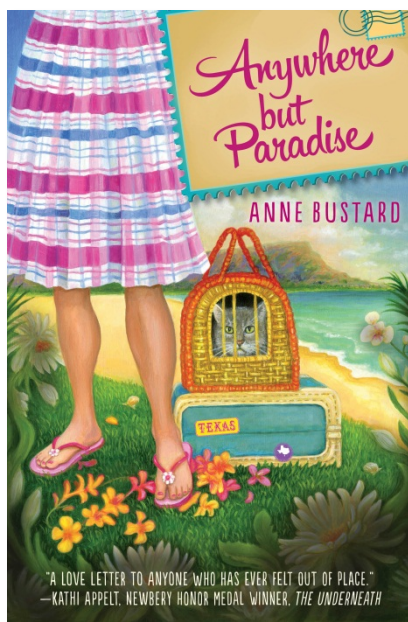
English Language Arts Standards » Speaking & Listening

		Discussion Questions	Foldable Map	Crossword Puzzle	Gum-Wrapper	Persona Research
CCSS.ELA-Literacy.SL.4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.SL.4.4	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.					✓
CCSS.ELA-Literacy.SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.SL.5.4	Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.					✓
CCSS.ELA-Literacy.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 6 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.					✓
CCSS.ELA-Literacy.SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 7 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.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.					✓





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