

1 Friendship



"Friendship is born at that moment when one person says to another: 'What! You too? I thought I was the only one.'"

—C.S. LEWIS,
BRITISH WRITER

Do you agree with the quote? Why or why not?

Look at the photo and caption. Discuss the questions.

1. What can you tell about these students in the photo?
2. Do you think they are friends? Why or why not?

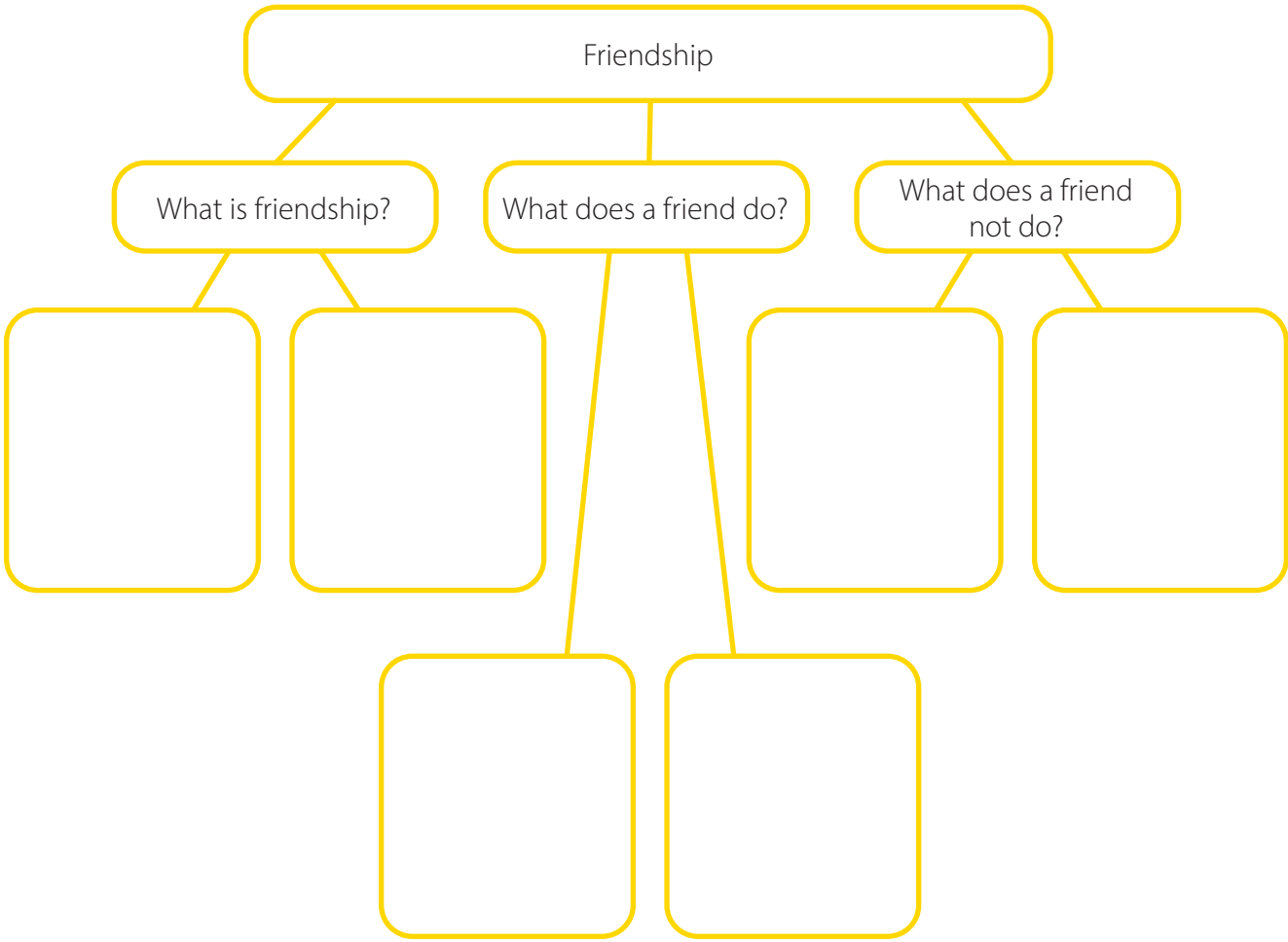
◀ Students go home after school in Mannar, Sri Lanka.

ESSENTIAL QUESTION

What makes a strong friendship?

Explore the Essential Question

Think Write your ideas about the Essential Question in the Unit Concept Map.



Respond Write one or two sentences to respond to the Essential Question.

Discuss Your Ideas Use your Unit Concept Map and your response to share your ideas with the class.

Discussion Frames

- I think ...
- In my opinion, ...
- It seems to me that ...
- In your opinion, what ...?

Academic Vocabulary

Use these words to express your ideas throughout the unit.

PRACTICE 1 Use context to determine the meaning of the words in blue. Write the word for each definition in the chart below.

Social scientists are **aware** of many different types of friendships. In fact, studies of teenage friendships show that teens have a wide variety of friends: classmates, friends from sports teams, online friends, and more. Though teens **appreciate** and value all their friendships, the amount of **interaction** they have with each friend varies widely. For example, in one study in which all teens had **reliable** internet access, 62 percent of boys said they spent time with friends online, but only 48 percent of girls said the same. Girls said that this is partly because they need **assistance** from their friends and prefer to talk on the phone about important topics. Boys, in contrast, enjoy gaming, and online platforms are helpful for **cooperation** between gamers.

Word	Definition
<i>cooperation</i>	the act of working together for a common goal
	can be trusted, or regularly does what it should do
	to be thankful for something
	help in doing something
	communication through conversation, looks, or action
	knowledgeable about or understanding of something

PRACTICE 2 Work with a partner. Divide the words so that each partner has three words. Write a sentence using each of your three words, but don't write the vocabulary word. Read the sentence aloud for your partner to complete.

Example

- Student 1:* My friend never arrives on time, so she's not very ____.
- Student 2:* Reliable?
- Student 1:* Yes!

Academic Vocabulary

- appreciate** (v.)
- assistance** (n.)
- aware** (adj.)
- cooperation** (n.)
- interaction** (n.)
- reliable** (adj.)



What can we learn from friends who are different from us?

First Thoughts

Think about two of your friends. How are you similar to each friend? How are you different? Complete the chart. Then share your ideas with a partner.

	Our Similarities	Our Differences
Friend #1		
Friend #2		

Discussion Frames

I see that ...

We have ... in common.

... is a difference between ... and ...

Do you and your friends ...?

Key Vocabulary

PRACTICE Use context to determine the meaning of each word in bold. Then match the word to its definition.

1. She wanted to go fishing, but her **reel** broke, and she didn't have another one.

2. My vacation to the beach is still a month away, and I am getting **impatient**.

3. The prime minister **desires** advisers who are honest and reliable.

4. The boss always gives **commands** that are difficult to follow.

5. The visitor bowed to the queen as a **gesture** of respect.

6. The assistant's manager is his **superior** at work.

- ___ 1. reel

___ 2. impatient

___ 3. desire

___ 4. command

___ 5. gesture

___ 6. superior
- a. not wanting to wait (adj.)

b. a person who is higher in rank or importance (n.)

c. a device that winds line or string (n.)

d. to wish or want (v.)

e. a body movement to show a feeling or an idea (n.)

f. a demand that people do things (n.)

Reading Skill: Determine Theme RL.7.2

A **theme** is an idea that repeats throughout a text. Writers sometimes state the theme directly, but usually the reader needs to infer the theme. Some common themes in literature are “the power of love,” “the potential of imagination,” and “the ability to overcome challenges.” To determine the theme:

1. Identify the topic of the text.

2. Summarize the plot of the text. What was the situation at the beginning? What was the conflict? How was the conflict resolved?

3. Identify and analyze the main characters. How did they change? What did they learn?

4. Restate what the characters learned.

Skill in Action

Study how one student analyzed the theme. Do you think he identified the right theme? What do you think the theme is?

I think the topic is what happens when someone loses his or her job.

The main characters are a father and his child. The child learned that the father felt bad after losing his job, but he or she could help him. The father learned that his job wasn't the most important part of his life.

My father lost his job two weeks ago. He worked as a designer at a car factory for more than twenty years, but times have been hard, and the factory had to close. My father loved his job, and he really cared about the people he worked with. Last night, I heard my dad talking to my mom in the kitchen after I went to bed. He said, “I am a designer. I always have been. Now I don't know who I am without my job.” I went back to bed, but I couldn't fall asleep. Later that night, a crack of light fell across my bed when my dad opened the door to check on me. I whispered, “I know who you are. You are a father.” My dad smiled as he closed the door.

This is what I think the plot is:
beginning situation: A father lost his job.
conflict: Without his job, he felt that he'd lost his identity.
resolution: His child reminded him that being a father was more important than his job.

After he lost his job, the dad talked to his wife and was encouraged by his child. I think the theme is: Family is important in tough times.

Read and answer the question: What are two reasons that the King comes to see Young-sup? As you read, underline any parts of the text you have questions about or find confusing.

The KITE FIGHTERS

by Linda Sue Park



1.1

1 Young-sup's tiger floated far, far overhead, using nearly all of the line on his reel. He relaxed and let the kite fly almost on its own; practicing was hard work, and he needed a rest. He was alone on the hillside again; Kee-sup was at home studying, trying to catch up on all the lessons he had missed while making the King's kite.

Idly, Young-sup glanced at the landscape. Far down the road that wound around the base of the hill he could see a dark blot approaching. It was too big to be just one person; it must be a group of people. As they slowly drew nearer, Young-sup could make out more details.

10 Scarlet uniforms. A palanquin.¹ The royal standard² atop the palanquin.

The King!

Young-sup began to reel in the line, wishing that Kee-sup were with him.

15 By the time the King's procession had advanced up the hillside, both the kite and Young-sup were down, the kite with its line wound neatly on the reel and Young-sup on his knees with his forehead touching the ground.

The King dismounted from the palanquin. "Rise," he said. "Where is my kite?"

20 Young-sup rose to his feet. His mind worked furiously to find the right words. The King's kite was nearly finished; Kee-sup had only the smallest of details to attend to. "Your Majesty, my brother begs your forgiveness. He knows you are waiting, but he—he wishes to make sure the kite is perfect in every way for you."

25 The King nodded. He turned to his courtiers and gestured with one hand. "All of you are to take the palanquin and wait at the bottom of the hill."

"Your Majesty does not wish any of us to remain?" The man who seemed to be the adviser spoke.

30 "No. I have no need of assistance. I am merely going to fly a kite." The King seemed impatient.

Young-sup left his kite on the ground and began to follow the others. "Not you," said the King. "You stay."

35 The guards, servants, and adviser marched down the hill with the empty palanquin. Then the King turned to Young-sup. "I think that I should practice before I fly my new kite."

¹ **palanquin** a covered or boxlike type of transportation carried by means of poles resting on the shoulders of several men

² **standard** flag or banner of a nation

"Your Majesty is very wise." Young-sup hesitated. "If there is any way I can be of assistance . . ."

40 The King glanced down the hill at his coterie,³ then back at Young-sup. "Yes. There is one thing, to begin with. I recall you and your brother last time. You were calling out, shouting to each other. In my travels through the city streets, I have heard other boys talk like this."

45 He paused for a moment. Young-sup thought that the King looked almost embarrassed—then chided himself for having such a thought. Why would the King feel ashamed in front of a lowly subject like himself?

The King continued, "I wish to learn this kind of speech. It cannot be done in the presence of others. But here, on this hillside, I wish for us to speak to each other as you did to your brother."

50 Young-sup was horrified. Talk to the King like a brother? He mumbled, "I could try. If that is what Your Majesty **desires**."

The King spoke with what sounded almost like a sigh. "It is what I desire, but perhaps it is not possible. For either of us."

55 An awkward silence fell between the two boys. Young-sup felt fidgety but forced himself to remain still. He looked down the hill at the King's attendants and wondered what it would be like to be a boy giving **commands** to grown men.

60 Giving commands . . . Young-sup's face brightened suddenly. He bowed his head to the King. "Your Majesty?"

"Yes?"

"You could make it a command."

65 "A command?" The King looked puzzled—then broke into a grin. "Ah, I see! It must be done correctly, then. What is your name?"

70 "My father is Rice Merchant Lee, Your Majesty. My name is Young-sup, and my brother is Kee-sup."

"Lee Young-sup. When we are alone, you are to

³**coterie** an intimate group of people with a common interest or purpose



75 speak to me as you speak to your brother. I hereby command you!"

And for the first time Young-sup and the King laughed together.

80 The King was a good flying student. While lacking Young-sup's natural instinct for flying, he still possessed a better understanding of the wind than Kee-sup had at first. His attempts to launch the tiger kite on his own were unsuccessful, but he did very well at keeping the kite in the air once Young-sup helped him get it there. On Young-sup's advice, the King took off his heavy robe to allow him freer movement. All afternoon the two boys took turns flying, until the sun began to dip below the hilltop.

85 It was not so difficult for Young-sup to teach the King about flying. To teach him about speaking was another matter entirely.

90 Young-sup began by explaining. "You know the polite form of speaking—how you use different words to speak to someone older or someone in a higher position? For example, when I thank my father for something, I must use formal words—'Father, I appreciate your kindness.' But to our servant Hwang I might say, 'Thanks, Hwang.'"

95 The King was holding the reel. He looked doubtful and stared up at the kite for a moment. Then his face cleared a bit. "I remember my lessons, when I was about eight years of age. The court ministers were most annoyed. They kept repeating that I no longer had to address anyone as a **superior**."

Young-sup listened in astonishment. "Not even your parents?" As soon as the words left his mouth, he regretted them.

100 The King spoke solemnly. "My father, His Late Majesty, had passed away. When I became King, the ministers said that no one, not even my mother, the Dowager Queen, was considered my superior."

Young-sup tried to imagine such a thing. He couldn't, and shook his head in wonder.

105 The King went on, "Instead, my tutors explained that I must always consider carefully whatever I say. They told me that every time I speak, I represent the nation."

110 "I did not think much of it then, when I was young—I had only to learn it, to please them. But now I am aware that I have spoken in only one way for as long as I can remember. Whereas everyone else, it seems, has different ways of speaking. This is what I wish to learn—these differences."

Young-sup thought hard. How could he explain something that came to him as naturally as breathing?
115 He was silent so long that the King finally spoke.

"Perhaps," His Majesty said wistfully, "it is not something that can be learned."

Young-sup scuffed at the hard ground with his heel a few times to loosen the soil, then sat down. The King sat next to him. Young-sup showed the King how the reel could be planted in the earth; when the wind was just right, as it was today, the kite could fly even without a flier.

They watched the kite for a few moments. Finally, Young-sup asked a question. "Do you ever get angry?"

125 "Of course."

"What do you say when you get angry?"

"I express my displeasure. If I am angry enough."

Young-sup rolled his eyes and groaned inwardly. He had to think of another way. "Your Majesty, am I truly free to do as I wish
130 now? To teach you the way I speak with my brother?"

"Of course. I have ordered you to do so."

"All right. Let's try something different."

Young-sup picked up the reel, handed it to the King, and stood; the King followed his lead. Then, as the King looked up at the kite, Young-sup shoved him off balance and snatched the reel away from him.

135 The King staggered backward, then tripped and fell. The watchful guards at the bottom of the hill responded immediately. They charged up the hillside to protect and give aid to the King.

The King jumped to his feet. Without taking his eyes from
140 Young-sup's face, he raised his hand and stopped the guards with a single **gesture**. They waited where they were, halfway up the hill.

"If it was the reel you desired, why did you not ask me?" The King's voice was stern, his face unsmiling. "It was unnecessary to push me. I would have given it to you."

145 Young-sup ignored the rebuke.⁴ "Your Majesty—when I pushed you just now, what were you thinking? Your exact words, as they were in your mind."

The look on the King's face changed from angry to confused. "I was thinking, Why did you do that?"



150 "Good!" Young-sup exclaimed. "If it were my brother, that is what he would have said. He would have said something like, 'Why did you do that, you worm?'"

"Ah! So he would have said the words in his mind, just as they were?"

155 "Yes, that's right."

The King frowned, considering. "And this is how you always speak?"

"No. As I said, I must still use the polite form of address to my parents, my tutor—anyone older. But to others my own age or
160 younger, yes. And also with my brother." Young-sup paused for a moment. "Although now that he has been capped,⁵ I'm supposed to speak politely to him as well."

The King nodded. He waved the guards back down the hill, then turned to Young-sup and took a deep breath. "All right. I shall try now." He grabbed for the reel. "Give that back to me, you ... you worm!"

Young-sup laughed. He held the reel away from the King, then dashed away. The King chased after him. The two boys dodged around the hillside, exchanging insults and laughter as they ran.

170 At last they slowed, then stopped, still panting and laughing. The King sobered somewhat and beckoned his entourage.⁶ As they brought his palanquin back up the hill, he turned to Young-sup. "I'll watch for your kite,"
175 he said. "When I see it, I'll come out. If I can."

The King's men had drawn within earshot now. The King straightened up and spoke loudly in a regal voice. "Tell your brother I expect him at the palace soon. You are to come with him."

185 But his eyes were twinkling, and Young-sup had to suppress a giggle. "Yes, Your Majesty. It shall be so."

⁵ **capped** given a cap as a symbol of honor, rank, or achievement

⁶ **entourage** attendants or associates



About the Author:
Linda Sue Park
(1960–)

Linda Sue Park was born in Illinois, USA, to parents who had immigrated from South Korea. She has written several bestselling novels for young readers. She won the Newbery Medal for American literature for children for her book *A Single Shard*.



Close Read

Work with a partner.

- 1. Determine the meanings of your underlined words and phrases.
- 2. Discuss the question:

What are two reasons that the King comes to see Young-sup?

Understand and Analyze

Respond to the questions. Support your responses with evidence from the text.

- 1. **Comprehend** Reread lines 43–45. What does “chided” mean? Why did Young-sup chide himself?
- 2. **Comprehend** Reread lines 54–55. What does the text mean when it says, “An awkward silence fell between the two boys”?
- 3. **Infer** Why does the King send his advisers away while he talks to Young-sup?
- 4. **Explain** How does Young-sup’s idea to have the King command him to speak like a brother make the situation better?
- 5. **Interpret** How is teaching the King about speaking different from teaching him about flying a kite?
- 6. **Analyze** How do the King and Young-sup each feel at the beginning of their time together? How do they feel at the end?

Apply the Skill: Determine Theme

Answer the questions to determine the theme.

- 1. What is the topic of the text?
- 2. Summarize the plot. What happened?
- 3. Identify the main characters. What did they learn? How did they change?
- 4. What is the theme of the text?

Share Your Perspective

Discuss these questions in a small group.

- 1. What do the King and Young-sup have in common?
- 2. Do you think it is better to be friends with people who are very similar to you or people who are very different from you? Why?
- 3. Explain whether you think Young-sup would make a good friend or not.

Discussion Frames

I believe that ...
In my opinion, it's better to ...
In my experience, ...
Do you think that ...?

Vocabulary: Use Context Clues to Infer Meaning L.7.4.A

Context clues are words and phrases that can help you **infer** (figure out) the meaning of an unfamiliar word. There are different types of context clues. For example, sometimes you can find a synonym or antonym for the unfamiliar word. Sometimes the writer defines the word in the following sentence or explains the word by providing examples. To infer meaning by using context clues:

- 1. Circle the unfamiliar word. Read a few sentences before and after the sentence where the word appears to find clues to the word’s meaning.
- 2. Underline words or phrases that might help explain the word. Predict the word’s meaning.
- 3. Read the sentence aloud. Think about your prediction. Does it make sense?

Example

I'll circle the unfamiliar word *fidgety*. Then I'll read the sentences before and after the word to look for context clues.

The word *felt* tells me that fidgety is a feeling. The phrase *forced ... to remain still* is an antonym context clue. I think *fidgety* means the opposite of *still*. I think *fidgety* means jittery or uneasy.

Young-sup was horrified. Talk to the King like a brother? He mumbled, “I could try. If that is what Your Majesty desires.”

The King spoke with what sounded almost like a sigh. “It is what I desire, but perhaps it is not possible. For either of us.”

An awkward silence fell between the two boys. Young-sup felt fidgety but forced himself to remain still.

These words tell me it's an uncomfortable situation.

Apply the Strategy

Read the lines from the story. Underline context clues that help you infer the meaning of the circled word. Write what you think the word means. Then use a dictionary to confirm its meaning.

- 1. [lines 123–128] Finally Young-sup asked a question. “Do you ever get angry?” “Of course.” “What do you say when you get angry?” “I express my displeasure if I am angry enough.” Young-sup rolled his eyes and groaned inwardly.
I think that *displeasure* means _____.
- 2. [lines 136–138] The King staggered backward, then tripped and fell. The watchful guards at the bottom of the hill responded immediately. They charged up the hillside to protect and give aid to the King.
I think that *watchful* means _____.

Read Again

Read “The Kite Fighters” again. As you read, circle details from the text that help you respond to these questions:

What does the King learn from Young-sup? What does Young-sup learn from the King?

Reflect and Respond

Use some of the details you circled to complete the chart.

Characters	Dialogue/Thoughts	Actions
the King	1.	1.
	2.	2.
	3.	3.
	4.	4.
Young-sup	1.	1.
	2.	2.
	3.	3.
	4.	4.

Use your chart to respond to the questions: What does the King learn from Young-sup? What does Young-sup learn from the King?

Discuss Your Response

Share your ideas with the class. Write one new idea you hear.

Respond to the Guiding Question

Write a response to the question:

What can we learn from friends who are different from us?

Use evidence from the text, your discussion, and your life. Use the Discussion Frames to help you. Use the rubric to check your response.

Discussion Frames

- In my opinion ...
- My reason for this is ...
- One detail that supports my opinion is ...
- Another point of view is ...
- I agree/disagree with that opinion because ...

Response Rubric

- A good response will
- ✓

state your opinion
- ✓

provide support for your opinion from the reading, the discussion, and your life
- ✓

use academic vocabulary to share ideas

Create and Present: A Conversation between Characters

Imagine that Young-sup goes home to tell his brother, Kee-sup, about his day with the King. Then do one of these activities.

OPTION 1: Write a Conversation

Work with a partner to write a conversation that Young-sup might have with Kee-sup. Include information that illustrates what the friendship between Young-sup and the King is like. Write at least five lines for each character. Then perform the conversation for the class.

OPTION 2: Create a Comic Strip

Work with a partner to create a comic strip that shows a conversation that Young-sup might have with Kee-sup. Make sure your images reflect what the friendship between the two is like. Present it to your class.





Examine the Photo

1. Look at the photo. Describe what you see.
2. What are some reasons the bird might be in the car? Give evidence to support your opinion.
3. Write 3–5 questions about the photo. Discuss them in a group.

Find Out 1.1

Watch photographer Jasper Doest talk about his photo.

1. Did he answer any of your questions? Which ones?
2. Why does Bob the flamingo live with Odette?
3. How does Bob help educate people about wildlife conservation?
4. Do you believe that Odette and Bob are friends? Why or why not?

Reflect

Look back at your ideas about friendship from the Unit Concept Map. Are your ideas true for animals, too? Can a person have a strong friendship with an animal? Write a paragraph expressing your opinion. Then share your opinion with a small group.

Share Your Story

Take or find a photo that shows your idea of friendship. Tell your classmates the story about the photo.

ABOUT THE PHOTOGRAPHER



Dutch photographer **Jasper Doest** takes photos to explore the relationship between humankind and nature.



How do our friendships change as we grow up?

First Thoughts

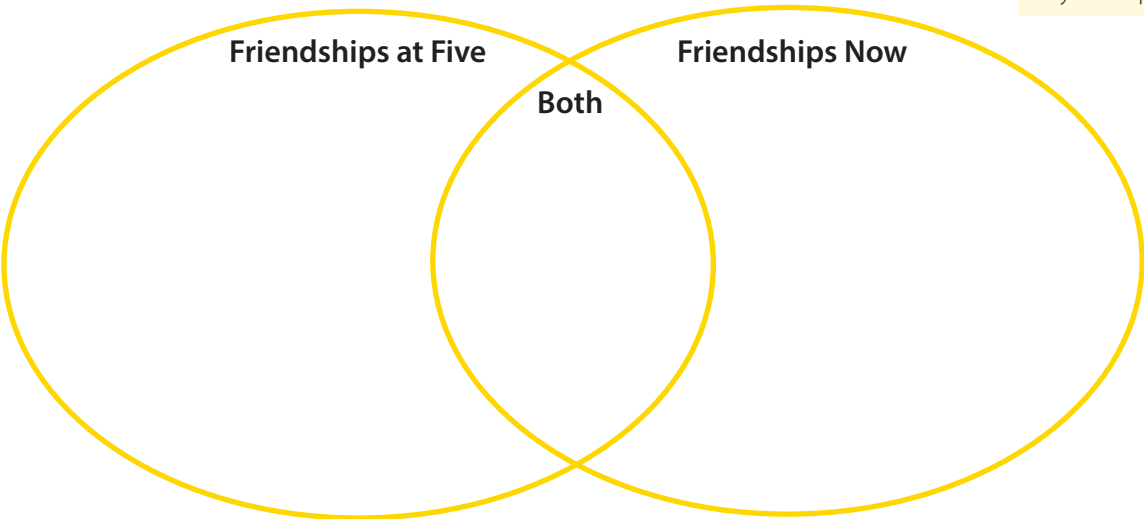
Think about your friendships when you were about five years old. How are they similar to your friendships now? How are they different? Complete the Venn diagram. Then share your ideas in a small group.

Discussion Frames

A key similarity is ...

An important difference is ...

In your experience, ...?



Key Vocabulary

PRACTICE Use context to determine the meaning of each word in bold. Then match the word to its definition.

Studies have found that many adults begin decreasing their number of friends around the age of 25. The reasons for this are usually more **pragmatic** than emotional. As people **mature**, they often find a partner or spouse to **confide** in instead of friends. Adults also have more **rigid** work and childcare schedules, so they have less time to **contribute** to maintaining friendships. Also, people’s interests change over time, and adults may **reflect** on childhood friendships and realize they don’t have much in common with those friends anymore.

- ___ 1. pragmatic

___ 2. rigid

___ 3. reflect

___ 4. mature

___ 5. confide

___ 6. contribute
- a. strict; difficult to bend (adj.)

b. to tell secrets to someone (v.)

c. using common sense to solve problems; practical (adj.)

d. to give one’s money, time, and so on (v.)

e. to think deeply about (v.)

f. to develop or grow to full size or mental abilities (v.)

Reading Skill: Analyze Text Structure RI.7.5

Writers of nonfiction use different types of organization (**text structure**) for different purposes. Identifying the structure can help you better understand the text and remember important information. Writers often use specific clue words that can help you identify the text structure. The most common text structures are:

Text Structure	Definition	Clue Words
Sequence (Time order)	Describes events in the order they happened	<i>first, second, next, then, last</i>
Compare and contrast	Describes the similarities and differences between two or more things	<i>in contrast, compared to, similar to, different from, but, whereas</i>
Description	Describes characteristics of a person, place, thing, or topic	adjectives and adverbs <i>for example, for instance, such as, in addition</i>
Cause and effect	Describes the relationship between events (causes) and the results of the events (effects)	<i>cause, effect, reasons, because, as a result, due to</i>
Problem / Solution	Describes problems and how they were (or can be) solved	<i>problem, issue, question, puzzle, solution, answer</i>

Skill in Action

Study the model from “Children’s Growing Friendships” to see how one student analyzed text structure. Do you agree with the analysis? Why or why not?

This sentence tells me that a comparison is being made.

In both cases also tells me that things are being compared.

The clues tell me that this text structure is compare-contrast.

Imagine one friendship between two preschoolers and another friendship between two high schoolers. In both cases, the kids probably have fun together, and they may be very fond of each other. But the older children are able to reflect on their relationship in a much more complex way than the little ones can.

The word *but* shows that two things are being contrasted.

Much more ... than is another clue that things are being compared.



Read and answer the question: **In what ways do mature friendships expand on earlier levels of friendship?** As you read, underline any parts of the text you have questions about or find confusing.

Children's Growing FRIENDSHIPS

by Eileen Kennedy-Moore

1.2

1 How Children's Understanding of Friendship Changes and Develops with Age

Imagine one friendship between two preschoolers and another friendship between two high schoolers. In both cases, the kids probably have fun together, and they may be very fond of each other. But the older children are able to **reflect** on their relationship in a much more complex way than the little ones can.

Just as children usually crawl before they walk and walk before they run, they also show a developmental sequence in their friendships. Children of different ages think very differently about friendship. As they **mature**, they become better able to understand another person's perspective. This adds depth and meaning to their friendships.

Young children play together in Dubai, United Arab Emirates.

20 **Stages of Children’s Friendships**

Based on systematic interviews with children of different ages, psychologist Robert Selman offers a very useful 5-level framework for understanding developmental trends in children’s friendships. Each of Selman’s levels is described below, along with a phrase
25 “expressing the key sentiment corresponding to it.”

Level 0 Friendship—Momentary Playmates: “I Want It My Way”

Approximate ages: 3–6 years

Children at this stage view friends as momentary playmates, and their friendships are all about having fun together. Their
30 friends are kids who are conveniently nearby, and who do the same things they like to do.

Children at this stage have very limited ability to see other perspectives. They assume that other children think the same way they do, so they tend to get very upset when they find out that a
35 playmate has a different opinion.

Children in the “I Want It My Way” stage like the idea of having friends, and they definitely have preferences for some peers

Children take a cooking class in São Paulo, Brazil. ▼



over others. But they’re not so good at *being* reliable friends. For instance, three-year-olds might say, “You’re not my friend today!”
40 if they just feel like doing something other than what their friend wants to do.

Despite the day-to-day or moment-to-moment variations in how friendly they act, preschoolers do show some continuity in their friendships. One study found that two-thirds of preschoolers
45 who claimed each other as friends were still friends four to six months later.

Level 1 Friendship—One-Way Assistance: “What’s in It For Me?”

Approximate ages: 4–9 years

At this level, children understand that friendship goes beyond
50 whatever their current activity is. However, they still think in very **pragmatic** terms. They define friends as children who do nice things for them—such as sharing a treat, saving them a seat on the bus, or giving them nice presents. But they don’t really think about what they themselves **contribute** to the friendship.

Children at this level care a lot about friendship. They may even put up with a not-so-nice friend, just so they can have a friend. They also may try to use friendship as a bargaining chip.¹
For example, they may say things like, “I’ll be your friend if you do this!” or “I won’t be your friend if you do that!”

60 **Level 2 Friendship—Two-Way, Fair Weather Cooperation: “By the Rules”**

Approximate ages: 6–12 years

Seven- to twelve-year-old children are able to consider a friend’s perspective in addition to their own, but not at the same time. This
65 means that they understand turn taking, but they can’t really step back and see patterns of interaction in their relationships.

At this stage, children are very concerned about fairness and reciprocity, but they think about these in a very **rigid** way. So, if they do something nice for a friend, they expect that friend to do
70 something nice for them at the next opportunity. If this doesn’t happen, the friendship is likely to fall apart.

Children in the “By the Rules” stage tend to be very judgmental of both themselves and others. They evaluate themselves harshly, the way they think other people do. So, they say things like, “No

¹ **bargaining chip** something used to gain an advantage when trying to make a deal

75 one will like me because of my stupid haircut!” They tend to be
jealous, and they’re very concerned with fitting in by being exactly
the same as everyone else.

Children at this stage often invent “secret clubs.” These
involve elaborate rules and lots of discussion about who is or isn’t
80 included as a member, but they tend to be short-lived.

**Level 3 Friendship—Close, Mutually Shared Relationships:
“Caring and Sharing”**

Approximate ages: 9–15 years

At this stage, friends help each other solve problems and **confide**
85 thoughts and feelings that they don’t share with anyone else. They
know how to compromise. They do kind things for each other
without “keeping score,” because they genuinely care about each
other’s happiness.

For some children, this is also the “Joined at the Hip” stage.
90 Girls, more often than boys, may be best friends and expect each
other to do everything together. They feel deeply betrayed if a best
friend chooses to be with another child.

**Level 4 Friendship—Mature Friendship: “Friends through
Thick and Thin”**

95 *Approximate ages: 12 years and up*

At this stage, children place a high value on emotional
closeness with friends. They can accept and even appreciate
differences between themselves and their friends. They’re also not
as possessive, so they’re less likely to feel threatened if their friends
100 have other relationships. Mature friendship emphasizes trust and
support and remaining close over time, despite separations.

Selman originally proposed that later levels replace earlier
ways of thinking, but it’s probably more accurate to say that the
more mature levels expand upon earlier perspectives, adding
105 new and deeper layers of understanding. As adults, we value
deep, ongoing relationships, but we also like to have fun with our
friends. We appreciate it if our friends do nice things for us. We
also have different kinds of relationships, including both close and
casual friends.

110 Some researchers have criticized Selman’s friendship
framework because it’s based on interviews, so it’s limited by what
children can tell us. If we observe what children actually do in



▲ Young women chat
during an afternoon
break in Muscat, Oman.

social situations, it’s clear that friendships don’t just burst out of
nowhere at the age of three.

- 115 • Children as young as **six months** get excited about seeing
a peer. They smile and make noises to try to get the other
baby’s attention. They might even crawl over to get close to
a peer, but they tend to treat peers as toys to explore.
- 120 • **Twelve- to 18-month-old** toddlers show noticeable
preferences for certain peers. They can play simple games
like imitating each other or peek-a-boo, which shows that
they have at least some rudimentary² ability to understand
another person’s perspective.
- 125 • **Two- and three-year-olds** can sometimes be touchingly
kind to each other. For example, if they see a friend crying,
they might try to comfort that friend by offering a special
blanket. This shows that very young children aren’t all about
self-interest.

Despite these criticisms, Selman’s framework vividly illustrates
130 an important point: *Children are not just short adults*. The way they
think about relationships is qualitatively³ different at different
ages, and it gets progressively more complex.

² **rudimentary** basic; simple

³ **qualitatively** relating to quality rather than amount

Close Read

Work with a partner.

- 1. Determine the meanings of your underlined words and phrases.
- 2. Discuss the question:
In what ways do mature friendships expand on earlier levels of friendship?

Understand and Analyze

Respond to the questions. Support your responses with evidence from the text.

- 1. **Analyze** Use the title, headings, and subheadings to identify the topic and main idea of the text.
- 2. **Compare** According to the first paragraph, what is one similarity and one difference between the friendships of preschoolers and those of high schoolers?
- 3. **Interpret** Reread lines 28–31. What does it mean that Level 0 friendships are between children who are “conveniently nearby”?
- 4. **Compare** What is a major difference between Level 2 and Level 3 friendships?
- 5. **Explain** Why do some researchers criticize Selman’s framework?
- 6. **Analyze** What does the text mean by “Children are not just short adults”?

Apply the Skill: Analyze Text Structure

Identify the text structure of the paragraph. Write the words that give you clues.

Level 3 Friendship—Close, Mutually Shared Relationships: “Caring and Sharing”

Approximate ages: 9–15 years

At this stage, friends help each other solve problems and confide thoughts and feelings that they don’t share with anyone else. They know how to compromise. They do kind things for each other without “keeping score,” because they genuinely care about each other’s happiness.

For some children, this is also the “Joined at the Hip” stage. Girls, more often than boys, may be best friends and expect each other to do everything together. They feel deeply betrayed if a best friend chooses to be with another child.

Text structure: _____

Clue words: _____

Share Your Perspective

Discuss these questions in a small group.

- 1. Which of the ideas in Selman’s framework do you agree or disagree with? Share your reasoning.
- 2. Are there any ideas from “Children’s Growing Friendships” that you disagree with? Explain.

Discussion Frames

I agree/disagree with this idea because ...

My experience is that ...

I would like to add ...

Do you agree/disagree that ...?

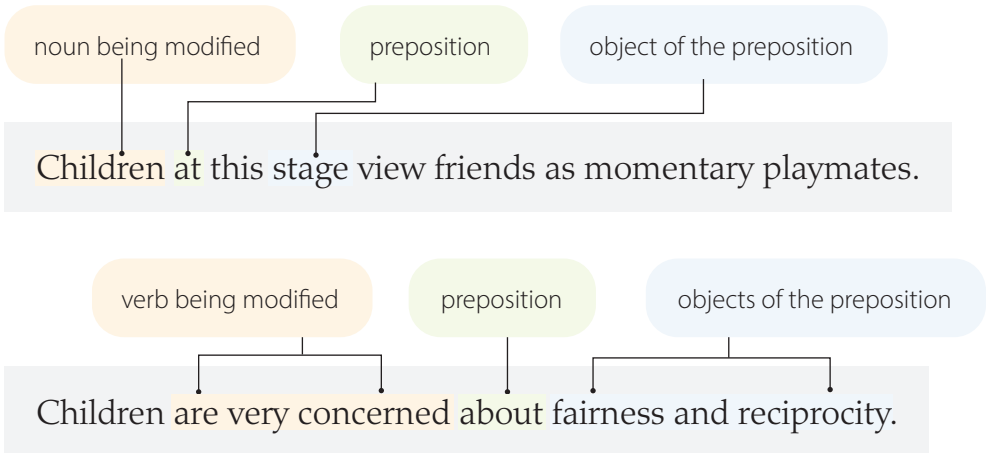
Language Convention: Identify Prepositional Phrases L.7.1.A

A **phrase** is a group of words that works together as a single unit. There are many types of phrases. One of the most common types is the **prepositional phrase**. Prepositional phrases modify (describe) nouns or verbs.

A prepositional phrase includes a preposition and an object. The object is usually a noun or pronoun. Adjectives can be placed between the preposition and the object.

Common Prepositions

above	across	around	below	for	in	under	through
about	among	at	by	from	over	until	to



PRACTICE 1 Match the sentence beginnings with the prepositional phrases to make complete sentences.

- ___ 1. My friends usually come over and hang out
 - ___ 2. She hasn’t seen her camp friends
 - ___ 3. My sister is my closest friend
 - ___ 4. I support my friends in the band
 - ___ 5. I’ll send lots of emails
- a. by far.
 - b. until I see you again.
 - c. in the kitchen.
 - d. at all their concerts.
 - e. in a long time.

PRACTICE 2 Underline the prepositional phrase in each sentence.

- 1. Some researchers have criticized Selman’s framework because it’s based on interviews.
- 2. Toddlers show noticeable preferences for certain peers.
- 3. Children as young as six months get excited about seeing a peer.
- 4. Two- and three-year-olds can sometimes be touchingly kind to each other.

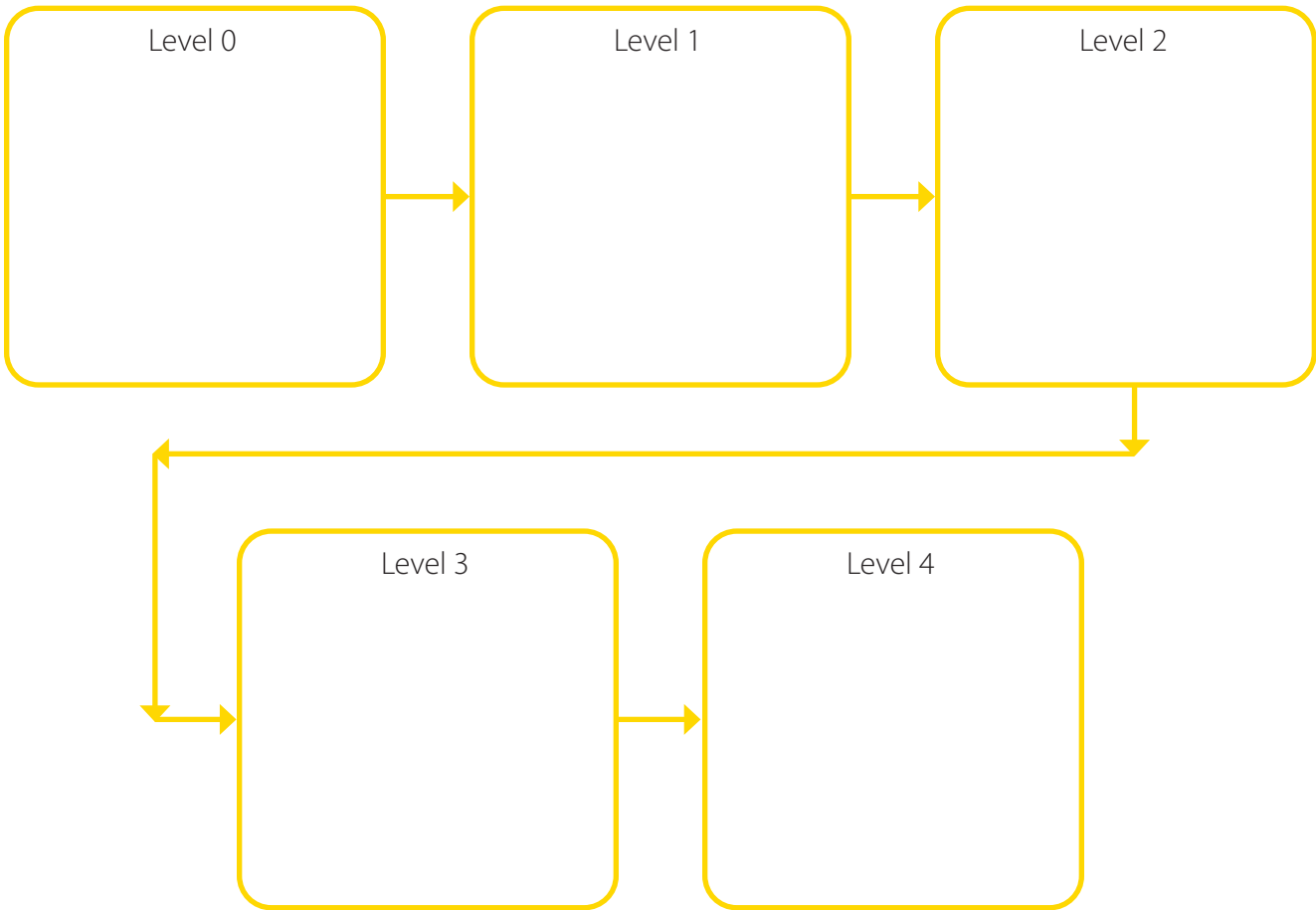
Read Again

Read “Children’s Growing Friendships” again. As you read, circle details from the text that help you respond to this question:

What are important similarities and differences between the five stages of children’s friendships?

Reflect and Respond

Use the information you circled in the text to complete the chart. Fill in each box with details about children’s friendships at that stage.



Use your chart to respond to the question: What are important similarities and differences between the five stages of children’s friendships?

Discuss Your Response

Share your ideas with the class. Write one new idea you hear.

Respond to the Guiding Question

Write a response to the question:

How do our friendships change as we grow up?

Use evidence from the text, your discussion, and your life. Use the Discussion Frames to help you. Use the rubric to check your response.

Discussion Frames

- In my opinion ...
- My reason for this is ...
- One detail that supports my opinion is ...
- Another point of view is ...
- I agree/disagree with that opinion because ...

Response Rubric

- A good response will
- ✓ clearly state your opinion
 - ✓ provide support for your opinion from the reading, the discussion, and your life
 - ✓ use academic vocabulary to share ideas

Research W.7.7;SL.7.4

Choose one of these topics. Research the topic to learn more about it.

- Similarities and differences between boys’ and girls’ friendships
- Why friendships are important for people’s health
- Friendships in middle school

Follow these steps:

1. Make notes about what you already know about the topic.
2. Write three questions you have about the topic.
3. Research the topic to find answers to your questions.
4. Write your answers to the questions.
5. Present what you learned to a small group.



Boys work on a robotics project together in Austin, Texas, USA.

What are the qualities of a good friend?

Players and spectators enjoy a game of volleyball in Afghanistan.

First Thoughts

What do you think are the three most important qualities of a friend? Discuss your ideas with a small group.

Viewing Skill: Use Visuals to Understand Key Ideas

Speakers often use visuals to help their audience understand and remember their most important ideas. Visuals can be literal. For example, a speaker describing a place might show a picture of that place. However, visuals can also be figurative. For example, a speaker describing emotions might show the sun to represent “happiness.” Watch closely for both types of visuals.

Apply the Skill

▶ 1.2 Watch “Friendship Basics.” Match each visual with the idea it represents.

Visual	Idea
___ 1. hiking shoes	a. loyalty
___ 2. smiley face balloons	b. empathy
___ 3. east/west flags	c. reciprocity
___ 4. an alarm clock	d. shared interests
___ 5. a volleyball	e. respect

▶ 1.2 Watch again. Write a definition for each word or phrase below.

shared interests empathy respect loyalty forgiveness reciprocity

Understand and Analyze

▶ 1.2 Watch again. Answer the questions. Support your responses with evidence from the video.

- 1. Explain** How are the questions of how to keep a friend and what makes a good friend related?
- 2. Infer** Who is Chad, and why does the speaker mention him?
- 3. Infer** How do the east/west flags represent a key idea?
- 4. Analyze** Why is volleyball a useful visual? How does it help you understand a key idea?

Share Your Perspective

- Consider a time when you were a good friend. Which friendship basics did you display?
- Consider a time when you were not a good friend. Which of the friendship basics did you not display?
- Which friendship basics are most important to you? Rank them from 1 (most important) to 6 (least important). Explain your reasoning.

Discussion Frames

I recall a time when ...
I consider/don't consider ... important because ...
My reasoning is that ...
Can you explain why ...?



How are friendships different?

First Thoughts

Discuss the questions in a small group.

- 1. How many very close friends do you think a person can have? Why?
- 2. How many total friends do you think a person can have? Why?
- 3. Do you think it's possible to have "real" friends that you only know through social media? Explain.

Discussion Frames

It seems to me that ...
My reasons are that ...
It's possible/
impossible to ...
Why do you think
that ...?

Key Vocabulary

PRACTICE Use context to determine the meaning of each word in bold. Then match the word to its definition.

- 1. I have many more **acquaintances** than I do good friends.
- 2. The best way to **bond** with a new friend is to talk to the friend every day.
- 3. I hope many of my friendships are **durable** enough to last for many years.
- 4. You shouldn't tell your friends **intimate** details about your life until you've known them for a long time.
- 5. My friends' opinions are **relevant** to my decisions. I often check with my friends before deciding something important.
- 6. Being able to **rely** on someone is the most important part of a friendship. If someone isn't dependable, he or she isn't a good friend.

- | | |
|---------------------|---|
| ___ 1. acquaintance | a. to form a close relationship with someone (v.) |
| ___ 2. bond | b. to depend on (v.) |
| ___ 3. durable | c. important to (adj.) |
| ___ 4. intimate | d. person who one knows, but not well (n.) |
| ___ 5. relevant | e. emotionally close; private (adj.) |
| ___ 6. rely | f. strong (adj.) |

Reading Strategy: Paraphrase

Paraphrasing means restating someone else's ideas in your own words. Paraphrasing helps you to focus on an author's most important points and to understand a long or challenging text. To paraphrase:

- 1. Read part of a text, usually a paragraph or two, several times. Make sure you understand the most important ideas.
- 2. Reword the text using your own words.
 - Use synonyms when you can.
 - Do not change facts from the text or make any information untrue.
 - You may rearrange the order of the words and ideas, as long as the ideas still make sense.
- 3. Review your paraphrase. Does it still have the same meaning as the original text? Did you change the order of the words? Did you use synonyms and your own words?

Strategy in Action

Study the model from "Children's Growing Friendships." Complete the checklist. Then discuss the checklist with a partner to determine whether the paraphrase is a good one.

Original text:

Just as children usually crawl before they walk and walk before they run, they also show a developmental sequence in their friendships. Children of different ages think very differently about friendship. As they mature, they become better able to understand another person's perspective. This adds depth and meaning to their friendships.

Paraphrased text:

Children's friendships usually change as they grow, similarly to how kids change physically. Age is important to how children react to friendship. Older children see things from a friend's point of view, which makes their friendships complex and important.

Does the paraphrase ...

- ☐ reword the author's ideas in a way that still makes sense?
- ☐ use synonyms?
- ☐ include only true information?
- ☐ have the same meaning as the original text?

Read and answer the questions: What does Robin Dunbar believe about people’s social circles? What is “mentalizing”? As you read the article, underline any parts of the text you have questions about or find confusing.

How Many FRIENDS Can You Have?

by Kathryn Rogers

1.3

1 Take a moment to think about the people you’re closest to. Who do you spend time with regularly? Whose company do you enjoy the most? And, at the other end of the friendship spectrum, how many people do you know just a little? Who might you say hi to when you see them by chance? According to the scientist and author Robin Dunbar, humans have surprisingly consistent numbers of people in their social circles. Dunbar has researched social interactions and friendship groups for decades, and his theory, the “Dunbar number,” has been incredibly important in the fields of psychology and anthropology.¹

15 The Dunbar number is actually several numbers that form one theory of social relationships. The largest number, 1500, corresponds to the number of names and faces that an average person can remember. Then 20 500 represents a person’s acquaintances. The best-known number of Dunbar’s theory, 150, signifies a person’s casual friends—those people you might invite to a big party or socialize with on occasion.² Within that group

¹anthropology the study of human cultures

²on occasion sometimes but not very often

Friends practice skateboarding in Los Angeles, California, USA.





Friends enjoy a water ride at Happy Valley, an amusement park in Beijing, China.

25 of 150 friends, some of whom we might not know very well, there is a group of about 50 close friends who we know better and see often. These people usually have interests more **relevant** to our own. Within *that* group is a yet smaller group of about 15 very close friends—people we confide in and seek out for companionship, help, and even protection. And, finally, there is a core group of 3–5 friends or family members that form a person’s most **intimate** circle.

To arrive at this theory, Dunbar and other researchers have studied things like the exchange of holiday cards, the average number of friends people have on social media platforms, and even cell phone data (how many phone numbers people call and text with and how often they do so). Most data supports the main Dunbar number, 150, as the average number of valued relationships. However, extroverts often have more and introverts fewer. Importantly, the friends within the 150-member social group are fluid—today’s 150 might not be tomorrow’s 150. Circumstances will bring people together or part them; acquaintances will become closer friends through shared interests and activities; closer friends will drift apart. For example, you might grow close to someone you see throughout the day at school one year but lose touch—and interest—if one of you changes schools or moves away.

So, why is the Dunbar number so consistent, and why are there so few contradictions in the data? What creates these limits? For one thing, people have scarce time resources. It takes time to **bond** with others, and there are only so many hours in a day. Dunbar’s studies show that we spend about 40 percent of our available social time with our 5 most intimate friends and another 20 percent with the next 10 closest. This means that we’re dedicating almost two-thirds of our social time to about 15 people. That’s a big investment³! If we spent equal amounts of time with each member of our wider network, there wouldn’t be enough time to bond closely with anyone.

Scarce time resources may also help explain why people sometimes focus on circumstantial connections when making friends. Do you come from the same place, go to the same school, or cheer for the same teams as your friends? Such built-in connections help minimize the amount of time and energy we need to invest in a relationship. But such connections can also make for less **durable**

³**investment** the process of giving time or effort to something in order to get a good result

bonds than, say, shared values or time spent together in significant endeavors⁴ and having life experiences.

Besides time constraints,⁵ as Dunbar says, “We find an upper limit
65 on group size because that is the limit of the number of relationships
that an animal can maintain at this level of complexity.” That is, we
have to remember faces and names and keep straight who is who. We
also need to understand how this person relates to that person and
how both relate to ourselves—so, for example, even though I might
70 find Person A annoying, if I **rely** on the friendship of A’s best friend B,
I might choose to be nice to A.

Humans aren’t the only animals organized in bonded groups.
Animals such as whales, dolphins, elephants, camels, horses, and
apes also often live in social groups. They may hunt or forage
75 together, share food, protect each other from predators, and even
grieve friends and family members when they are gone. Dunbar says,
“It takes intelligence to live in a bonded, layered social system. ... You
need to know the structure of the whole social network of the group.
This is important because when you threaten me, you risk upsetting
80 my friends, too, and they may come to my aid. In other words, you
must be aware of the wider social consequences of your actions.”

To understand social consequences, an animal must have a brain
capable of “mentalizing,” or imagining another’s state of mind.
This ability is best developed in animals like humans with a large
85 prefrontal cortex. As people grow up and mature, we become aware
of other people’s feelings and viewpoints and, to some degree,
are able to understand what someone else might be thinking or
experiencing. This understanding helps us predict what others will
do, and such predictions help us figure out how to influence the
90 actions of others. In other words, mentalizing helps create
social complexity.

Social complexity in animals and humans relies on other
activities as well. Grooming and touch are common. Among
humans, shared laughter, singing, dancing, and team athletics all
95 promote bonding and friendship. These activities cause the release
of chemicals called endorphins that create a sense of well-being
and encourage us to continue those activities and deepen
those connections.

⁴**endeavors** attempts to achieve something

⁵**constraints** limitations



▲ Friends enjoy a walk
in Ueno Park in
Tokyo, Japan.

What does Dunbar’s number mean for the future? We don’t
100 know yet how social media will change human friendship. We can
be instantly connected with someone across the world and keep
in touch with people who, in the past, we might not have been
inspired to go to the trouble of writing letters to in order to keep
the relationship alive. On the other hand, as Dunbar told the BBC,
105 “It’s extremely hard to cry on a virtual shoulder.” Do humans have
an intrinsic⁶ need to hear each other’s voices, exchange hugs, or
hold hands? Perhaps time will tell.

One thing we do know is that our strongest bonds are often
the result of invested time and emotion. Friendships decay⁷
110 without that investment. So, as before, take a moment to consider
who you’re closest to, and who you know at least a little. If
friendship is indeed limited, it never hurts to reflect on which
friends and acquaintances we value the most—and whether our
time and effort are going toward maintaining and building bonds
115 with the right people.

⁶**intrinsic** natural

⁷**decay** decline or decrease

Close Read

Work with a partner.

- 1. Determine the meanings of your underlined words and phrases.
- 2. Discuss the questions:
What does Robin Dunbar believe about people’s social circles?
What is “mentalizing”?

Understand and Analyze

Respond to the questions. Support your responses with evidence from the text.

- 1. **Comprehend** Reread lines 61–63. What are “durable bonds”? How do you know?
- 2. **Comprehend** Reread lines 66–67. What does it mean to “keep straight who is who”?
- 3. **Explain** Which number is the best known of Dunbar’s theory, and what does the number represent?
- 4. **Explain** How do scarce time resources affect people’s social circles?
- 5. **Compare** According to the article, what do humans have in common with animals such as whales and elephants?
- 6. **Interpret** Reread lines 99–107. How will social media change friendships in the future? Does Dunbar believe that social media friendships can replace in-person ones?

Apply the Strategy: Paraphrase

Reread and write a paraphrase of the lines below. Then compare your paraphrases with a partner. Use the checklist from the Reading Strategy to give your partner feedback.

- 1. Lines 32–38

- 2. Lines 72–76

- 3. Lines 92–98

Share Your Perspective

Discuss these questions in a small group.

- 1. Think about your friends and acquaintances. Does Dunbar’s number (150) apply to you? Why or why not?
- 2. How do you think social media will change human friendships in the future? Explain.

Discussion Frames

This does/doesn’t apply to me because ...
I think that ...
My reason for thinking this is ...
Can you explain your reasons why ...?

Vocabulary: Understand Latin Roots: *dic/dict* and *port* L.7.4.B

A **root** is part of a larger word. Like the root of a tree helps the tree grow, a root helps another word to grow. Many English words come from Latin roots. Learning common roots can help you understand many unfamiliar English words. For example, *dic/dict* is a Latin root that means “to say.” *Port* is a Latin root that means “to carry.”

Root	Examples
<i>dic/dict</i>	dictate, dictionary, indicate, contradict, diction
<i>port</i>	import, export, portable, important, reporter

To expand your vocabulary:

- 1. As you read a text, look for familiar roots in unfamiliar words.
- 2. When you find a word that includes a root, read the sentence in which the word appears. Consider both the context and the meaning of the root to infer the meaning of the word.

Example

This word contains the Latin root *dict*. I know that this root means “to say.”

As people grow up and mature, we become aware of other people’s feelings and viewpoints and, to some degree, are able to understand what someone else might be thinking or experiencing. This understanding helps us predict what others will do.

The phrases *become aware of other people’s feelings* and *understand what someone else might be thinking* are context clues to help me figure out the meaning of *predict*.

Now I can infer that *predict* means “to say before.” Therefore, to *predict* is to make a guess based on evidence before you have the final results.

Apply the Strategy

Read the sentences. Circle the words that contain *dic/dict* or *port*. Infer their meanings and write definitions. Compare your definitions with a partner.

- 1. Robin Dunbar’s research indicates that most people have around 500 acquaintances. _____
- 2. Most data supports the main Dunbar number, 150, as the average number of valued relationships. _____
- 3. The “Dunbar number” has been incredibly important in the fields of psychology and anthropology. _____
- 4. So, why is the Dunbar number so consistent, and why are there so few contradictions in the data? _____

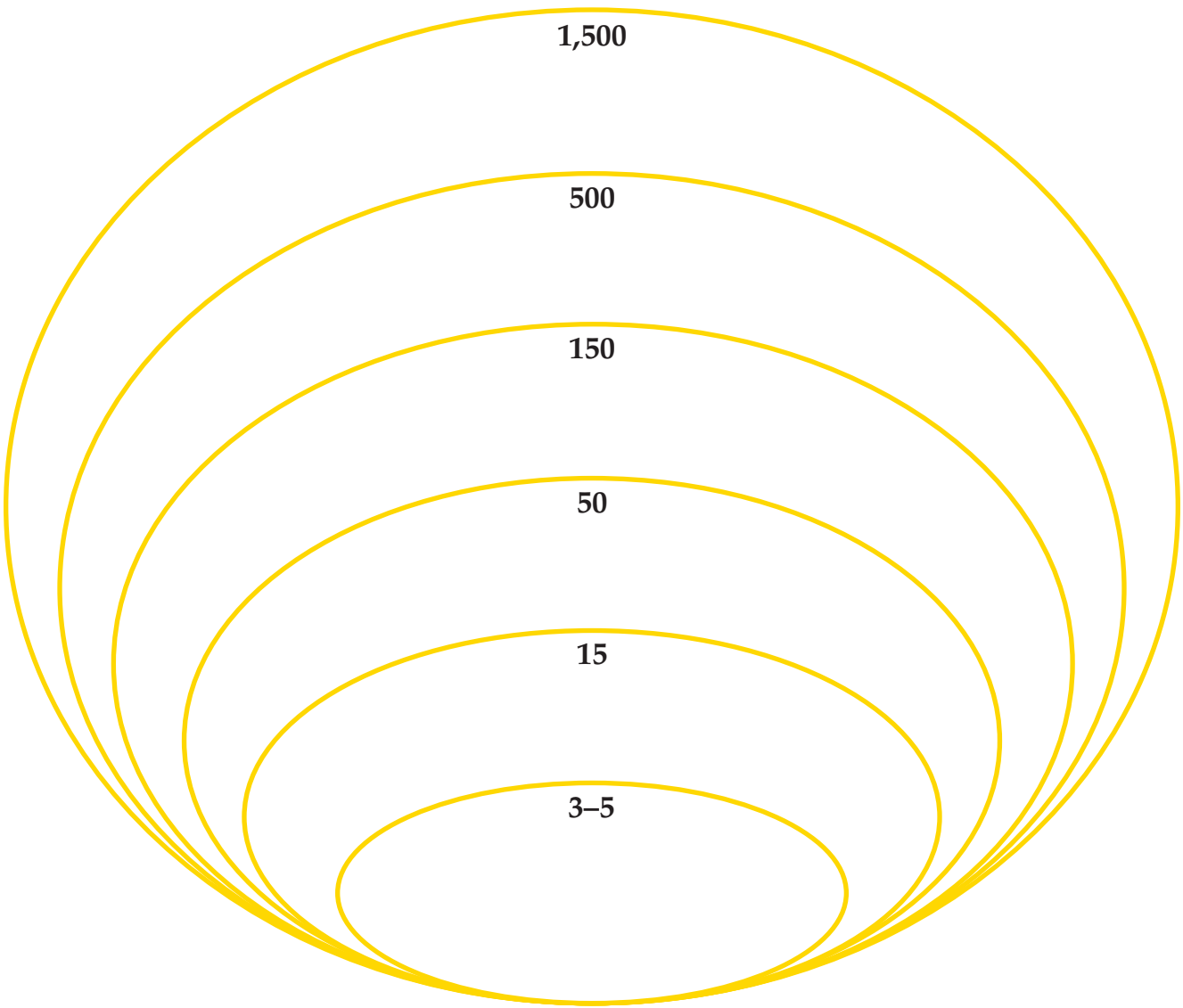
Read Again

Read “How Many Friends Can You Have?” again. As you read, circle details from the text that help you respond to this question:

What is the purpose of the friendships in each of Dunbar’s relationship circles?

Reflect and Respond

Use the information you circled in the text about Dunbar’s relationship circles to complete the graphic organizer.



Use your graphic organizer to respond to the question: What is the purpose of the friendships in each of Dunbar’s relationship circles?

Discuss Your Response

Share your ideas with the class. Write one new idea you hear.

Respond to the Guiding Question

Write a response to the question:

How are friendships different?

Use evidence from the text, your discussion, and your life. Use the Discussion Frames to help you. Use the rubric to check your response.

Discussion Frames

- In my opinion ...
- My reason for this is ...
- One detail that supports my opinion is ...
- Another point of view is ...
- I agree/disagree with that opinion because ...

Response Rubric

- A good response will
- ✓

state your opinion
- ✓

provide support for your opinion from the reading, the discussion, and your life
- ✓

use academic vocabulary to share ideas

CONNECT ACROSS TEXTS

Discuss the Essential Question: What makes a strong friendship?

Look at your answer to the Essential Question in the Unit Launch and your notes about friendship the Reflect and Respond sections. Discuss: How have your ideas about the Essential Question changed? What changed your ideas?

Then write down one new idea you heard in the discussion. How did it affect your opinion?

Respond to the Essential Question

Write your new response to the Essential Question. Include Academic Vocabulary.

Academic Vocabulary

- appreciate (v.)
- assistance (n.)
- aware (adj.)
- cooperation (n.)
- interaction (n.)
- reliable (adj.)

Assignment: Write a Skit W.7.3

A skit is a short, informal performance. Skits educate, inform, or amuse the audience. Good skits are clear, concise, and impactful. For this assignment, you will write a skit about how two friends resolve a disagreement.

Your skit should have two characters, and each character must speak at least six times. The skit should include:

- **an introduction** in which one character starts the conversation or sets the scene
- **an explanation of the disagreement** that summarizes the problem the friends are having
- **both characters' opinions** about the disagreement and details that show how each person feels about the issue
- **details about the solution** that explain how the friends resolve the disagreement
- **a conclusion** that clearly and positively ends the conversation and teaches the audience something about resolving conflict

To make sure your skit is clear and concise, avoid:

- long speeches by one character
- using characters' names too often
- unnaturally formal language

Explore the Model

Read the skit. Draw a star next to the statement that explains the disagreement. Underline sentences that show how Riku feels. Highlight sentences that show how Luca feels. Circle the solution to the disagreement.

Middle school students study in Jishui County, Jiangxi province, China.



The introduction is when one character starts the conversation or sets the scene.

• **Riku:** Can we have a conversation about something that happened after math class yesterday?

Luca: Sure, what is it?

• **Riku:** Well, you know I studied really hard for that test, right? But I still didn't do as well as I wanted. I got a lot of answers wrong, and I was upset.

Luca: Yeah, I remember that. I'm sorry you were disappointed about your grade.

• **Riku:** Well, you didn't seem sorry. When you got your test back, you made a big deal about celebrating your perfect score. Then, after class, you showed all our friends your test.

Luca: I was excited about it. I worked hard, too, and I wanted to celebrate. What's wrong with that?

Riku: Well, it made me feel even worse. I understand that you were excited, but I was so disappointed. It felt like you didn't notice or care.

• **Luca:** I don't think that's fair to say. I did care, and I told you that you'd do better next time.

• **Riku:** You did say that, but then you just kept showing off your test!

Luca: This isn't all about you, you know. You never even congratulated me on my score. I studied hard, too.

Riku: You're right about that. I didn't congratulate you. I guess I was too focused on myself.

Luca: Well, I understand that. I know you worked hard and were disappointed. I was too focused on myself, too. I should have been more empathetic.

• **Riku:** I guess we both should have paid more attention to each other. I'm sorry I didn't congratulate you. I'm glad you did so well.

• **Luca:** And I'm really sorry I made a big deal of it in front of you. That wasn't nice. Hey, maybe we can study together next time? I could help you if you're having trouble with any problems.

Riku: That sounds good. Thanks, Luca.

The explanation of the disagreement summarizes the problem the friends are having.

Both characters state their opinions about the disagreement and give details that show how each person feels about the issue.

The details about the solution explain how the friends resolve the disagreement.

The conclusion clearly and positively ends the conversation and teaches the audience something about resolving conflict.

Plan Your Skit

Complete the outline to plan your skit.

OUTLINE

What is the disagreement about?	
Character 1's name:	Character 2's name:
Character 1's opinions:	Character 2's opinions:
What is the solution? What does the audience learn about conflict resolution?	

Write and Revise

Write Use your outline to write a first draft of your skit. Friends use informal language to express both agreement and disagreement and to show that they are listening to one another. Here are some phrases you can use to express agreement and disagreement.

Informal Phrases to Express Agreement:

- You're right about that.
- I understand what you're saying.
- That sounds good.
- I see what you mean.

Informal Phrases to Express Disagreement:

- I understand that, but ...
- I don't think that's fair.
- I'm not sure about that.
- That's not how I see it.

Revise Exchange skits with a partner. Use the checklist to review your partner's work and give feedback. Refer to your partner's feedback as you revise your draft.

<input type="checkbox"/>	Does the skit include an introduction to begin the scene?
<input type="checkbox"/>	Is the reason for the disagreement clearly explained?
<input type="checkbox"/>	Does each character speak at least six times?
<input type="checkbox"/>	Is each character's opinion clear?
<input type="checkbox"/>	Is a solution included and explained?
<input type="checkbox"/>	Does the audience learn something about conflict resolution?
<input type="checkbox"/>	Does the skit include phrases to express agreement and disagreement?

Proofread Check the grammar, spelling, punctuation, and capitalization in your skit. Make edits to correct any errors.

Publish

Share your skit according to your teacher's instructions. Read at least two of your classmates' published skits.

Feedback Frames

- I like how you included ...
- I suggest you add ...
- ... would make the conversation clearer because ...

TIP

Read aloud as you proofread. You will hear mistakes that your eye might pass over quickly on the page.

Assignment: Perform a Skit SL.7.6

A skit is usually performed by two or more actors. The actors rehearse, or practice, the skit before the performance to make sure they understand the characters, the conflict, and the dialogue. For this assignment, you will perform the skit you wrote about a disagreement between two friends with a partner.

Plan Your Skit

Work with a partner.

1. Read your partner’s skit. Decide which skit you want to perform. Make a copy of the skit for each partner.
2. Talk about how each character feels and acts at different parts of the conversation. Consider these questions:
 - How would the character feel now?
 - How would the character express his or her feelings?
 - What facial expressions and gestures would he or she use?
 - What tone of voice would he or she use?
3. A play or drama always includes stage directions that tell the actors how to speak and what gestures to use. Annotate your skit with stage directions about the characters’ feelings, facial expressions, gestures, tone of voice, and other important notes.

Example

[nervous, looking down]

Riku: Can we have a conversation about something that happened after math class yesterday?

Luca: Sure, what is it?

[looks up at Luca, very serious, frowning]

Riku: Well, you know I studied really hard for that test, right? But I still didn’t do as well as I wanted. I got a lot of answers wrong, and I was upset.

Luca: Yeah, I remember that. I’m sorry you were disappointed about your grade.

[becoming angry, gestures with hands to show he’s upset]

Riku: Well, you didn’t seem sorry. When you got your test back, you made a big deal about celebrating your perfect score. Then, after class, you showed all our friends your test.

Luca: I was excited about it. I worked hard, too, and I wanted to celebrate. What’s wrong with that?

[sad and disappointed, looks down again]

Riku: Well, it made me feel even worse. I understand that you were excited, but I was so disappointed. It felt like you didn’t notice or care.

Rehearse Your Skit

Rehearse your skit several times. Then rehearse in front of another pair of students. They will give you feedback using the checklist.

- ☐ Did the actors speak loudly and clearly enough to be understood?
- ☐ Did the actors express the characters’ feelings clearly?
- ☐ Did the actors use appropriate tone of voice, facial expressions, and gestures?
- ☐ Did the actors make eye contact with each other when appropriate?
- ☐ Did the actors look up from their notes?
- ☐ Did the actors use correct pronunciation?

Perform Your Skit

1. Give a brief introduction. Say which characters you are each playing.
2. Perform the skit, incorporating feedback from your rehearsals.
3. After your performance, lead your classmates in a discussion. Ask:
 - What disagreement did our characters have?
 - How did both characters feel and act?
 - Which character did you agree with most?
 - What do you think of the solution to the disagreement?
 - What did you learn about conflict resolution?
4. Invite your classmates to ask questions.

Feedback Frames

I like how you ...
I suggest you add ...
... would make the dialogue clearer because ...

Reflect

Discuss the questions with a small group.

1. What surprised you about writing your skit?
2. Did writing a skit in two characters’ voices help you understand their disagreement better? How?
3. What was challenging about performing the skit? What was rewarding?
4. How was the feedback on your writing and rehearsals helpful?
5. What was something you learned from your classmates’ work?



TAKE ACTION



Traditional wooden flutes

Preserving Traditions through Friendship 🔄 1.4



EXPLORER IN ACTION

Ismael Vásquez Bernabé is a filmmaker and photographer.

National Geographic Explorer Ismael Vásquez Bernabé describes his heritage as part of the indigenous Amuzgo community of Mexico “as if it were my arm or one of my fingers.” The Amuzgo people live mainly in the mountains of southern Mexico. They speak the native Amuzgo language and are famous for weaving beautiful textiles. As a filmmaker and photographer, Vásquez Bernabé has dedicated his career to documenting and preserving the rich Amuzgo cultural traditions, particularly Amuzgo music.

Years ago, when he was a dancer for the traditional “Dance of the Chareos,” Vásquez Bernabé developed a close friendship with the Amuzgo musician Francisco Núñez. Although Núñez was about 50 years older than Vásquez Bernabé, they connected over their shared interest in preserving Amuzgo music. Núñez was worried that his music would disappear after he died, so he and Vásquez Bernabé created a documentary film featuring traditional Amuzgo songs.

The film, *Nkwí Nayà Tónko: A Man of His Word*, has appeared in numerous film festivals around the world. Vásquez Bernabé continues making films that celebrate Amuzgo culture. He received a National Geographic grant to make a second short film about traditional weaving in his community, in which his mother is one of the protagonists.

▶ **1.3** Watch the video excerpt from Vásquez Bernabé’s film to learn more.

1. Why did Ismael Vásquez Bernabé and Francisco Núñez become friends? How did they work together?
2. Vásquez Bernabé has said that he works to preserve his culture because as it disappears, “I feel useless because little by little, I’m starting to disappear.” Do you feel this connected to your culture? How could you help to preserve it?

How Will You Take Action?

Choose one or more of these actions to do.

Personal

Keep a friendship journal.

1. At the end of each day, write down something nice that you did for a friend or family member. Try to do at least two kind things each day.
2. At the end of the week, review all the nice things you did. Count them and try to do more nice things next week!

School

Create a “Be a Good Friend” poster.

1. As a group, list 5–10 things students in your school can do to be a good friend.
2. Create a poster listing your ideas to display in your school. Decorate the poster and give it a title.
3. Display the poster.

Local

Write a friendly card for someone in need.

1. Many children’s hospitals and senior centers accept cards for patients to let them know there are people who care about them. Look online for a hospital in your area that accepts cards.
2. Follow the hospital’s instructions to write and send a card to a patient.

Global

Find an international pen pal.

1. Pen pals write letters or emails to each other even though they haven’t met. Ask an adult to help you find a pen pal in another country.
2. Communicate with your pen pal for as long as you both would like. Ask questions about your pen pal’s life in his or her country and share details about your culture.
3. Share information you learn with your class.

Reflect

1. Reflect on your Take Action project(s). What was successful? What do you wish you had done differently? Why?
2. Reread your response to the Essential Question **What makes a strong friendship?** in Connect Across Texts. How did your Take Action project(s) change or add to your response?
3. What will you do differently in your life because of what you learned in this unit?