

DISCUSSION GUIDE



Watch Out for Flying Kids!

How Two Circuses, Two Countries, and Nine Kids Confront Conflict and Build Community

Written by Cynthia Levinson

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Ages 10–14 | Lexile • F&P • GRL Z; Gr 7 and up

ABOUT THE BOOK

Cynthia Levinson, the author of *We've Got a Job*, explores the world of youth social circus—a movement that brings kids from different worlds together to perform amazing acts on a professional level. Levinson follows the participants of two specific circuses that also work together periodically—Circus Harmony, in St. Louis, whose participants are inner-city and suburban kids, and the Galilee Circus, in Israel, whose participants are Jews and Arabs. As the kids' relationships evolve over time, the members learn how to overcome assumptions, defuse animosities, and surmount obstacles that are physical, personal, and political.



THEMES

Achievement | Conflict Resolution
Determination and Perseverance | Prejudice | Trust
Social Justice | Teamwork | Failure
Arts Education | Understanding other cultures

BEFORE YOU READ

- Select two or three of the following books/stories and use them to set the stage. Ask students to identify the themes in each of the books. What are some of the factors that separate the characters? How do they overcome their differences?

Little Blue and Little Yellow by Leo Lionni

Suggestions for discussion questions can be found here: www.depts.washington.edu/mwcenter/dqlittle.html.

The Other Side by Jacqueline Woodson

“The Tree House” by Lois Lowry, from *The Big Book for Peace*, edited by Ann Durell and Marilyn Sachs

The Soccer Fence: A Story of Friendship, Hope, and Apartheid in South Africa by Phil Bildner

- Use the guided comprehension sketch-to-stretch strategy to allow students to express their thoughts about what they have heard or read. More information about this strategy can be found here: www.readwritethink.org/classroom-resources/lesson-plans/guided-comprehension-visualizing-using-229.html.

MEETING THE STANDARDS

The activities in this guide directly address a variety of standards across the curriculum. Following each activity, you'll find an abbreviation for the standard(s) it supports. For a complete list of the Common Core English Literacy and Informational Text Standards addressed, including: Details, Craft and Structure, Integration of Knowledge and ideas, and Text Complexity, please see page 15.

- Ask the following questions before reading *Watch Out for Flying Kids!*
 - What do you know about this book from the title?
 - What are the two countries referred to in the subtitle? Can you find them on a map?
 - In what country are both Hebrew and Arabic the official languages?
 - Try to pronounce the Hebrew and Arabic names on pages vii–ix.
- Read the mission statements from each of the youth social circuses featured in the book (found on page 11 of this guide). Point out that Circus Harmony and the Galilee Circus teach children to overlook differences, focus on similarities, and overcome fear. Have those factors played a role in dealing with bullying and prejudice in books you have read or in your school? How?
- Spark conversation by asking the following questions:
 - How do you think you would feel if you had to depend on someone you didn't know to catch you on a trapeze? To lift you in the air while riding on a horse?
 - How would you communicate with another person if you couldn't speak his or her language? In the book, Alex Gabliani says, "There's a universal language between humans, and it's not necessarily through speech." Do you agree? Why or why not?

DISCUSSIONS & QUESTIONS BY CHAPTER

PROLOGUE

The goal of the St. Louis Arches and the Galilee Circus is to replace fear with respect and opposition with trust, changing the world one acrobat, contortionist, and flyer at a time.

RESEARCH & REFLECTION

Ask students the following questions:

- What do you know about the circus?
- What kinds of acts do you expect to see when you go to the circus? Are they the same as the ones the author lists on pages 2–3?
- How do you expect youth circuses to differ from circuses where the performers are adults?
- How do you expect social circus to be different from other circuses?

ACTIVITIES

- Play the following recordings to help students gain an appreciation for Hebrew and Arabic language and music:
 - "Emunah: Jewish Songs of Life, Love and Hope" by Mama Doni Band
 - "Arabic Groove" by various artists from Putumayo Presents
- Show the combined performance of the St. Louis Arches and the Galilee Circus on the author's YouTube channel (www.youtube.com/watch?v=wwzqF0cvVLU).
 - Have students create a chart to record their observations about the performance, paying attention to the music, costumes, teamwork, and other factors that interest them.
 - Have them discuss the differences between what they've just seen and other circuses they know about.
 - The young people in the circus troupes are part of a movement called social circus. Ask students why that term is used. Brainstorm a definition.
 - Read the definition on page 3 of the book. Then, turn to page 95 to find an additional definition.
- Show this YouTube video (www.youtube.com/watch?v=oa-KUCDNPL8&yt:cc=on) of the Galilee Circus as they describe what their circus means to them.
- Show this YouTube video (www.youtube.com/watch?v=CBUxbars8xI) about Circus Harmony, in which one of its members explains what it means to him.

DIGGING DEEPER

- Ask students what they think the term social justice means. Can individuals make a difference? Can they change the culture of their neighborhood? Their town?
- Read *Giant Steps to Change the World* by Spike Lee and Tonya Lewis Lee. The book ends with a question: "What's your next step going to be?" How do students think they can help promote justice within their world?
- Students might also enjoy these books:
 - Circus: An Album* by Linda Granfield
 - Circus* by Roxie Munro

RESOURCES FOR TEACHERS

- *The Circus Age: Culture and Society Under the Big Top* by Janet M. Davis

- *The Greatest Shows on Earth: A History of the Circus* by Linda Simon
- “Using Their Words: Six Elements of Social Justice Curriculum Design for the Elementary Classroom” by Bree Picower, published in the *Journal of Multicultural Education* and found at www.jme-journal.org/index.php/jme/article/viewFile/484/677 This article provides a framework for introducing students to the process of learning about social justice.
- Using Their Words (www.usingtheirwords.org/6elements) showcases social justice education projects in elementary school classrooms and shows teachers and students engaged in social action on complex topics. It provides a multimedia space to see social justice projects in action.

CHAPTER 1: THE ST. LOUIS ARCHES and CHAPTER 2: THE GALILEE CIRCUS

Readers learn about the cultural, social, and political situations in St. Louis and in Israel and are introduced to the nine “main characters” whose stories are told in the book.

RESEARCH & REFLECTION

- Ask students how the cultural, social, and political climates in each community affect how the Arches and the Galilee Circus members feel about their neighbors and classmates.
- What personal characteristics do the young people in the Arches have in common with the young people in the Galilee Circus? What are the differences in their social and cultural backgrounds?
- What are the things that separate the kids within each circus? Ask students if they know kids who are different from them. In what ways are they different? Do they hang out with them? Why or why not?
- Have students use the index to look up discipline, fear, failure, and perseverance. What other characteristics are important for a circus performer?
- Have students use the index to look up culture, ethnicity, food, gender, language, poverty, race, and religion. What other things separate people?
- How do the kids in the book learn to juggle their responsibilities through participation in the youth circus? Have students point to some examples.
- Read pages 4–6. Are there still distinctions between inner city and suburban St. Louis today? How do students know? What are the things that separate the

inner city kids from the suburban kids? Are there things in students’ own town that separate groups of people? What are they?

- Read pages 23–25. Have students describe the distinctions between Arabs and Jews in Israel today. Do these differences exist in their own towns?
- Read the stories of Kellin Quinn Hentoff-Killian and Shaina Hughes. What do they have in common?
- Sidney Akeem “Iking” Bateman, Meghan Clark, and Alexandra Gabliani are different in many ways. What drew each of them to circus?
- What motivated Jessica Hentoff to choose such a different path for her life than that of her parents? What was the hardest obstacle for her to overcome?
- Now read the stories of Roey and Hala. What do they have in common? What drew them, Hla, and Shai to circus?

ACTIVITIES

- Explore the activities on the PBS Circus DIY site (www.pbs.org/opb/circus/classroom/diy-circus) and set up your own circus stations.
- Have students choose one trouper from the book and create a chart to track the events in his/her life. Consider how s/he changes as s/he grows up. (Remind students that they will maintain this chart as they go through the book.)
Ask students how they have changed in the past few years.
Is there one activity that students have participated in for a long time? (ex. music, sports, art, writing, videogames) What does that activity mean to them? Have they formed friendships because of that activity? Have they had to make sacrifices in order to improve their skills?
- Roey and Hala know their family histories. Roey’s family arrived in Israel in the twentieth century while Hala’s has probably lived in the same place for five hundred years. Have students compare their families’ backgrounds to those of others in the class.

DIGGING DEEPER

- Read *Smoky Night* by Eve Bunting. How did one child start a community on the path to recovery?
- Read *Mirror* by Jeannie Baker. Readers are invited to compare illustrations in two wordless stories that are intended to be read one from left to right and the other from right to left. How are the characters’ lives different? How are they the same? Use this book to explore differences in daily activities, to discuss

stereotypes, or as a creative writing prompt. More information can be found at the following website:

www.classroombookshelf.blogspot.co.uk/2010/11/mirror.html.

- Students might also enjoy *Snow in Jerusalem* by Deborah Da Costa.

RESOURCES FOR TEACHERS

- *Race: A History Beyond Black and White* by Marc Aronson
- Publications from the Arab American National Museum (www.arabamericanmuseum.org/Publications.id.36.htm)
- *A Historical Perspective on the Arab-Israeli Conflict and Peace Process* from the Institute for Curriculum Services (www.icsresources.org/content/curricula/AHistoricalPerspectiveontheArab-IsraeliConflictandPeaceProcess.pdf)
- *Reading Globally, K-8: Connecting Students to the World through Literature* by Barbara Lehman
- *Let's Talk About Race* by Julius Lester
- *Let's Talk About Race* from Teaching Children Philosophy (www.teachingchildrenphilosophy.org/wiki/Let%27s_Talk_About_Race)
- *Global Voices: Picture Books from Around the World* by Susan Stan

CHAPTER 3: CIRCUSES AND CRISES 2005–2006

The Second Lebanon War was very dangerous for the young people of the Galilee Circus. The St. Louis Arches also faced challenges.

RESEARCH & REFLECTION

- Ask students if the Arab children and the Jewish children experienced the Second Lebanon War in the same way. How did they experience it differently?
- How were Iking's experiences similar to, and different from, the children's in Israel?
- What risks did the St. Louis Arches take?

ACTIVITIES

- In Chapter 3, the Arches perform circus acts that readers might not be familiar with, including acrobatics, lyra, rolla bolla, trapeze, and voltige. Research these acts and create a collage or a video montage portraying them. More information can be found at these websites:

www.horses-of-the-sun.ca/introductiontovoltige

www.pbs.org/opb/circus/classroom/diy-circus/tightrope
www.circusfederation.org/terminology_database?pagination_search1=trapeze&term_id=33

- Have students use various sources, such as Haaretz (www.haaretz.com) and Al Jazeera America (america.aljazeera.com), to research the Second Lebanon War. Have them outline a position paper on what they have learned, following the Hamburger graphic organizer from the Model UN (www.unausa.org/images/content/GC_Model_UN/Resource%2FActivityGuide4_Writing_The_Position_Paper.pdf).
- Ask students to write a peace poem using guidelines from the Read Write Think website. (www.readwritethink.org/classroom-resources/lesson-plans/peace-poems-picasso-doves-93.html).
- Pair students and ask them to choose two kids from different countries (for instance, Hala and Iking). Have them make a chart to compare and contrast the kinds of dangers the children face and the risks they take.

DIGGING DEEPER

- Read the poem, “The Dream” by Steven Kellogg, from *The Big Book for Peace*. Ask students what challenges they think stand in the way of this dream in Israel. Are there similar ones in St. Louis? What might it take to make this dream come true?
- Read the poem “I Have No Address” by Hamza El Din, from *The Space Between Our Footsteps: Poems and Painting from the Middle East*, selected by Naomi Shihab Nye. Ask students why the sparrow doesn't have an address. Why might it be needed in both St. Louis and the Galilee?
- Students might also enjoy the following books:
Three Wishes: Palestinian and Israeli Children Speak by Deborah Ellis
Understanding the Holy Land: Answering Questions about the Israeli-Palestinian Conflict by Mitchell Frank
Sharing Our Homeland: Palestinian and Jewish Children at Summer Peace Camp by Trish Marx
 “Great Migration” from the History Channel website (www.history.com/topics/black-history/great-migration)

RESOURCES FOR TEACHERS

- Model UN (www.unausa.org/global-classrooms-model-un/for-educators/resources/activity-guides)
- 250 Years in 20 Minutes (www.stl250.org/history-overview.aspx)

CHAPTER 4: NEXT STOP ISRAEL? 2007 and CHAPTER 5: ISRAEL! 2007

The Arches are told they'll be ambassadors for peace. Instead, they are surprised by what they find when they get to Israel—and they are homesick. At the same time, the Galilee Circus realizes “we’re not a real circus.” Unable to communicate, they juggle but also struggle to trust each other.

RESEARCH & REFLECTION

- Ask students how the circus and communications skills of the Israelis compare with those of the Americans. What was each troupe afraid of?
- What did the members of the two circuses learn from each other? What assumptions had they made, and how were they challenged? What did they learn about their own circuses?
- How did the Arches feel about their performances in Israel? How did the Galilee Circus members feel?
- Ask students how they would feel about going to a country that had recently been at war. How would they prepare for the trip?
- By the end of their visit, what barriers have the kids crossed?

ACTIVITIES

- Have students stand in a circle and try a few trust exercises without speaking.
Ask everyone to join hands. Break the circle in one spot and place a hula hoop over one person's arm, then rejoin their hands. Can the group find a way to pass the hula hoop from one person to the next, all the way around the circle, without dropping hands? How long does it take?
Ask each member of the group to join hands with two different people on the opposite side of the circle. Can they untangle the Human Knot without dropping hands?
- Have students list all of the troupers who juggle on the left side of a sheet of paper. Use the index to find all of the items they juggle and list these on the right side of the paper. Draw lines between each trouper and the item s/he juggles.
- Arabic and Hebrew are often written in artistic and calligraphic styles. Have students illustrate the circus farewells (page 79) with their own designs. Keep them legible!
- Have students make their own juggling equipment

using instructions found at www.juggler.org/articles.

- Show this video www.health.tki.org.nz/Key-collections/Exploring-te-ao-kori/Learning-experiences/Poi-activities/Single-long-poi of a Poi juggler in New Zealand.

DIGGING DEEPER

- Read stories from *Pay It Forward Kids: Small Acts, Big Change* by Nancy Runstedler. Ask students how small acts of trust can make big changes.
- Read “Nana Jean: On Speaking Up” by Jean Moule, *Skipping Stones*, Jan.–Mar. 2015: 16, found here: go.galegroup.com/ps/i.do?id=GALE%7CA397579158&v=2.1&u=nysl_li_nenpl&it=r&p=PPDS&sw=w&asid=bfb68c6d55f1a7a66808f0636f52000. Ask how the Arches and the Galilee Circus kids reacted to prejudice when they saw it.
- Students might also enjoy the following books:
Crossing Jordan by Adrian Fogelin
The Liberation of Gabriel King by K. L. Going
Same Sun Here by Silas House and Neela Vaswani
Same, Same but Different by Jenny Sue Kostecki-Shaw
Running on Eggs by Anna Levine

RESOURCES FOR TEACHERS

- *The Games Book for Circus Educators, Organizers, and Innovators*, published by the American Youth Circus Organization (www.squareup.com/market/american-youth-circus-org/swag-box)
- “I Wanna Juggle, Too!” Teaching Juggling To Little Kids” (ezine.juggle.org/2013/05/20/i-wanna-juggle-too-teaching-juggling-to-little-kids)

CHAPTER 6: AMERICA? 2007–2008

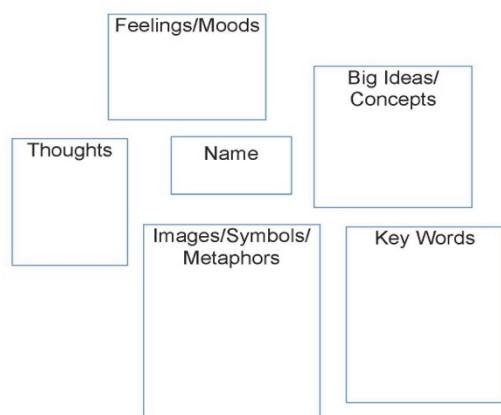
Troupers from both circuses are changed as a result of the Arches' trip to Israel. They learn not only new skills but also “the true meaning of trust, courage, and teamwork.” (Jessica, page 95).

RESEARCH & REFLECTION

- Ask students how the relationships between some of the Arab and Jewish troupers changed after the Americans' visit to Israel. Why?
- Shai and Dagan disagreed on how to teach and learn circus tricks. Ask students if they have had coaches or other mentors whose teaching style is different from the way they like to learn. How did they handle the situation?

ACTIVITIES

- Have students create a Literature Web, describing the thoughts and feelings of the troupe member they are following. Think of the key words and images the author uses to convey those thoughts and feelings. Write down the words that are chosen to convey those ideas and the big ideas they are describing.



- Compare Islamic and Jewish lunar calendars. How do they differ from Western calendars with which we are familiar? Plot American holidays on a lunar calendar. What year is it now in each calendar system?
- Read Jessica's letter to the American ambassador to Israel on pages 94–95. Ask students how the troupe member they are following demonstrated the abilities Jessica wrote about.
- After students have completed trust exercises, ask them what they think keeps people from trusting one another to accomplish their common goals. Brainstorm ideas for how to overcome these obstacles.

DIGGING DEEPER

- Read *Three Hens and a Peacock* by Lester Laminack. How does understanding one another's strengths help to make a better team?
- Read *The Dot* by Peter Reynolds. Why does the little girl eventually venture out to try something new? Ask students what they would like to try.
- Humor can be a way to ease tension. Marc Rosenstein, the director of the Galilee Circus, says, "Circus is based on trust and overcoming fear and on making people laugh. Those are all in short supply in this part of the world." (page 23) In her introduction to the book *Open Mic: Riffs on Life between Cultures in Ten Voices*, Mitali Perkins shares ground rules for using

humor in the tension-filled arena of race. Read the introduction and then the short story "Becoming Henry Lee" by David Yoo. Ask students how Henry Lee tries to fit in as an outsider in a new school. How does he eventually find his 'team'? Additional activities can be found here:

www.teachingbooks.net/media/pdf/Candlewick/OpenMic_Guide.pdf.

RESOURCES FOR TEACHERS

- Team Challenges: 170+ Group Activities to Build Cooperation, Communication, and Creativity* by Kris Bordessa
- The Greatest Classroom Team Building Activities: A Complete Lesson Plan of Games for Each Quarter* by Paul Carlino
- Teaching Tips: Team Building Activities for Elementary Students (ethemes.missouri.edu/themes/1045)
- Venture Team Building (www.ventureteambuilding.co.uk/team-building-activities)

CHAPTER 7: AMERICA! 2008 and CHAPTER 8: BACK HOME: THE GALILEE CIRCUS 2008–2010

In Chapters 7 and 8, a dozen troupers from the Galilee Circus travel to St. Louis and then return home. Most have never been to the United States. They see the contrast between the two countries. They also note the disparity between Circus Harmony's resources and their own practice space, equipment, opportunity for dedicated practice time, and coaching styles.

RESEARCH & REFLECTION

- Ask students how the members of the Galilee Circus feel after visiting the United States. How did Roey change from a child with phobias to one who wants to bungee?
- Ask if they have ever tried something for which they were not quite prepared. What happened?
- At this point in the narrative, the kids from each circus have visited each other in their home countries. What have they learned about each other? How have their travels created an awareness of what it means to feel like an "outsider"? Instilled a consciousness of the concerns and issues that others face? Broadened their concept of the world?
- How do Arabs and Jews live differently in the Western Galilee from Karmiel and Deir al-Asad (page 114)? What are the political differences between these two locales?

ACTIVITIES

- Try something new. The Blog 52 Brand New website (www.52brandnew.com) has many ideas for group activities. Have students pick a new activity and depict it in photos, video, illustrations, or a journal. Ask them to express how they felt about trying something new in front of their friends. How did the support of their friends help them to feel more confident?
- Check out the website for City Museum in St. Louis (www.citymuseum.org). Ask students which programs are the most appealing to them. Have them write a description of equipment that they would like to add to the museum.

DIGGING DEEPER

- Read *The Grand Mosque of Paris: A Story of How Muslims Rescued Jews During the Holocaust* by Karen Gray Ruelle and Deborah Durland Desaix. Ask students what qualities would be needed to do something courageous in a dangerous situation. Can they think of a time in their school when they needed courage to do something hard? What would they do for someone who was being bullied?
- Read *Frederick* by Leo Lionni. Discuss how each individual contributes to the well-being of the group. Have students make a two-column chart listing the names of the others in their group in one column and the way each of them contribute to the group in the other column.
- Read *Samir and Yonatan* by Daniella Carmi. Ask students what changed the characters' minds and attitudes toward each another. How did that change the course of their lives?

RESOURCES FOR TEACHERS

- *Between the World and Me* by Ta-Nehisi Coates
- "Using Picture Books as a Vehicle to Teach Young Children about Social Justice" by M. T. Dever, B. Sorenson, and J. Brodrick, published in *Social Studies and the Young Learner*, 18 (1), pp. 18–21
- "Straight Talk on Race: Challenging the Stereotypes in Children's Books" by Mitali Perkins, published in *School Library Journal*, April 1, 2009 (www.slj.com/2009/04/standards/straight-talk-on-race-challenging-the-stereotypes-in-kids-books)
- "Teaching Children Philosophy: Frederick" (www.teachingchildrenphilosophy.org/wiki/Frederick)
- The Museum of Tolerance (www.museumoftolerance.com/site/c.tmL6KfNVL4H/b.5063231)

- Understanding Prejudice (www.understandingprejudice.org)

CHAPTER 9:

AT HOME: THE ST. LOUIS ARCHES 2008–2010

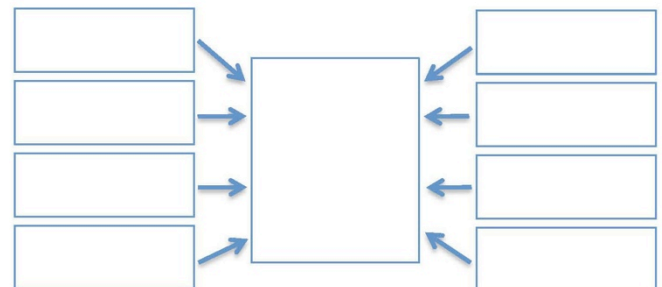
The Arches grow and change in many ways after the departure of the Israelis. They become comfortable with the international and multicultural aspects of circus, but they have also grown older. They must make life-changing decisions about the direction of their lives. They are tumbling through life.

RESEARCH & REFLECTION

- Jessica emphasizes people's similarities rather than their differences. Ask students what Kellin, Meghan, Alex, Shaina, and Iking have in common. (More of their stories are revealed in Chapter 11.)
- How did Jessica's demands affect each of the Arches?
- What might they do in the future? Why?

ACTIVITY

Have students make a multi-flow map of the choices faced by the troupers they have been following.



DIGGING DEEPER

- Read *A Hand Full of Stars* by Rafik Schami. Talk about the cost of standing up for your convictions.
- Read "Knock, Knock" by Cynthia Levinson, published in *Odyssey Magazine*, Aug. 2007, Vol. 16, Issue 7, p. 15–17. (www.cynthialevinson.com/wp-content/uploads/2010/02/Knock-Knock.pdf) As teens, each of the Arches undergoes profound changes. Discuss how much they are the same people they were and how much they grew into different people.
- Read *I Am Me* by Karla Kuskin. Discuss physical development and distinctions.

RESOURCES FOR TEACHERS

“Teaching Children Philosophy”

(www.teachingchildrenphilosophy.org/wiki/Main_Page)

CHAPTER 10: ST. LOUIS AND THE GALILEE CIRCUS 2010–2012

Things don’t always go as planned for the troupers as they come together again in Israel. Mixed-up time zones, unexpected venues, and hectic schedules provide obstacles, but the kids realize that no matter what, they won’t give up.

RESEARCH & REFLECTION

- Ask students why Shai was miserable.
- How did the Arches’ visit to Israel in 2010 differ from their first visit in 2007?
- For the first time, the Galilee Circus talked about politics. How did the troupers respond?
- Ask students if they would rather talk about differences of opinion or ignore them. Why?
- How did the members of the Galilee Circus gain more confidence?

ACTIVITIES

- Have students brainstorm a list of individuals who have persevered through difficult circumstances. What character traits and qualities helped them persevere? A discussion resource can be found here: www.edutopia.org/pdfs/rmr/edutopia-rsrchmaderelevant-grit-curriculum.pdf.
- Show the 2011 Andrew Carnegie Medal-winning film “The Curious Garden.” How does the story portray perseverance?

DIGGING DEEPER

- Read *Wilma Unlimited: How Wilma Rudolph Became the World’s Fastest Woman* by Kathleen Krull.
- Read *The Man Who Walked Between the Towers* by Mordicai Gerstein. Discuss how determination and skill can help people accomplish their dreams.
- Read *Sosu’s Call* by Meshack Asare. What was Sosu’s unique talent? How did his contribution change the villagers’ attitude toward him?

CHAPTER 11: THE ST. LOUIS ARCHES 2010–2012

The troupers continue to learn valuable lessons about perseverance and determination. They have learned how hard they need to work in order to accomplish their dreams. They make decisions that will affect their lives after high school. It is not always comfortable, but they are able to find their strength and develop their own style.

RESEARCH & REFLECTION

- Ask how the kids in the book learn to juggle their responsibilities through participation in the youth circus. Read the accounts of Shai on pages 144–146 and Alex on pages 159–160.
- What goals does each of the Arches want to accomplish?
- Meghan experiences being a minority for the first time. How does she respond?

ACTIVITIES

- Check out these mathematical connections for juggling from *Scientific American* at www.scientificamerican.com/article/the-mathematics-of-juggling.
- Ask students to discuss their dreams and the steps they will take to accomplish them with a partner. Afterward, have them write about one thing they learned in the discussion that might help them.
- Career choices are an important issue for young people. Read about how one school helps their students pursue their dreams at www.edutopia.org/school-career-metwest-big-picture.
- Find pictures or videos of Iking’s tumbling goals.

DIGGING DEEPER

- Ask students to think about the personal qualities necessary to achieve excellence in a skill they wish to develop. What will it take to accomplish their dreams?
- Read *Dream: A Tale of Wonder, Wisdom & Wishes* by Susan V. Bosak and visit the author’s website (www.legacyproject.org/guides/finddirection.html). Discuss Bosak’s three simple steps to help children accomplish their dreams.

RESOURCES FOR TEACHERS

Download the lesson plan for Dance for Me at (www.pbs.org/pov/danceforme/lesson_plan.php) to find ideas for listening, writing, and decision-making activities.

CHAPTER 12: THE GALILEE CIRCUS: FLYING SOLO 2012

A performance is not just a collection of tricks; it can also tell a story. The Galilee Circus troupe combines skill, strength, and presentation with clowning and drama to craft a performance with a plot, characters, stage set, music, conflict, humor, pathos, suspense, and a moral.

RESEARCH & REFLECTION

- Ask students how the kids build stories from their individual acts.
- In what ways are the Galilee Circus troupers “pros,” like the Arches?
- On page 174, the author writes, “these troupers had progressed from learning what to do with their bodies to knowing what their bodies were capable of doing.” What does that mean for the four Israelis?

ACTIVITIES

- Revisit the video of the Galilee Circus mentioned in the Prologue section. Compare the kids’ tricks and skills over time.
- Create a plot diagram for a story that incorporates what you know about circus events and what you have learned about the Social Circus. (More information can be found here: www.readwritethink.org/classroom-resources/student-interactives/plot-diagram-30040.html.)
- Ask students to synthesize what they have learned about circus acts into a story that could be performed. (More information can be found here: reading.ecb.org/teacher/pdfs/lessons/syn_lp_CreatingPlay.pdf. These suggestions can help them work out the storyline.)

RESOURCES FOR TEACHERS

“Help a Child Write a Story” from ReadWriteThink (www.readwritethink.org/parent-afterschool-resources/tips-howtos/help-child-write-story-a-30593.html)

CHAPTER 13: THE GALILEE ARCHES 2012

In 2012, the Arches and the Galilee Circus troupes are reunited in St. Louis, culminating in their most successful and polished show ever.

RESEARCH & REFLECTION

- On page 78, Jessica says, “To be in the circus is to give. It is not the tricks you do. It is what you give—to those you perform with and to your audience.” Ask students to think of a time when they shared their passion for something with someone else. Is that the same thing as giving?
- On page 181, Hala says, “Circus is really a different world—but for the people who are inside, not outside.” How have the members of the Galilee Circus made the world inside their circus different from the world outside it?
- How did Rosa’s contortion training differ from the training Hla received in Israel?
- How was Marc’s observance of the Jewish holiday *Tisha b’Av* at the Daar Ul Islam mosque similar to his praying in Israel along with Manar Asadi in 2007?
- Shai and Meghan discuss the paths they are about to take after graduation. Why does Shai think his is more serious than Meghan’s? Do you agree?
- How do you think the two circuses will evolve?

ACTIVITIES

- The Kickstarter campaign was a successful way to raise funds to bring the Galilee Circus to St. Louis. Ask students to describe a cause that they believe in. What kind of project could they create to support that cause? Have students write a proposal for Kickstarter or another online fundraising site to raise money for a worthy project.
- Show the video of a charivari performed in 2012 by the Galilee Arches (www.youtube.com/watch?v=y6IMXK6HQe0). Ask students if they can identify the kids who are performing.
- In small groups, have students discuss the most important qualities that they think the kids needed in order to develop as a unified circus team. Have each group report to the class.

DIGGING DEEPER

- Return to *Giant Steps to Change the World* by Spike Lee and Tonya Lewis Lee. The book ends with a question: “What’s your next step going to be?” Ask students what their next step will be to promote justice within their world.
- Students might also enjoy:
The Kid’s Guide to Social Action: How to Solve the Social Problems You Choose—And Turn Creative Thinking into Positive Action by Barbara A. Lewis

The Teen Guide to Global Action: How to Connect with Others (Near & Far) to Create Social Change by Barbara A. Lewis
Be a Changemaker: How to Start Something That Matters by Laurie Ann Thompson and Bill Drayton
It's Your World—If You Don't Like It, Change It: Activism for Teenagers by Mikki Halpin
It's Your World: Get Informed, Get Inspired, and Get Going by Chelsea Clinton

RESOURCES FOR TEACHERS

- *No Citizen Left Behind* by Meira Levinson
- National Action Civics Collaborative (www.actioncivicscollaborative.org)
- *Controversy in the Classroom* by Diana Hess

AFTERWORD: DOWN MANY ROADS 2014

Readers learn what the young people in the two circuses, as well as Marc and Jessica, do between 2012 and 2014.

RESEARCH & REFLECTION

- How accurate were students' predictions about the decisions the kids made after 2012?
- On page 201, Marc says, "The circus is a drop in the bucket. But we hope the drops will accumulate." Ask students if they agree that a drop is worth the effort.

ACTIVITIES

- Have students complete their charts of the people they were following. Ask them to explain why they would have made the same decisions or different ones.
- Check Circus Harmony's Peace Through Pyramids: Ferguson website (www.circusharmony.org/ptp-ferguson) to see how circus is overcoming barriers in Ferguson.
- Ask students to write an op-ed article for the local newspaper. Use the guides suggested on the Teaching Tolerance website (www.tolerance.org/blog/students-are-watching-ferguson) and on nprED (www.npr.org/sections/ed/2014/08/15/340394980/helping-students-make-sense-of-a-young-black-mans-death-in-missouri).

RESOURCES FOR TEACHERS

- "After Ferguson: Students in Missouri Adjust To A New School Year—and a New Normal—After the Shooting Death of an Unarmed Black Teenager" published in *Junior Scholastic/Current Events*, Oct. 6, 2014

- *Painting for Peace in Ferguson* by Carol Swartout Klein

AFTER YOU READ

- Ask students which kid they identified with the most. What skill would they want to learn?
- Students have read about children who crossed boundaries of race and religion to overcome prejudice and learned to appreciate one another's unique skills and abilities. Ask them to consider their own neighborhoods and schools. Are there prejudices that separate people? How can they make a difference in the world? Additional resources can be found here: www.understandingprejudice.org.
- Share the following poem from *Skipping Stones*, May–Aug. 2013: 22. Discuss how it relates to *Watch Out for Flying Kids!* and how students see their roles in the future.

Hope and Dream
 —Hanna Kim, Grade 6, Oregon.

Hope you can do anything
 Others, they can do nothing with their limited thoughts
 Prejudice, it will trap people there
 Except you, the only one who lives without prejudices

Dreams will become
 Real when you try to make them come true with
 Endless efforts
 At the end you can
 Make your dreams and yourself shine in the real world.

RESOURCES FOR TEACHERS AND STUDENTS

- Cynthia Levinson
www.cynthialevinson.com/books/watch-out-for-flying-kids/resources-for-teachers
- Peachtree Publishers
www.peachtree-online.com
- Circus Harmony / St. Louis Arches
www.circusharmony.org
- Galilee Circus
www.eng.makom-bagalil.org.il/galileecircus
- Peace Through Pyramids
www.circusharmony.org/Peace-Through-Pyramids
- American Youth Circus Organization (AYCO)
www.americanyouthcircus.org

MISSION STATEMENTS

Circus Harmony St. Louis

<http://circusharmony.org/about/>



Our programs teach valuable life skills like perseverance, focus, and teamwork. Learning circus with others teaches trust, responsibility and cooperation. Perhaps the most important experience we give our participants is the opportunity to meet and interact with children from different socioeconomic and cultural backgrounds than their own. We believe the path to peace is a path of cooperation and communication. Teaching children from different neighborhoods how to stand on each other's shoulders may seem like a strange way to take this path. But it's the technique we use! **Circus Harmony** promotes peace through pyramids, joy through juggling and harmony through handsprings.

Since 2001, when we brought together Jewish and Muslim children in St. Louis to launch *Circus Salaam Shalom*, **Circus Harmony** has used circus arts to inspire individuals and connect communities. In the last ten years, we have developed youth circus troupes which consist of Jewish, Christian, Caucasian, Hispanic, African-American and Asian children from inner city and suburban areas throughout St. Louis. Our pre-professional troupe, the St. Louis Arches is comprised of children of diverse backgrounds. They practice and perform every week in our circus school space at City Museum, in downtown St. Louis. Since 2007, we have partnered with the *Galilee Circus*— a Jewish/Arab youth circus from Israel! The life skills we learn as children are the tools we take with us into adulthood. If we teach children when they are young to overlook differences and focus on similarities, to focus on working together to fix something rather than abdicating responsibility and blaming others, those skills will result in a more peaceful future.

We are crossing cultural boundaries artistically and socially while improving children's physical, mental and emotional well-being as we fulfill our mission to "*help people defy gravity, soar with confidence, and leap over social barriers, all at the same time.*"



Galilee Circus

<http://eng.makom-bagalil.org.il/galileecircus/>

Can the Circus Save the World?

In a world – and a region – where fear and distrust between peoples lead to insecurity and violence daily, it just might be that a circus can make a difference! After all, what is circus all about? It's about overcoming fear, it's about trust, it's based on non-verbal communication, it represents a multicultural tradition – and its purpose is to make people smile.

The late Australian circus artist and educator Reg Bolton has written about "circus to save the world." When you see the child of Russian immigrants from Karmiel balancing on the shoulders of his Arab peer from Dir El Assad – you know exactly what he means. When the kids stop the music at the curtain call of their first show to say – in Hebrew and in Arabic – "The Galilee Circus family thanks you..." you understand that this not just another after-school activity. These kids come on their own time (from different communities, different religions, speaking different languages), they commit themselves, and they understand that they have to do what they do in complete cooperation with The Other – or they will do nothing at all.

Circus will not bring peace to the Middle East. But it can help to make dialogue possible by reducing fears, lowering barriers, and building trust. It can provide a model of a shared loyalty that transcends ethnic identities. It can teach the art of taking risks for the sufficient to bring about the requisite social change, but without them, no change is possible.

AUTHOR SPOTLIGHT

CYNTHIA LEVINSON

interviewed by Doris Gebel

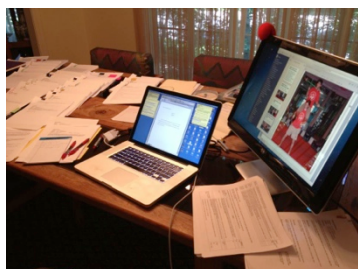


DG: I was amazed when I read on the Peachtree blog (www.peachtreepub.blogspot.com/2015/07/sunday-brunch-with-cynthia-levinson.html) about the obstacles you overcame to write the book. Can you talk about what it was like for you?

CL: There are nine—9!—main “characters,” all of them real-life teenagers. They speak three different languages—English, Hebrew, and Arabic. And not all of them speak English, the only language I know. They live in two different countries—Israel and America—in way different time zones. Each one of the nine—two Israeli Arabs and two Jews plus three white kids and two black kids in St. Louis—tell fascinating true stories about overcoming personal, physical, and political obstacles.

Almost all of the information in this nonfiction book had to come from personal interviews because there were practically no secondary sources. I conducted over 120 hours of interviews, figuring out ways to communicate through translators over Skype, Facebook messaging, telephone, e-mail.... I wrote about my researcher on my blog here: www.cynthialevinson.com/books/watch-out-for-flying-kids/how-i-researched-and-wrote-watch-out-for-flying-kids.

I didn’t think I could do it, but my editor encouraged me and sent me the book pictured on the left. I spent three straight months, ten to twelve hours every day, working at my dining room table. (Note the clown nose on my monitor!)



DG: The events in the book take place over several years, from 2005 to 2014. Were you researching for all those years?

CL: I didn’t start focused research on *Watch Out for Flying Kids!* until 2012. But, I learned about Galilee Circus when I first saw them in Israel in 2010. I was still working on my first book, *We’ve Got a Job*, but I traveled to see other youth circuses like Circus Smirkus, CircEsteem, and the American Youth Circus Organization conference in Sarasota. There are links to these circuses on my website with more information about how I researched and wrote the book.

DG: Did you plan to write a book that spanned so many years?

CL: I thought I would write a “year in the life” of the St. Louis Arches and the Galilee Circus, but realized after another trip to Israel in 2012 how deeply past events had affected the troupe members of Galilee Circus. I stayed in the homes of Roey, Hala and Hla where I learned that the Lebanon War in 2006 had started in their backyards. As a result, the book—their story—needed to start earlier than I had imagined. Living with them, I also experienced Arab hospitality first-hand.

In St. Louis, I stayed with Jessica, Ellianna, Kellin, and Keaton. Visiting them allowed me the wonderful opportunity to observe and talk with the young people in the book as well as with their friends and families. Immersing oneself in one’s subjects’ lives is invaluable.

continued on next page

AUTHOR SPOTLIGHT with CYNTHIA LEVINSON (continued)

DG: What makes writing a book like *Watch Out for Flying Kids!* different from writing a book about historical situations?

CL: Contemporary nonfiction is almost like writing journalism. You can't rely on archival research because the events are too recent. The kids had to be willing to talk openly about very personal issues. They had to expose themselves. That takes courage and trust and a lot of communication between author and subject.

DG: Do you have any advice for students who need to use primary sources to complete their own research?

CL: Given that we're becoming a paperless society, I used social media extensively, not only to interview the kids but also to conduct my research. I recorded interviews and transcribed them; then, I sorted the statements, by topic, into a database. Much of the information I used came from blogs, Facebook posts, emails, television and radio news shows, and other online sources. This might be the wave of the future for historical research.

DG: You quote Alex Gabliani who said, "...there's a universal language between humans, and it's not necessarily through speech." What did you notice most in your visits to the circuses about how the young people related to one another? Can you give an example?

CL: In the times I spent observing the circus troupes practicing, I noticed how utterly comfortable they are with one another. When the Galilee Circus came to St. Louis in 2012, they gathered the mats together to rest after practice and were intertwined—close even when not performing.

DG: Do you think circus is significantly different from other activities that young people participate in? Does it allow kids to develop that kind of comfort level with one another, especially if they are overcoming social and cultural boundaries?

CL: There are other activities like orchestra, band, or theater where kids can engage joyfully and purposefully, intensely and gratifyingly in an activity that binds them together. Also, there are places like summer camp, where you develop intense relationships that last a lifetime. However, I think that circus is unique in being a combination of both physical and artistic endeavors. In addition, while sports teams cohere, they compete against other teams. Someone wins and someone loses. The head of the Galilee Circus told me, "There are no losers here." I loved that!

Kids bond in many activities. But there's another way that circus is unique. The book opens with the statement, "Circus is a big tent." What that means is that circus is an all-inclusive undertaking. "Come one, come all" truly applies to circus. Everybody, regardless of background, is welcome. One of the kids (I think it was Elliana) told me, "If you can do it, we can put it in circus." I can't think of any other kids' activities for which this is the case.

DG: I know kids will enjoy reading this book, but are there ways that you can get the message out to educators?

CL: I give presentations for children and for adults and am delighted to visit schools. Global circus can reduce prejudice!

REVIEWS

"This inspirational story easily lends itself to classroom use, as it encompasses a broad spectrum of values and subjects."

—**Booklist**

"...a thoroughly enjoyable volume. Enchanting indeed—and inspiring as well."

—**Kirkus Reviews**

"Levinson...captures [the youth performers'] infectious enthusiasm for the hard work and fun of building a circus." —**The Washington Post**

"Cynthia Levinson soars to new heights... a tremendous job."

—**Peggy Thomas's Anatomy of Nonfiction**

"This almost prompted me to ask the teachers I know that if they read no other children's nonfiction this year that they read and share this one with their students."

—**KidLit Frenzy**

AWARDS

- *Booklist* editors' Top 10 list of the best multicultural nonfiction for youth



ABOUT THE AUTHOR

Cynthia Levinson is the author of the award-winning, critically acclaimed middle grade book *We've Got a Job: The 1963 Birmingham Children's March*. She holds degrees from Wellesley College and Harvard University and also attended the Lyndon B. Johnson School of Public Affairs. A

former teacher and educational policy consultant and researcher, she has published articles in *Appleseeds*, *Calliope*, *Cobblestone*, *Dig*, *Faces*, and *Odyssey*. She divides her time between Texas and Massachusetts.

www.cynthialevinson.com

www.watchoutforflyingkids.com

AUTHOR & ILLUSTRATOR VISITS

We have authors and illustrators who visit schools and libraries.

For information regarding author appearances, please contact
800-241-0113 or
schoolandlibrary@peachtree-online.com

Peachtree Teacher's Guide for
WATCH OUT FOR FLYING KIDS!
prepared by Doris Gebel

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COMMON CORE STATE STANDARDS ALIGNMENT

THE ACTIVITIES IN THIS GUIDE DIRECTLY ADDRESS THE FOLLOWING STANDARDS:

CCSS.ELA-Literacy.RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-Literacy.RI.5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

CCSS.ELA-Literacy.RI.5.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

CCSS.ELA-Literacy.RI.5.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

CCSS.ELA-Literacy.RI.5.5 Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

CCSS.ELA-Literacy.RI.5.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

CCSS.ELA-Literacy.RI.5.7 Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

CCSS.ELA-Literacy.RI.5.8 Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

CCSS.ELA-Literacy.RI.5.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

CCSS.ELA-Literacy.RI.6.1; 7.1; 8.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.6.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

CCSS.ELA-Literacy.RI.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

CCSS.ELA-Literacy.RI.6.5 Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

CCSS.ELA-Literacy.RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

CCSS.ELA-Literacy.RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as

in words to develop a coherent understanding of a topic or issue.

CCSS.ELA-Literacy.RI.6.8 Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

CCSS.ELA-Literacy.RI.6.9 Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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).

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.8.3 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

CCSS.ELA-Literacy.RI.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies

COMMON CORE STATE STANDARDS ALIGNMENT (CONTINUED)

or allusions to other texts.

CCSS.ELA-Literacy.RI.8.5 Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

CCSS.ELA-Literacy.RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

CCSS.ELA-Literacy.RI.8.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

CCSS.ELA-Literacy.RI.8.9 Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

CCSS.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.6-8.3 Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

CCSS.ELA-Literacy.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CCSS.ELA-Literacy.RH.6-8.5 Describe how a text presents information (e.g., sequentially, comparatively, causally).

CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

CCSS.ELA-Literacy.RH.6-8.7 Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-Literacy.RH.6-8.8 Distinguish among fact, opinion, and reasoned judgment in a text.

CCSS.ELA-Literacy.RH.6-8.9 Analyze the relationship between a primary and secondary source on the same topic.

CCSS.ELA-Literacy.SL.6.1-6.1a-.1d Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.6.5 Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

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 grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.W.6.1a-e Write arguments to support claims with clear reasons and relevant evidence.

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.6.4 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.)

CCSS.ELA-Literacy.W.6.5 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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6 here.)

CCSS.ELA-Literacy.W.6.6 Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

CCSS.ELA-Literacy.W.6.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

CCSS.ELA-Literacy.W.6.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

CCSS.ELA-Literacy.W.6.9.a-b Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.6.10 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.

CCSS.ELA-Literacy.W.7.1 Write arguments to support claims with clear reasons and relevant evidence.

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.

CCSS.ELA-Literacy.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.)

CCSS.ELA-Literacy.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

COMMON CORE STATE STANDARDS ALIGNMENT (CONTINUED)

addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7 here.)

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.W.8.1 Write arguments to support claims with clear reasons and relevant evidence

CCSS.ELA-Literacy.W.8.3 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.8.5 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 8 here.)

CCSS.ELA-Literacy.W.8.6 Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

CCSS.ELA-Literacy.W.8.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

CCSS.ELA-Literacy.W.8.8 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.

CCSS.ELA-Literacy.W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.8.10 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.

CCSS.ELA-Literacy.RST.6-8.3 Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.

CCSS.ELA-Literacy.RST.6-8.5 Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.

CCSS.ELA-Literacy.RST.6-8.9 Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.