

Teacher's Edition



COMMON CORE  
**myview**<sup>®</sup>  
L I T E R A C Y

5.5

SAVVAS



Teacher's Edition

COMMON CORE  
myView  
L I T E R A C Y

5.5



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For more information about our author contributions and advisory board members, visit [Savvas.com/myViewLiteracy](https://Savvas.com/myViewLiteracy)





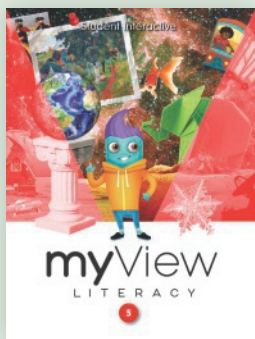
# Grade 5 Resources



From the systematic and explicit instruction in the Reading Routines Companion, to the all-in-one Student Interactive, *myView Literacy*® resources were designed to give you time to focus on what you do best.

## STUDENT RESOURCES

Whole Group



Student Interactive  
2 Volumes



Trade Book Read Alouds

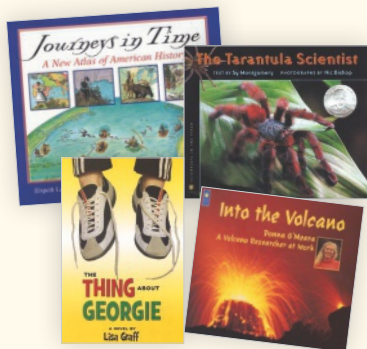


Genre, Skill, and Strategy Videos



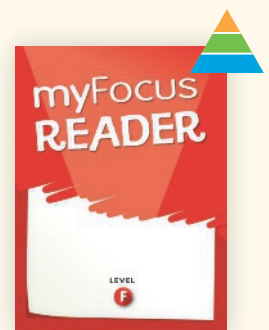
Savvas Realize™  
Intermediate Student Interface

Small Group & Independent



Digital Games

Leveled Content Readers  
with Access Videos



myFocus Reader

Digital Platform

### Savvas Realize™

- Downloadable/printable Content
- Assign, submit, and grade work
- Time on task
- Discussion Boards
- Playlists – Customize content
- Upload files and videos
- Access to RealizeReader on and offline



Seamless Google Integration



Online/Offline Access



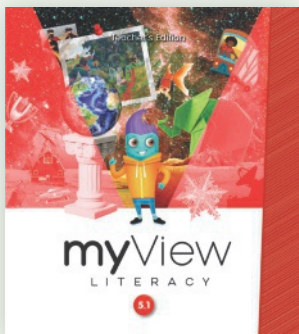


### Savvas Realize™

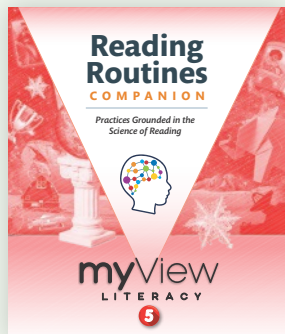
- Seamless Google Integration
- Interactive PDFs
- Distance Learning Teacher's Guide
- Downloadable/Printable Content
- Customizable Playlists
- Upload files and video
- Assign, Submit, and Grade
- Access to Realize Reader™ on and offline

All myView Literacy resources are available digitally on Savvas Realize™.

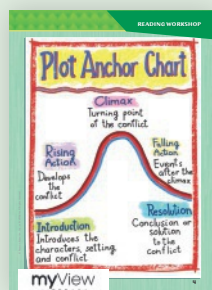
## TEACHER RESOURCES



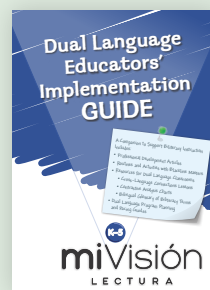
Teacher's Edition  
5 Volumes



Reading Routines Companion



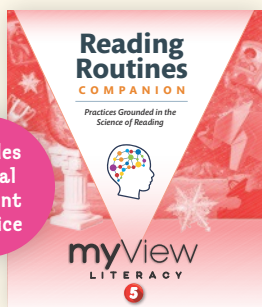
Anchor Charts



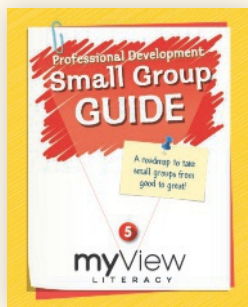
Dual Language Educators' Implementation Guide

### Printables Include:

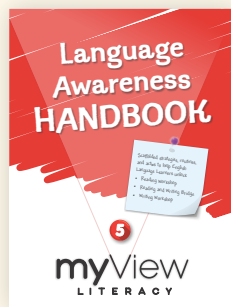
- Handwriting Practice
- Handwriting Models
- Writing Minilessons and Student Practice
- Language & Conventions Resources
- Spelling Resources
- Read Aloud Trade Book Lesson Plans



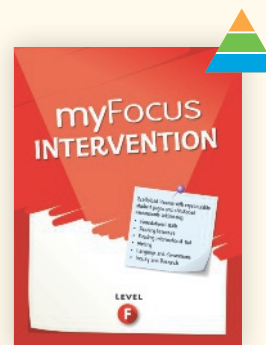
Reading Routines Companion



Small Group Professional Development Guide



Language Awareness Handbook

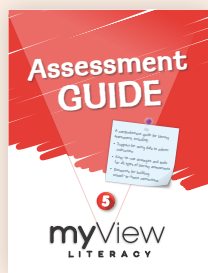


myFocus Intervention Teacher's Guide

### Printables Include:

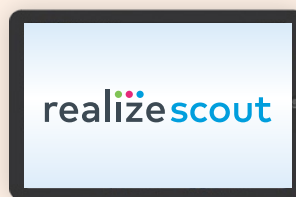
- Extension Activities
- Quest and uEngineer It! Cross-curricular projects
- Project-Based Inquiry Rubrics & Leveled Research Articles
- Writing Conference Notes & Student Feedback Template
- Leveled Literacy Stations
- Leveled Content Reader Teacher's Guide

## Assessment & Reporting



Assessment Guide

- Assessment Guides
- Progress Checkups
- ExamView®
- Realize Data & Reporting
- Grouping with Recommendations



Realize Scout Observational Tool

### SAVVAS literacy Screener & Diagnostic Assessments

- Includes screener with passages and questions to identify gaps
- An adaptive diagnostic that connects to instructional support



# An Instructional Model for Today's Classroom

**Research-based instruction** helps you address literacy, content knowledge, social-emotional learning, and student curiosity – while saving you time.



**WHY BRIDGE?** As teachers, we know that reading and writing are reciprocal. The Bridge makes this crucial connection perfectly clear for your students. They have the opportunity to read as writers and write for readers with every selection!



## Foster a Love of Reading

### Student Interactive

The all-in-one **Student Interactive** includes full-color practice pages and selections from award-winning authors and illustrators.

### Read ALOUD

**Read Aloud Trade Books** draw students into real texts, language, and conversations. (Full lesson plans available on Realize!)

### Mentor STACK

**Mentor Texts** immerse students in the genre and techniques you're teaching during writing instruction.

### BOOK CLUB

**Book Club** provides a set-aside time for students to meet in small groups to discuss a trade book for the unit. This collaboration, centered around meaningful conversation, increases student engagement and fosters a love of reading.

*\*Titles are subject to change.*



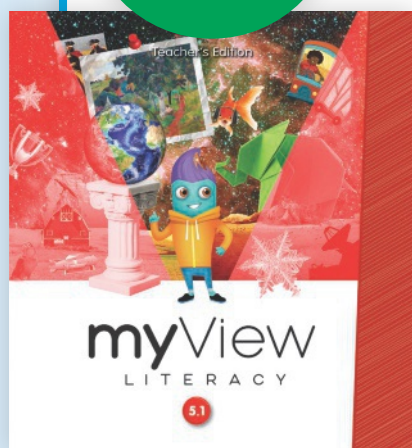
# A Continuum of Resources to Meet the Needs of Your Students



*myView Literacy*® utilizes the science of reading insights to drive instruction that comprehensively covers—through explicit and systematic instruction—each of the research-based skills that students need to read effectively.

## LEVEL OF SUPPORT

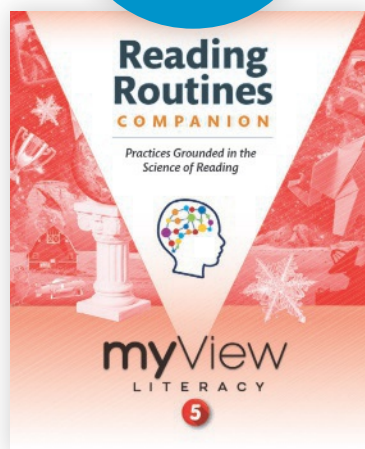
### Teacher's Edition



### Teacher's Edition (K-5)

Whole group lessons with corresponding small group differentiated instruction.

### Reading Routines Companion



### Reading Routines Companion (K-5)

Whole or small group grade-specific, explicit instruction that compliments core lessons. A systematic four-step routine introduces the skill, allowing for modeling, guided practice, and independent work.

- Multiple practice opportunities
- Multisensory activities
- Corrective and guided feedback
- “Make It Easier”/ “Make it Harder” differentiated instruction



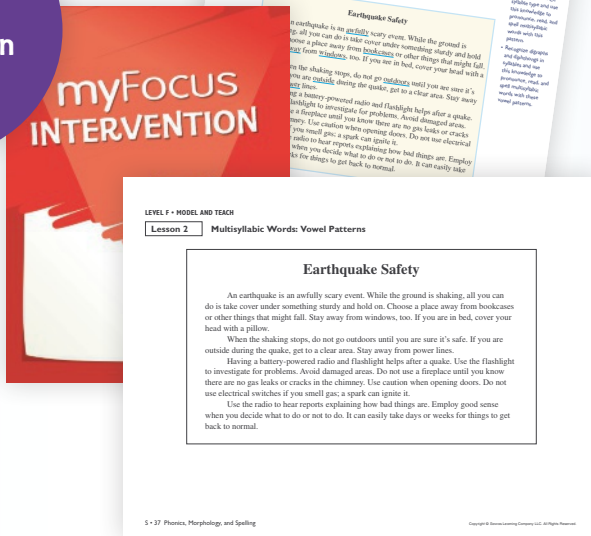
SuccessMaker



## SuccessMaker®

Incorporate adaptive and prescriptive reading instruction for intervention, differentiation, and personalization with custom alignment to *myView Literacy* instruction.

myFocus Intervention



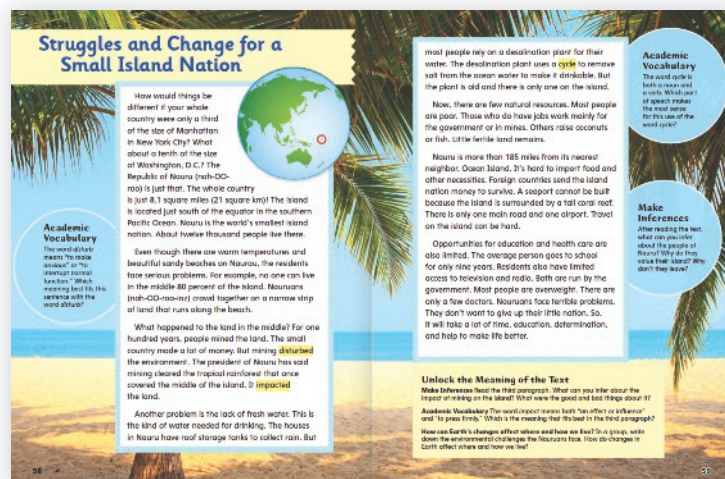
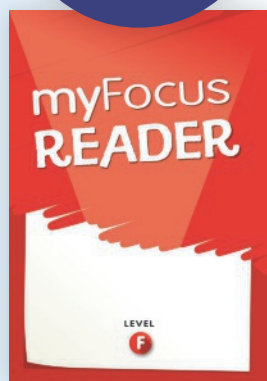
## myFocus Intervention

Small group instruction related to core lessons for students needing significant support to master key skills and concepts.

Lessons follow a routine of:

- Model (*I Do!*)
- Teach (*We Do!*)
- Practice (*You Do!*)

myFocus Reader



## myFocus Reader

Additional high-interest selections tied to the unit theme provide students with guided and extended practice for:

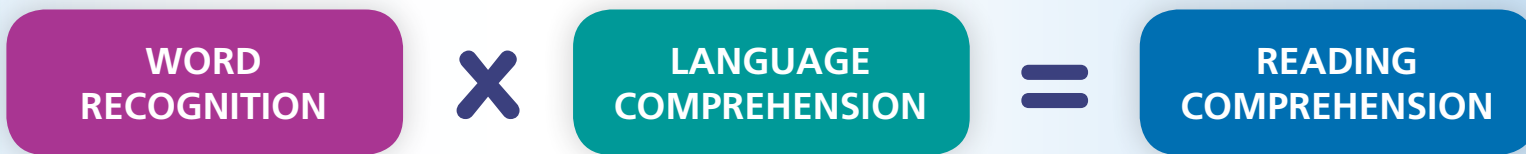
- Vocabulary Skills
- Fluency
- Comprehension
- Foundational Skills (Grades K-2)



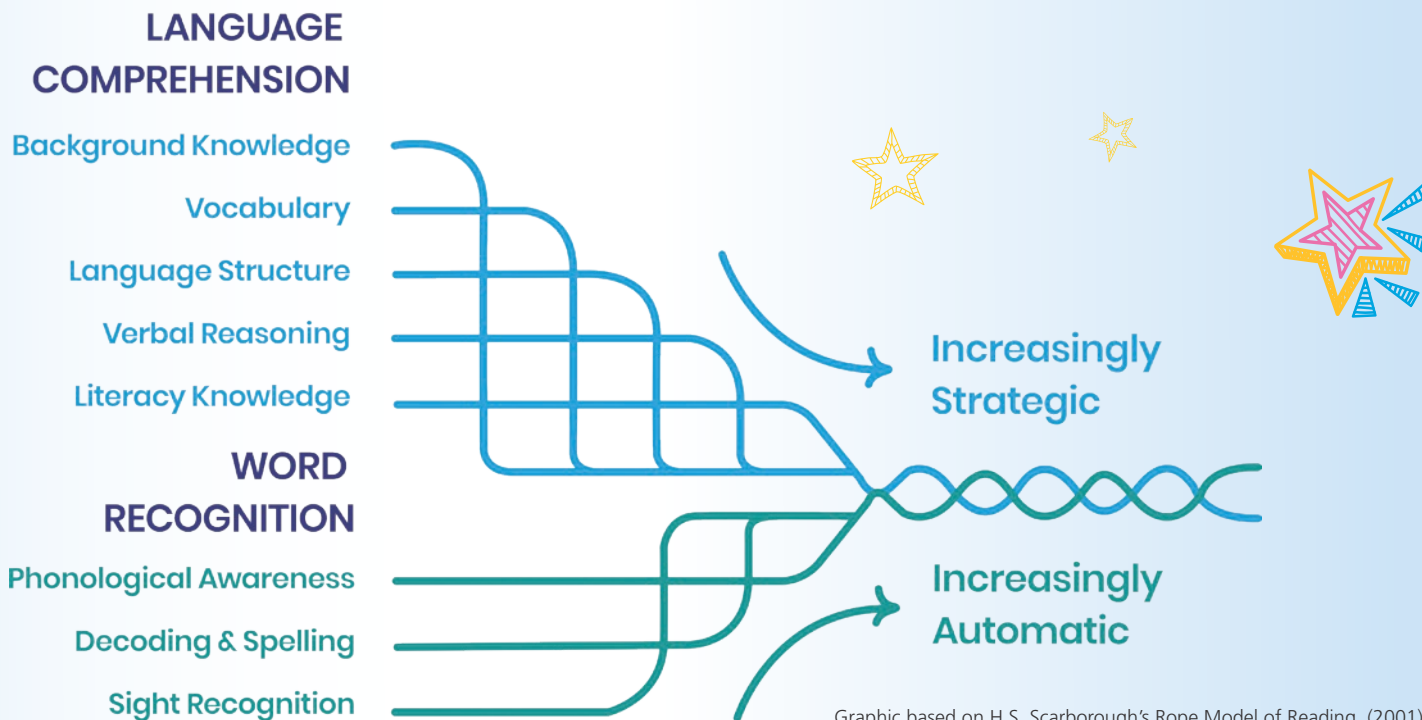
# Foundational Skills for Intermediate Students



How children learn to read is one of the most extensively studied topics in education. The science of reading is a comprehensive collection of that research, indicating students need explicit instruction on critical elements. *myView Literacy* was developed using this research to ensure children have the opportunity to reach their full potential.



Graphic based on *The Simple View of Reading* (Gough & Tunmer, 1986)



Graphic based on H.S. Scarborough's Rope Model of Reading. (2001)

## Explicit and Systematic Instruction

Includes established beneficial routines of modeling, practice, feedback, and structured opportunities for review and application

## Differentiation

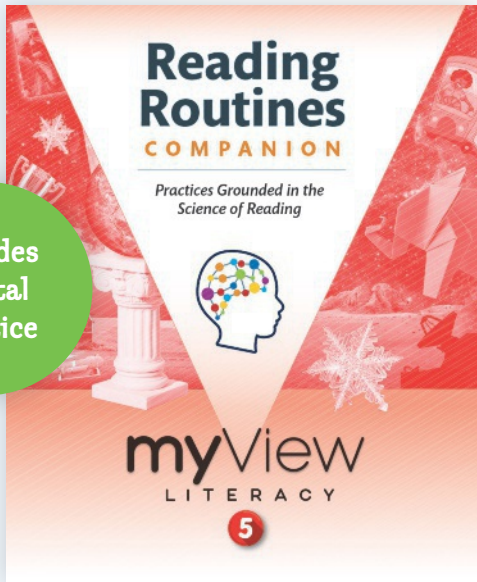
Meets the various needs of learners, including students with dyslexia and other challenges, using organized and deliberate instruction

## Multimodal Learning

Incorporates opportunities to use multiple stimuli, such as visual, auditory, kinesthetic, and tactile



Includes Digital Practice



# Reading Routines Companion

Continue supporting strong foundational skills instruction in intermediate grades with systematic and explicit routines for:

- Phonemic Awareness (Beginning, Intermediate, & Advanced)
- High-Frequency Words
- Multisyllabic Words
- Syllable Patterns
- Oral and Silent Reading Self-Monitoring



**WEEK 4 LESSON 1**  
READING-WRITING WORKSHOP BRIDGE

**Word Study Vowel Teams oo, ew, ue, ui, eu**

**OBJECTIVE**  
Demonstrate and apply phonemic knowledge by decoding words with specific orthographic patterns and rules.

**LESSON 1**  
**Teach Vowel Teams oo, ew, ue, ui, eu**  
**FOCUS ON STRATEGIES** Vowel teams are letter combinations that work together to form one sound. Different vowel teams can make the same sound. The same vowel team can make different sounds. Students need to learn how to pronounce the vowel teams oo, ew, ue, ui, or eu to know they are pronouncing words with those vowel teams correctly.  
**MODEL AND PRACTICE** To demonstrate how to pronounce and sort words with the vowel teams oo, ew, ue, ui, or eu, make two columns on the board. Label one column *Tool* and the other column *Cue*. Write the following words on the board: stool, stew, clue, fruit, sleuth, few, hue. Have students identify the vowel team in each word. Then pronounce each word and say: Does (word) have the same vowel sound as (tool or cue)? Write each word in the appropriate column.  
Guide students to identify the vowel teams ue and ew in words that go in each category. Use these words to underscore the importance of hearing how to pronounce each individual word that contains one of these vowel teams.

Grade 3 Example

**WEEK 4 LESSON 2**  
READING-WRITING WORKSHOP BRIDGE

**Word Study Vowel Teams oo, ew, ue, ui, eu**

**OBJECTIVE**  
Read and read high-frequency words from a research-based list, identify and apply phonemic skills by decoding words with specific orthographic patterns and rules.

**LESSON 2**  
**Apply Vowel Teams oo, ew, ue, ui, eu**  
**APPLY MyTURN** Direct students to complete the Student Interactive.

**SPELLING WORDS**

balloon	reuse
choose	spoon
feud	stair
newest	suitable
renew	these

**HIGH-FREQUENCY WORDS**  
feud, argue, nephew, machine

**High-Frequency Words**  
Explain that since high-frequency words are on lists but do not follow regular word study patterns practice reading them.

**WEEK 4 LESSON 2**  
READING-WRITING WORKSHOP BRIDGE

**Spelling Spell Vowel Teams oo, ew, ue, ui, eu**

**OBJECTIVE**  
Demonstrate and apply spelling knowledge by spelling multisyllabic words with closed syllables, open syllables, VCE syllables, vowel teams, including digraphs and diphthongs, nonfinal syllables, and final stable syllables.

**LESSON 2**  
**Teach**  
**FOCUS ON STRATEGIES** Explain that vowel teams are letters that work together to form one sound. The vowel teams oo, ew, ue, ui, and eu work together to make the sounds you hear in the words *tool* and *cue*.  
**MODEL AND PRACTICE** Write or display the words *choose*, *throw*, *suitable*, *feud*, and *stair*. Have volunteers identify the letters that form the vowel team in each word. Then have them orally spell each word.  
**APPLY MyTURN** Direct students to complete the activity on p. 157 of the Student Interactive.

**WORD STUDY**

**Vowel Teams**  
Vowel Teams oo, ew, ue, ui, eu are letter combinations that spell one sound. These vowel teams spell the vowel sound in *tool* or the vowel sound in *cue*. You can use print or digital dictionaries to check pronunciations.

Vowel Sound in Tool	Vowel Sound in Cue
stool	fruit
stew	sleuth
clue	few
	hue

**MyTURN** Read the vowel team in each word in the box. Write each word in the correct column. Underline each vowel team.

feud	neutral	argue
juicy	nephew	mushroom

**Vowel Sound in Tool**  
mushroom  
juicy  
neutral

**Vowel Sound in Cue**  
nephew  
feud  
argue

**High-Frequency Words**  
Read these high-frequency words and identify patterns.

Dictation practice is included in the Student Interactive.

## Connected Word Study & Spelling Instruction

In the reading block, students learn about letter patterns and morphology to support the development of decoding and encoding skills. In the Reading-Writing Bridge, they apply their knowledge of word study to a complimentary spelling list.



# Purposeful Assessments, Powerful Results

myView Literacy® provides a full suite of meaningful assessments to help you monitor progress and determine the best paths for student success.

## Formative Assessments – Daily/Weekly

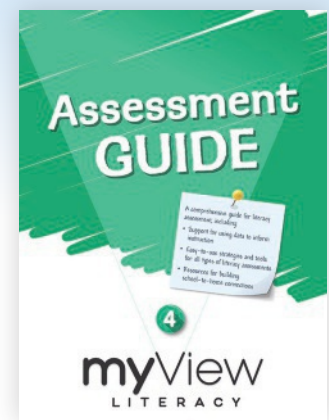
- Quick Checks
- Assess and Differentiate
- Assess Prior Knowledge
- Assess Understanding
- Observational Checklists
- Conferring Checklists
- Reading and Writing Rubrics for Student Self-Assessment
- Weekly Progress Check-Ups
- Weekly Cold Read Assessments for Fluency and Comprehension (Grades 1-5)

## Unit Assessments – 5x Year

- Unit Assessments
- Customizable assessments with ExamView®.
- Writing Assessments; Performance-Based Writing (Grades 2-5)
- Project-Based Inquiry Authentic Assessments

## Summative Assessments – 3x Year

- Baseline Assessment
- Middle-of-Year Assessment
- End-of-Year Assessment



### Data-Driven Assessment Guide

- Easy-to-use guidance, strategies, and tools for all types of literacy assessments
- Useful information for fostering student learning

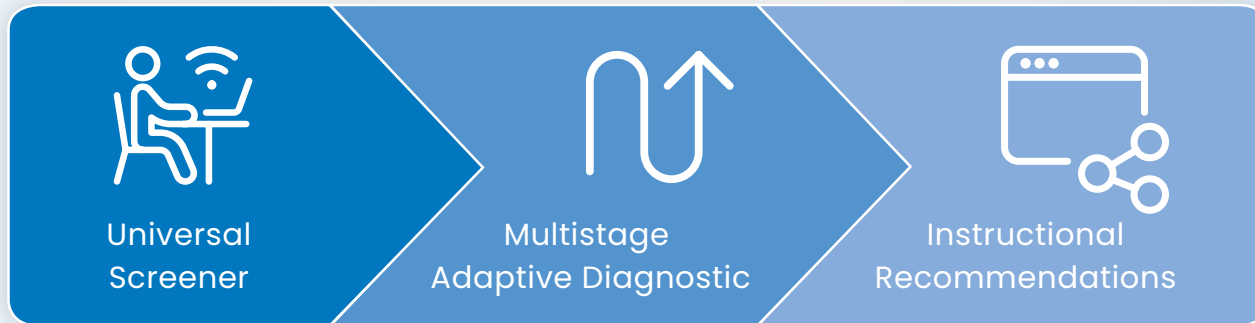
### Test Preparation (Grades 2–5)



- Weekly Standards Practice
- High-Stakes Practice Tests
- Test Item Banks for Reading, Writing, and Language Conventions

# SAVVAS literacy Screener & Diagnostic Assessments

The **Savvas Literacy Screener and Diagnostic Assessments** are easy and reliable tools to uncover student needs and provide the right resources for every learner.



A short screening assessment identifies proficiency in precursor skills, including foundational skills in Grades K-3.

An adaptive assessment digs deeper to identify student strengths and growth opportunities.

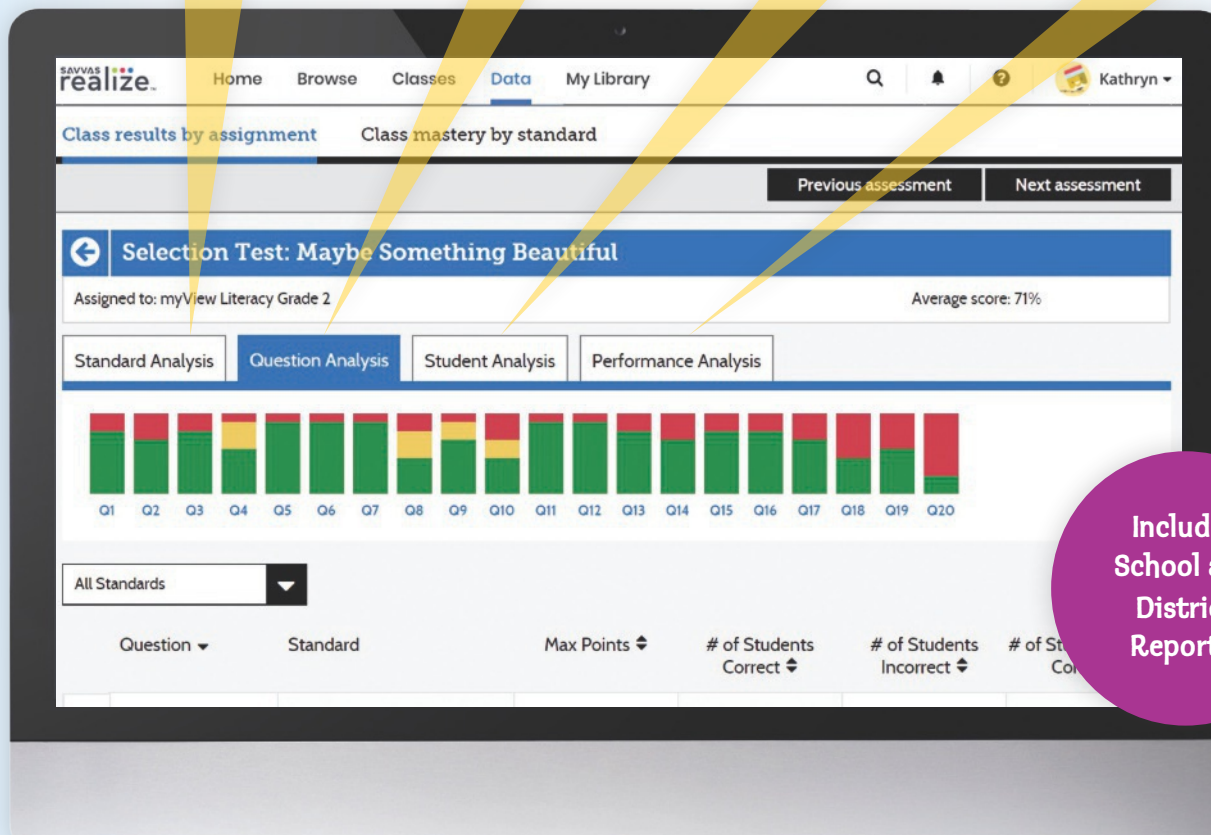
Student data connects skills to instructional supports and resources.

See progress by standard.

Drill into questions to see where students are struggling.

Focus on individual student performance.

Get small group recommendations with suggested next-step activities.



## Intuitive Data Reporting

Realize Reports™ equip you with “smart” data on standards mastery, overall progress, usage, and more. It’s easy to interpret so you can make strong instructional decisions.

Includes School and District Reports.



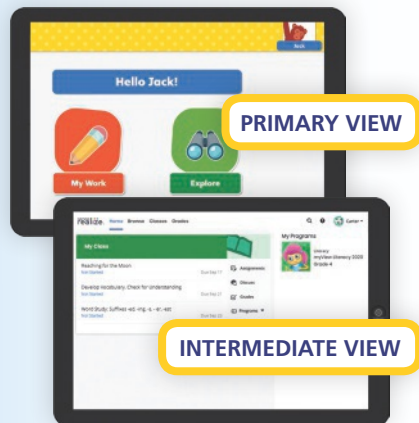
# The Digital Difference



Savvas Realize™ is home to over 1000 instructional programs. World-class interoperability lets you use your digital content with any IMS certified platform.

## The Student Experience

High-Interest resources capture attention and increase learning.



### Adaptive Dashboard

Adjust student view for ease of use!



### Engaging Videos

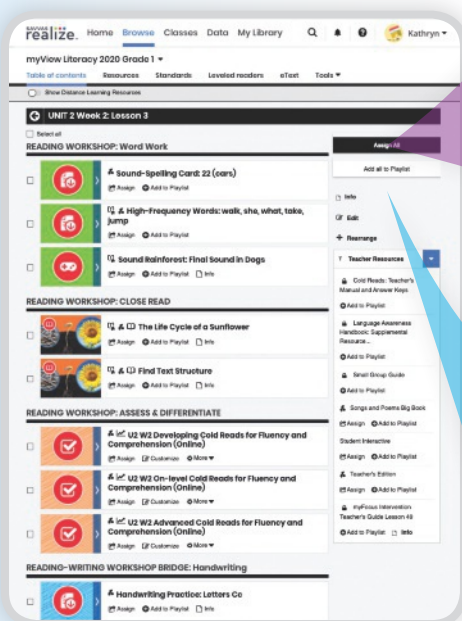
Introduce new topics, literacy skills, and background knowledge with high-interest resources.



### Digital Games

Support phonological awareness, spelling, and letter/word recognition.

## The Teacher Experience



- Upload a file
- Insert a link
- Add a title
- Leave a note for your students
- Add more available content items

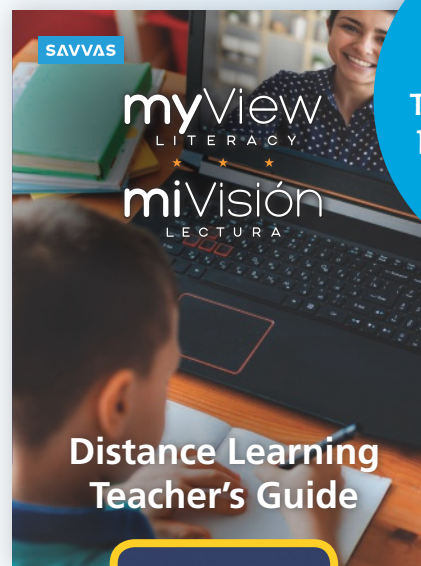
Add content, rearrange lessons, delete what you don't need—**make it your own!**

Create a Playlist

Title: Poetry Study

Description (Optional):

**Create a Playlist**—think of it as a virtual filing cabinet of your favorite resources.



Videos, Guides, Lesson Planning Templates, and more help when teaching remotely.

**DISTANCE LEARNING**

# Engaged, Motivated Classrooms

Education is about more than reading and writing. It's also about learning to work with others and achieving your goals.



## Social-Emotional Learning

*myView Literacy* incorporates the five pillars of social-emotional learning to ensure student success beyond the text. With daily opportunities to respectfully share ideas and expand their view of the world, students purposefully practice key strategies such as collaboration, problem-solving, and perseverance.



## Inclusive and Equitable Instruction

All students deserve to feel valued, included, and engaged in their learning. Our authorship team ensured that *myView Literacy* builds positive images of gender roles and special populations.

## Professional Learning and Program Implementation

*myView Literacy* is designed to give you control of your learning. We're with you every step of the way.



### Program Activation

In person or virtual, *myView Literacy* Program Activation is tailored to meet your needs and equips you to:

- Learn the flexible instructional model
- Dive into the teacher resources
- Explore innovative ways to strengthen your instruction

### Jump-start Your Teaching!

The **Getting Started** guide on **Savvas Realize™** provides tools and resources to implement *myView Literacy*.

- Program Overview
- How-To Instructions
- Standard Correlations
- Planning Guides
- Research and Advice from Our Authors



[mySavvasTraining.com](https://mySavvasTraining.com)

### Live Instructional Coaching Chat

Chat with a certified consultant for the help you need, when you need it.

### On-Demand Training Library

Learn about Book Club, Assessments, SEL, and more.

### Teacher Webinars

Access our suite of recorded webinars or set up a personalized webinar at a time that fits your schedule.



UNIT THEME

# Systems

## Essential Question

How do elements of systems change?

SAVVAS  
realize™

Go ONLINE for all lessons.

myView  
Digital



REALIZE  
READER



NOTEBOOK



AUDIO



GAME



ANNOTATE



DOWNLOAD



VIDEO



RESEARCH



INTERACTIVITY



ASSESSMENT



# Spotlight on Informational Text



## WEEK 1



from *Rocks and Fossils* pp. T14–T81

Informational Text

by Richard Hantula

**WEEKLY QUESTION** How do rocks form and change over time?

## WEEK 2



from *Earth's Water Cycle* pp. T82–T143

Informational Text

by Diane Dakers

**WEEKLY QUESTION** What can cause water to change form?

## WEEK 3



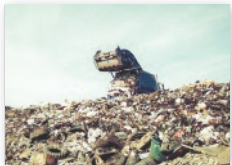
“The Dog of Pompeii” pp. T144–T207

Historical Fiction

by Louis Untermeyer

**WEEKLY QUESTION** How can Earth's changes affect where and how we live?

## WEEK 4



“Let's Talk Trash” and “It's Time to Get Serious About Reducing Food Waste, Feds Say” pp. T208–T261

Informational Texts

by USDA | by NPR

**WEEKLY QUESTION** How do human actions create and change cycles?

## WEEK 5



*People Should Manage Nature* pp. T262–T323

Argumentative Text

by Lee Francis IV

**WEEKLY QUESTION** How much should people try to influence natural systems?

## WEEKS 1–5

**BOOK CLUB** Read and discuss a book with others.

**SEL** SOCIAL-EMOTIONAL LEARNING

## WEEK 6

**PROJECT-BASED INQUIRY** pp. T452–T471

Argumentative Text

Write a Public Service Announcement









UNIT THEME

# Systems

## Essential Question

How do elements of systems change?



WEEK  
**3**

## “The Dog of Pompeii”

How can Earth’s changes affect where and how we live?



WEEK  
**2**

## from **Earth’s Water Cycle**

What can cause water to change form?



WEEK  
**1**

## from **Rocks and Fossils**

How do rocks form and change over time?



**Weekly Questions**  
Students relate the weekly questions to their reading.  
**WEEKS 1–5**



## “Let’s Talk Trash” and “It’s Time to Get Serious About Reducing Food Waste, Feds Say”

WEEK

4

How do human actions create and change cycles?



BOOK  
CLUB



BOOK  
CLUB

WEEK

5

## People Should Manage Nature

How much should people try to influence natural systems?



BOOK  
CLUB

WEEK

6

## Project



### Project-Based Inquiry

At the end of the unit, students will get the chance to apply what they've learned about systems in the WEEK 6 PROJECT: Persuade the Public!



UNIT THEME

# Systems

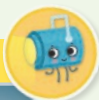
WEEK 1

WEEK 2

WEEK 3

READING WORKSHOP

Informational Text



from **Rocks and Fossils**

Identify main ideas and details to make connections in an informational text

Informational Text



from **Earth's Water Cycle**

Interpret text features in an informational text to confirm or correct predictions

Historical Fiction



“**The Dog of Pompeii**”

Analyze plot and setting to make inferences in historical fiction



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing through:

- Academic Vocabulary
- Word Study
- Read Like a Writer
- Write for a Reader

BOOK CLUB SEL

*Into the Volcano* by Donna O'Meara

How does studying volcanoes help us understand Earth's systems?

WRITING WORKSHOP

Introduce Mentor Stacks and immerse in poetry texts

Develop literary elements of poetry writing

Develop the structure of poetry writing



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing through:

- Spelling
- Language and Conventions

## UNIT GOALS

SEL SOCIAL-EMOTIONAL LEARNING

### UNIT THEME

- Collaborate with others to explore how elements of systems change.

### READING WORKSHOP

- Know about different types of informational texts and understand their structures and features.

### READING-WRITING WORKSHOP BRIDGE

- Use language to make connections between reading and writing.

### WRITING WORKSHOP

- Use elements of poetry to write a poem.

## WEEK 4

### Informational Texts



“Let’s Talk Trash” and  
“It’s Time to Get Serious  
About Reducing Food  
Waste, Feds Say”

Compare and contrast  
different accounts to  
monitor comprehension of  
informational texts

Bridge reading and writing through:

- Academic Vocabulary
- Word Study
- Read Like a Writer
- Write for a Reader

*Into the Volcano* by Donna O’Meara

How does studying volcanoes help us understand Earth’s  
systems?

Apply writer’s craft and  
conventions of language to  
develop and write poetry

## WEEK 5

### Argumentative Text



People Should Manage  
Nature

Analyze an argumentative  
text to make connections

Publish, celebrate, and  
assess poetry writing

Bridge reading and writing through:

- Spelling
- Language and Conventions

## WEEK 6

### Inquiry and Research



Persuade the Public!  
Research Articles

### Project-Based Inquiry

- Generate questions for inquiry
- Research ways to help the environment
- Engage in productive collaboration
- Incorporate media
- Celebrate and reflect



# UNIT 5 SKILLS OVERVIEW

## UNIT THEME

# Systems

### WEEK 1

Informational Text

from *Rocks and Fossils*



### WEEK 2

Informational Text

from *Earth's Water Cycle*



### WEEK 3

Historical Fiction

“The Dog of Pompeii”



		CCSS	CCSS	CCSS	CCSS		
READING WORKSHOP	Minilesson Bank	Infographic: Who Are Geologists?	RI.5.7	Poem: The Water Cycle	RL.5.10	Video: How Volcanoes Work	RI.5.7
		Informational Text: Rocks and Fossils	RI.5.10	Informational Text: Earth's Water Cycle	RI.5.10	Historical Fiction: The Dog of Pompeii	RL.5.10
		Domain-specific vocabulary	RI.5.4	Words connected to a science topic	RI.5.4	Precise and concrete words	RL.5.4
		Identify Main Idea and Details	RI.5.2	Interpret Text Features	RI.5.10	Analyze Plot and Setting	RL.5.5
		Make Connections	RI.5.10	Confirm or Correct Predictions	RI.5.10	Make Inferences	RL.5.1
		Talk About It	SL.5.1	Write to Sources	W.5.9.b	Write to Sources	W.5.1
	Academic Vocabulary	Related Words	L.5.5	Synonyms and Antonyms	L.5.5.c	Context Clues	L.5.4.a
	Word Study	Consonant Changes	RF.5.3.a	Syllable Patterns	RF.5.3.a	Multisyllabic Words	RF.5.3.a
	Read Like a Writer	Analyze Text Features	RI.5.10	Analyze Text Structure	RI.5.5	Analyze Denotation and Connotation	L.5.5
	Write for a Reader	Develop Text Features	W.5.4	Develop Text Structure	W.5.4	Use Denotation and Connotation	W.5.3
WRITING WORKSHOP	Weekly Focus	Introduce and Immerse		Develop Elements		Develop Structure	
	Minilesson Bank	Analyze Poetry	W.5.10	See Like a Poet	W.5.3.d	Choose Line Breaks	W.5.4
		What Poetry Sounds Like	W.5.10	Use Rhythm and Rhyme	W.5.3.d	Develop Stanzas	W.5.4
		What Poetry Looks Like	W.5.10	Use Personification	W.5.4	Develop Poetry with Punctuation	W.5.5
		Brainstorm Ideas	W.5.4	Use Simile and Metaphor	W.5.4	Develop a Rhyme Scheme	W.5.4
		Plan Your Poetry	W.5.4	Use Interjections	L.5.1.a	Rewrite for Precise Meaning	W.5.5
	Spelling	Spell Words with Consonant Changes	L.5.2.e	Spell Words with Different Syllable Patterns	L.5.2.e	Spell Multisyllabic Words	L.5.2.e
Language and Conventions	Commas and Semicolons in a Series	L.5.2.a	Commas and Introductory Elements	L.5.2.b	Title Punctuation	L.5.2.d	

# Essential Question

How do elements of systems change?

## WEEK 4

### Informational Texts

“Let’s Talk Trash” and “It’s Time to Get Serious About Reducing Food Waste, Feds Say”



	CCSS
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Diagram: Waste Is a Problem	RI.5.7
Informational texts about trash and reducing food waste	RI.5.10
Domain-specific vocabulary	RI.5.4
Compare and Contrast Accounts	RI.5.6
Monitor Comprehension	RI.5.10
Write to Sources	W.5.9
Analogy	W.5.10
Schwa	RF.5.3.a
Analyze Graphic Features	RI.5.10
Develop Graphic Features	W.5.2

### Writer’s Craft

Use Poetic License	W.5.10
Try a New Approach	W.5.5
Edit for Subordinating Conjunctions	L.5.1.a
Edit for Adjectives	W.5.5
Edit Titles and Show Emphasis	L.5.2.d

Spell Words with Schwa Sounds	L.5.2.e
Quotation Marks with Dialogue	L.5.2

## WEEK 5

### Argumentative Text

People Should Manage Nature



	CCSS
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Map: How People Influence Natural Systems	RI.5.7
Argumentative Text: People Should Manage Nature	RI.5.10
Precise words	RI.5.4
Analyze Argumentative Texts	RI.5.8
Make Connections	RI.5.10
Talk About It	SL.5.1
Parts of Speech	L.5.6
Vowel Changes	RF.5.3.a
Analyze First-Person Point of View	RI.5.6
Use First-Person Point of View	W.5.1

### Publish, Celebrate, and Assess

Edit for Collective Nouns	W.5.5
Edit for Irregular Verbs	L.5.1.d
Publish and Celebrate	W.5.6
Prepare for Assessment	W.5.10
Assessment	W.5.10

Spell Words with Vowel Changes	L.5.2.e
Interjections	L.5.1.a

## WEEK 6

### Inquiry and Research

Persuade the Public!

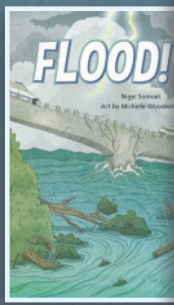


	CCSS
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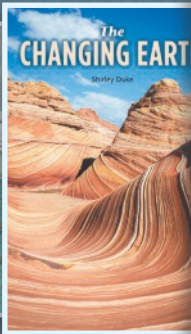
Leveled Research Articles	RI.5.10
Use Academic Words	L.5.6
Explore and Plan: Persuasive Writing	W.5.7
Conduct Research: Graphics	W.5.7
Persuasive Writing: Persuasive PSA	W.5.7
Refine Research: Bibliography	W.5.7
Extend Research: Media	W.5.7
Revise a Conclusion	W.5.5
Edit and Peer Review	W.5.5
Celebrate and Reflect	SL.5.4



# UNIT 5 LEVELED READERS LIBRARY



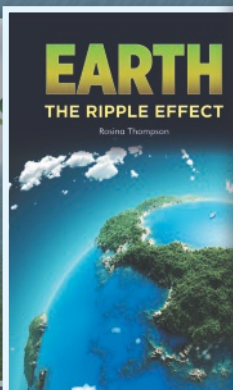
Level U



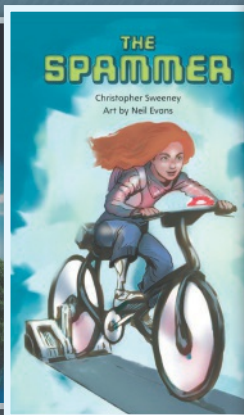
Level U



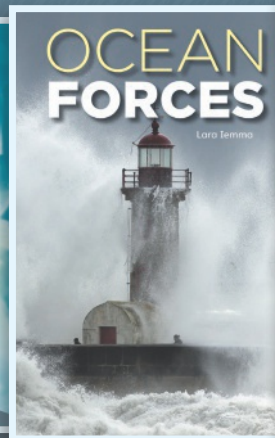
Level U



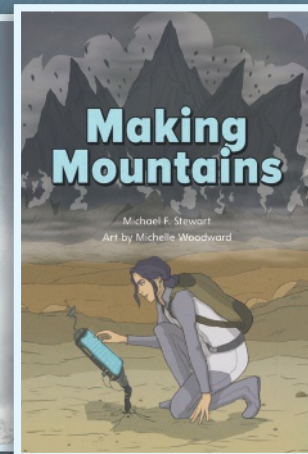
Level U



Level V



Level V



Level V

LEVEL U

## Leveled Readers for Unit 5

- Unit 5 guided reading levels range from Level U through W.
- Readers align to the unit theme, *Liberty*, and to the Spotlight Genre, Informational Text.
- See the “Matching Texts to Learning” pages each week for suggested texts and instruction aligned to the week’s instruction and genre.

## Complete Online Access to the Grade 5 Leveled Library

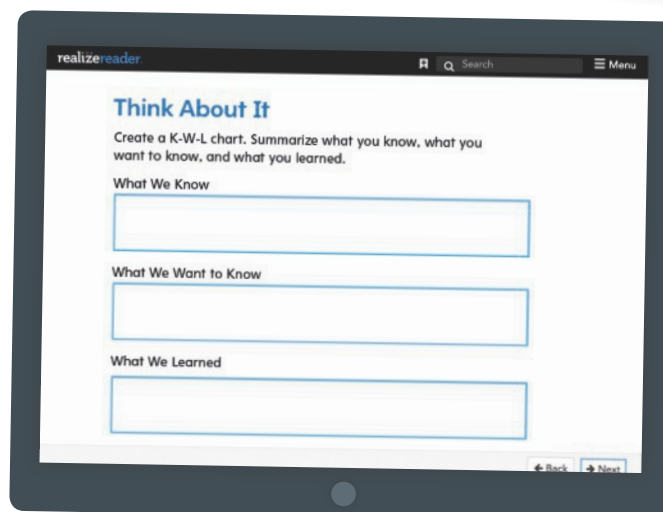
- A range of levels from Level S to W
- Rich variety of genres, including informational text, realistic fiction, science fiction, and more
- Text structures and features aligned to the continuum of text levels
- Leveled Reader Search functionality in SavvasRealize.com



## Online Reader Interactive Support



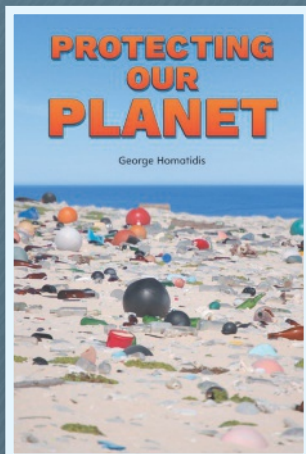
ELL Access Videos



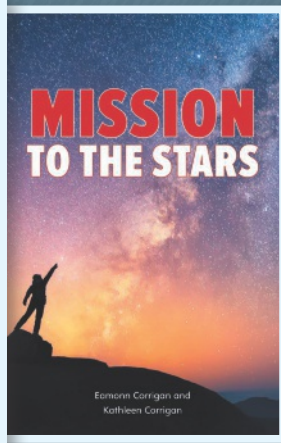
Interactive Graphic Organizers







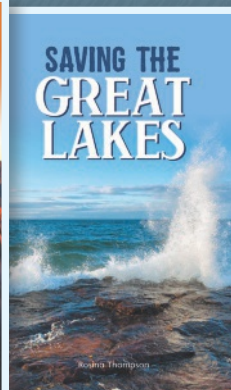
Level V



Level W



Level W



Level W



Level W



Level W



Level W

LEVEL W

## Teaching Support

### See the Leveled Reader Teacher's Guide for

#### Guided Reading

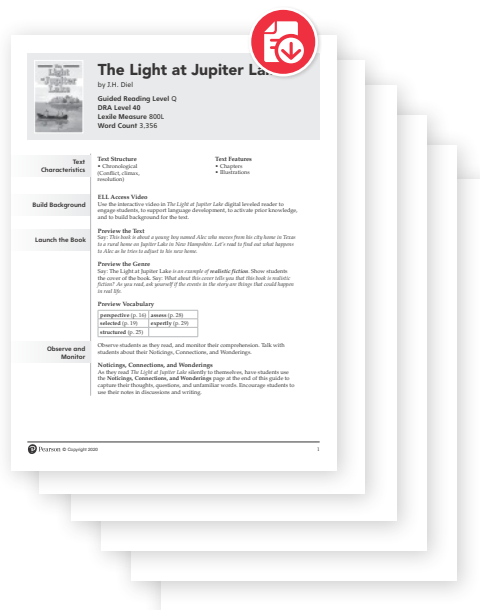
- Text Structures and Features
- Launch the Text Ideas
- Observe and Monitor Suggestions
- Discussion Questions for Guided Reading
- Possible Teaching Points for Comprehension, Word Study, and Fluency
- Graphic Organizer Support
- Noticings, Connections, and Wonderings Chart
- Collaborative Conversation Strategies and Prompts

#### Differentiation

- Support for ELLs
- Language Development Suggestions

#### Guided Writing

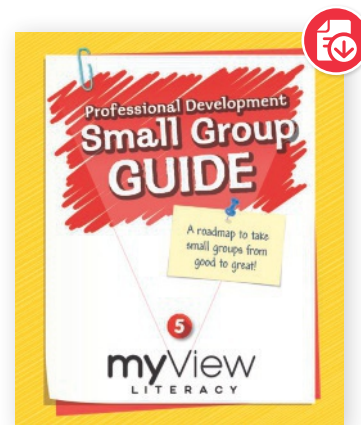
- Prompts for Responding to Text



LEVELED READER  
TEACHER'S GUIDE

### See the Small Group Guide for

- detailed information on the complete MyView Leveled Reader Library.
- additional support for incorporating guided reading in small group time.
- progress-monitoring tools.



SMALL GROUP GUIDE



# Systems

## OBJECTIVES


Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Recognize characteristics of digital texts.

## Essential Question

Introduce the Unit 5 Essential Question, *How do elements of systems change?* Tell students they will read many texts to explore how natural systems change. Explain that reading a variety of genres about a similar topic provides students with different perspectives from authors and helps to broaden students' understanding of the topic.

**Watch the Unit Video** Have students watch the Unit 5 video, "The Changing Earth," and take notes on the types of systems shown in the video. 

**TURN, TALK, AND SHARE** Encourage partners to discuss what changes they see on Earth. Use the following questions to guide their discussions.

- What images in the video did you find most memorable?
- What did you learn from the audio that you did not learn from the images?

STUDENT INTERACTIVE, pp. 420–421





# UNIT 5

## INTRODUCE THE UNIT

### OBJECTIVE

Respond using newly acquired vocabulary as appropriate.

### ELL Language Transfer

**Cognates** Point out the Spanish cognates in this unit's academic vocabulary.

- cycle : *ciclo*
- impact : *impacto*
- composed : *compuesto*
- engineer : *ingeniero*

### Word Wall

Begin an Academic Vocabulary Word Wall for display. Add to the Word Wall as you generate new vocabulary related to the theme throughout the unit.

## Unit Goals

Review the Unit Goals on p. 424 of the *Student Interactive*.

- Have students rate how well they think they already meet the unit goals.
- Have them use their ratings to reflect on how well they are meeting their personal learning goals during the unit.

Students will revisit their ratings in Week 6.

## Academic Vocabulary

**Oral Vocabulary Routine** Academic vocabulary is language used to discuss ideas. As students work through the unit, they will use these words to discuss systems. Read each word's definition. Have students respond to the **Expand** and **Ask** questions using the newly acquired academic vocabulary as appropriate.

**Expand:** A person who **disturbs** you interrupts what you are doing.

**Ask:** When is it appropriate to **disturb** someone who is busy?

**Expand:** A **cycle** repeats the same process in the same order.

**Ask:** What **cycles** in nature have you read about?

**Expand:** A bicycle helmet protects your head from the **impact** of a fall.

**Ask:** What invention has had a great **impact** on communication?

**Expand:** A powerful play is **composed** of many dramatic elements.

**Ask:** What is water **composed** of?

**Expand:** A software **engineer** plans and builds computer programs.

**Ask:** What other things do different **engineers** build?

**TURN, TALK, AND SHARE** Have students use the Academic Vocabulary to complete the sentences on p. 425. Then have partners share their answers.



### EXPERT'S VIEW Elfrieda "Freddy" Hiebert, CEO/President, TextProject, Inc.

“Teachers need to look at texts from the perspective of the number of potentially unknown words or ideas to students—a trait that isn't captured in readability systems. Typically, texts above the second grade level have about 7 or 8 words per hundred that students haven't encountered previously in text. Students may have heard the words but may be unable to read words automatically, especially those that are multisyllabic (e.g., *casserole*, *dungeon*). When a text is long and has numerous multisyllabic words, students can become overwhelmed.”

See SavvasRealize.com for more professional development on research-based best practices.



**ELL Targeted Support Use Academic Language** Use these supports for the oral vocabulary routine.

Use the Language Transfer note to help Spanish speakers learn the Academic Vocabulary words. Provide simple oral sentence frames that students can complete using one of the words. **EMERGING**

Have student pairs read the Oral Vocabulary Routine aloud together. Then display sentence frames for responses to the “Ask” questions. Have students use the Academic Words to complete the sentence frames and write their completed sentences in their notebooks. **DEVELOPING**

Read the oral vocabulary routine aloud and have students write responses to the “Ask” questions. Have student pairs take turns reading the “Expand” statements and asking each other the “Ask” questions. Have students respond using the completed sentences they wrote. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 424–425



UNIT 5

INTRODUCTION

Unit Goals

Shade in the circle to rate how well you meet each goal now.



Reading Workshop	1	2	3	4	5
I know about different types of informational texts and understand their structures and features.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading-Writing Bridge	1	2	3	4	5
I can use language to make connections between reading and writing.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing Workshop	1	2	3	4	5
I can use elements of poetry to write a poem.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unit Theme	1	2	3	4	5
I can collaborate with others to explore how elements of systems change.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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Academic Vocabulary

Use these words to talk about this unit’s theme, *Systems*: *disturb*, *cycle*, *impact*, *composed*, and *engineer*.

**TURN and TALK** Read the words and definitions. Complete each sentence with the correct vocabulary word. Read your sentences aloud with a partner and discuss why you chose each word.

Academic Vocabulary	Definition
disturb	interfere with or interrupt something
cycle	a sequence of events that occurs regularly
impact	a strong effect on something; to hit with force
composed	formed by putting together
engineer	a person who plans and builds a machine

**Example**  
Earth’s surface is composed of three kinds of rock.

1. An earthquake can disturb the seafloor.
2. The impact of lightning striking sand can create fulgurite.
3. The four seasons happen every year in a cycle.
4. The scientist and engineer worked together.



# UNIT 5 WEEK 1

## SUGGESTED WEEKLY PLAN

### Suggested Daily Times

#### READING WORKSHOP

SHARED READING	35–50 min.
READING BRIDGE	5–10 min.
SMALL GROUP	20–30 min.

#### WRITING WORKSHOP

MINILESSON	10 min.
INDEPENDENT WRITING	30–40 min.
WRITING BRIDGE	5–10 min.

### Learning Goals

- I can learn more about informational text and identify main ideas and details.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of poetry to write a poem.

#### SEL SOCIAL-EMOTIONAL LEARNING

### Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on [SavasRealize.com](https://www.savasrealize.com):

- Progress Check-Ups
- Cold Reads
- Weekly Standards Practice for Language and Conventions
- Weekly Standards Practice for Word Study
- Weekly Standards Practice for Academic Vocabulary
- Practice Tests
- Test Banks

### Materials

Turn the page for a list of materials that will support planning for the week.

#### LESSON 1

RI.5.10, RF.5.3, W.5.4, SL.5.2, L.5.4.c, L.5.5.c

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Infographic: Weekly Question T18–T19
- Listening Comprehension: Read Aloud: “Geologists at Work” T20–T21
- Informational Text T22–T23

**Quick Check** T23

#### READING BRIDGE

- Academic Vocabulary: Related Words T24–T25
- Word Study: Teach Consonant Changes T26–T27

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T31
- Strategy, Intervention, and On-Level/Advanced Activities T30
- ELL Targeted Support T30
- Conferring T31

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T31
- Literacy Activities T31

**BOOK CLUB** T31, T476–T477 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T334–T335
  - » Analyze Poetry
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T335
- Conferences T332

#### WRITING BRIDGE

- Spelling: Consonant Changes T336
  - Assess Prior Knowledge** T336
- Language and Conventions: Spiral Review: Capitalization T337

#### LESSON 2

RI.5.10, RF.5.3, SL.5.1, W.5.10, L.5.2.a, L.5.4.c

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T32–T53
    - » Preview Vocabulary
    - » Read: *Rocks and Fossils*
  - Respond and Analyze T54–T55
    - » My View
    - » Develop Vocabulary
- Quick Check** T55
- » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Consonant Changes T56–T57

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T59
- Strategy and Intervention Activities T58
- Fluency T58
- ELL Targeted Support T58
- Conferring T59

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T59
- Literacy Activities T59
- Collaboration T59

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T338–T339
  - » What Poetry Sounds Like
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T339
- Conferences T332

#### WRITING BRIDGE

- Spelling: Teach Consonant Changes T340
- Language and Conventions: Oral Language: Commas and Semicolons in a Series T341

## LESSON 3

RI.5.2, RF.5.4.a, W.5.10,  
L.5.2.a, L.5.2.e

### READING WORKSHOP

#### CLOSE READ

- Identify Main Idea and Details T60–T61
  - » Close Read: *Rocks and Fossils*
- ✓ **Quick Check** T61

### READING BRIDGE

- Read Like a Writer: Analyze Text Features T62–T63
- Word Study: More Practice: Consonant Changes T64–T65 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T67
- Strategy and Intervention Activities T66
- Fluency T66
- ELL Targeted Support T66
- Conferring T67

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T67
- Literacy Activities T67
- Partner Reading T67

### WRITING WORKSHOP

#### MINILESSON

- Poetry T342–T343
  - » What Poetry Looks Like
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T343
- Conferences T332

### WRITING BRIDGE

- Spelling: More Practice: Consonant Changes T344 **FLEXIBLE OPTION**
- Language and Conventions: Teach Commas and Semicolons in a Series T345

## LESSON 4

RI.5.10, RF.5.4, W.5.4,  
W.5.10, L.5.2.a, L.5.4.b

### READING WORKSHOP

#### CLOSE READ

- Make Connections T68–T69
  - » Close Read: *Rocks and Fossils*
- ✓ **Quick Check** T69

### READING BRIDGE

- Write for a Reader: Develop Text Features T70–T71
- Word Study: Spiral Review: Latin Roots *audi, rupt, scrib, spec* T72–T73 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T75
- Strategy and Intervention Activities T74
- Fluency T74
- ELL Targeted Support T74
- Conferring T75

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T75
- Literacy Activities T75

### WRITING WORKSHOP

#### MINILESSON

- Poetry T346–T347
  - » Brainstorm Ideas
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T347
- Conferences T332

### WRITING BRIDGE

- Spelling: Spiral Review: Latin Roots *audi, rupt, scrib, spec* T348 **FLEXIBLE OPTION**
- Language and Conventions: Practice Commas and Semicolons in a Series T349

## LESSON 5

RF.5.3, W.5.4, SL.5.1.a,  
SL.5.1.c, L.5.2.e

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T76–T77
  - » Talk About It
- ✓ **Quick Check** T77
- » Weekly Question

### READING BRIDGE

- Word Study: Consonant Changes T78–T79 **FLEXIBLE OPTION**
- ✓ **Assess Understanding** T78

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T81
- Strategy, Intervention, and On-Level/Advanced Activities T80
- ELL Targeted Support T80
- Conferring T81

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T81
- Literacy Activities T81

**BOOK CLUB** T81, T476–T477 **SEL**

### WRITING WORKSHOP

#### MINILESSON

- Poetry T350
  - » Plan Your Poetry
  - » Share Back

#### INDEPENDENT WRITING

- **WRITING CLUB** T350–T351 **SEL**
- Conferences T332

### WRITING BRIDGE

- Spelling: Consonant Changes T352
  - ✓ **Assess Understanding** T352
- Language and Conventions: Standards Practice T353 **FLEXIBLE OPTION**



# Materials

**Who Are Geologists?**  
Geologists are scientists who study rocks and soil to learn more about life on Earth. A geologist's job includes writing reports about scientific findings, creating maps, and exploring and analyzing rock samples. Geologists can work in more than twenty different careers, including seismology, paleontology, and hydrogeology. Geologists can work in a variety of settings, such as the outdoors, a school, an office, or a laboratory.

**Quick Write** What can people learn from digging into Earth?

**Weekly Question** How do rocks form and change over time?

**Facts That Rock!**

- The oldest rock found on Earth is said to be about 4 billion years old.
- Basalt is the most common volcanic rock.
- Rocks melt at temperatures between 1,100 and 2,000 degrees Fahrenheit.
- There are three types of rocks:
  - Igneous
  - Sedimentary
  - Metamorphic

**Research columns on South Carolina, North Carolina, and Virginia.**

**INFOGRAPHIC**  
Who Are Geologists?

**Informational Text Anchor Chart**

**Informational Text = Fact-based**

**Features:**

- Table of contents:** a list of sections at the beginning of a text
- Index:** a list of subjects in alphabetical order with page references; appears at the end of a text
- Glossary:** a list of defined words
- Visuals:** graphs • diagrams • infographics • maps • photos • illustrations
- Captions, sidebars, and labels**
- Bold, italic, or highlighted words**

**READING ANCHOR CHART**  
Informational Text

**Informational Text Anchor Chart**

**Informational Text = Fact-based**

**Features:**

- 
- 
- 
- 
- 
- 
- 
- 
- 

**EDITABLE ANCHOR CHART**  
Informational Text

**Language and Conventions**

**Word Study**

**Use Onomatopoeia**

**Spelling**

**Independent Writing**

**Share Back**

**RESOURCE DOWNLOAD CENTER**  
Additional Practice

**Leveled Readers**

**The Light at Jupiter Lake**  
by J.H. Dool

**Guided Reading Level C**  
**ORA Level 45**  
**Lexile Measure 370L**  
**Word Count 1,356**

**Text**

**Characteristics**

**Build Background**

**Launch the Book**

**Preview the Text**

**Preview the Genre**

**Observe and Monitor**

**LEVELED READERS**  
TEACHER'S GUIDE

## Words of the Week

### Develop Vocabulary

minerals  
particles  
deposits  
erosion  
principles

### Spelling Words

isolate	elect
isolation	election
select	mathematics
selection	mathematician
music	clinic
musician	clinician
hesitate	politics
hesitation	politician
frustrate	coordinate
frustration	coordination

### Challenge Spelling Words

esthetics  
esthetician  
diagnostician

### Unit Academic Vocabulary

disturb  
cycle  
impact  
composed  
engineer





# Interact with Sources

## OBJECTIVES

Make inferences and use evidence to support understanding.

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

Recognize characteristics of digital texts.

Know that Earth's surface is constantly changing and consists of useful resources.

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## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the infographic, ask: [What impact do extremely high temperatures have on rocks?](#) [How is a geologist different from an engineer?](#)

- disturb
- impact
- cycle
- composed
- engineer

Emphasize that these words will be important as students read and write about the Essential Question.

## Explore the Infographic

Remind students of the Essential Question for Unit 5: *How do elements of systems change?* Point out the Week 1 Question: *How do rocks form and change over time?*

Direct students' attention to the infographic on pp. 426–427 in the *Student Interactive*. Have students read the infographic and discuss the different ways that geologists study rocks. As you lead students in their discussion, guide them to build on the ideas of others and to express their own ideas clearly. 

Use the following questions to guide discussion:

- What facts about geologists surprised you?
- Which detail about rocks did you find most interesting?
- What is one inference you can make from the infographic? Name at least one piece of evidence that supports that inference.

**WEEKLY QUESTION** Reread the Week 1 Question: *How do rocks form and change over time?* Tell students that they just learned about a few different kinds of rocks and the scientists who study them. Explain that they will read more about rocks and geologists this week.

**QUICK WRITE** Have students freewrite their answer to the Quick Write question on p. 427 and then share their responses.



**ELL Targeted Support Visual Support** Tell students to listen closely as you read aloud the text accompanying the visuals in the infographic.

Have students study and describe the visuals. Provide sentence frames, such as *This photo shows \_\_\_\_\_. This rock is \_\_\_\_\_*. Then read aloud and define key vocabulary, such as *soil, scientific, analyzing, and samples*. Ask: **What is one thing geologists do?**

**EMERGING**

Preview the visuals and key vocabulary: *basalt, igneous, sedimentary, metamorphic*. Ask: **What is one kind of rock?** Have students study the pictures in the infographic. Then have them compare two types of rock. Ask: **How do these rocks look similar? How do they look different?** **DEVELOPING**

Preview key vocabulary: *geologists, careers, seismology, volcanology, hydrogeology*. Have students read and study the infographic independently. Then ask: **What are some careers for geologists?** Have partners discuss and write a response to the question.

**EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 426–427



WEEKLY LAUNCH: INFOGRAPHIC

INTERACTIVITY

## Who Are GEOLOGISTS?

Geologists are scientists who study rocks and soil to learn more about life on Earth. A geologist's job includes writing reports about scientific findings, creating maps, and collecting and analyzing rock samples. Geologists can work in more than twenty different careers, including seismology, volcanology, and hydrogeology. Geologists can work in a variety of settings, such as the outdoors, a school, an office, or a laboratory.

### Facts That Rock!

- The oldest rock found on Earth is said to be about 4.4 billion years old.
- Basalt is the most common volcanic rock.
- Rocks melt at temperatures between 1,100 and 2,400 degrees Fahrenheit.
- There are three types of rocks:



Igneous



Sedimentary



Metamorphic



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WEEK  
1

### Weekly Question

**How do rocks form and change over time?**

**Quick Write** What can people learn from digging into Earth?

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# Listening Comprehension

## OBJECTIVES

Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.

Summarize written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

## ELL Language Transfer

**Cognates** Help students spell and pronounce words that contain a soft /c/ sound or soft /g/ sound: *century, science, geologists, geology, imagining, gemstones.*

## FLUENCY

Model reading aloud a short section of the text, asking students to pay attention to your rate. Explain that fluent readers keep a smooth pace. Invite partners to practice reading at an appropriate rate.

## THINK ALOUD

### Analyze Informational Text

The first thing I notice as I start to read is the title, "Geologists at Work." The title and first paragraph show me that the topic is geology, a kind of science. The first paragraph also has a fact about when geology was established. This tells me I'm probably reading an informational text about geology.

## Informational Text

Tell students you are going to read aloud an informational text. Have them listen as you read "Geologists at Work." Remind students to listen actively as you read and note any characteristics that help them identify the text as informational.

Prompt students to ask relevant questions and make pertinent comments.

Have students report on what they heard by summarizing the text. They should include the passage's text features, topic, key details, and organization.

## START-UP

### READ-ALoud ROUTINE

**Purpose** Have students actively listen for elements of informational text.

**READ** the entire text aloud without stopping for Think Aloud callouts.

**REREAD** the text aloud, pausing to model Think Aloud strategies related to the genre and informational text features.

## Geologists at Work

People have been studying Earth for hundreds of years, but it wasn't until the eighteenth century that the science we now call *geology* was established. Since then, geologists have made some important scientific contributions.

### Solving Earth's Mysteries

One way to think about a geologist's job is to imagine them as investigators who solve Earth's mysteries. Without geologists, we wouldn't know anything about how Earth was made, what Earth is made of, or how Earth has changed over time. By teaching us about these features and processes, geologists help us understand the planet where we live.

Geologists spend a lot of time digging up and studying rocks and minerals. Scientists value these materials because they can reveal a lot of information about how Earth formed and how it has changed. For example, by examining the rocks left behind in an ancient, dried-up riverbed, geologists can determine which direction the river flowed.



“Geologists at Work,” continued

### Rocks and More

Geologists also find out where different rocks and minerals are located and what they contain. This is vital information for mining, the process of digging for valuable minerals, metals, and gemstones.

And rocks and minerals aren’t the only materials geologists find underground. They also conduct research under Earth’s surface to find and learn about other natural resources, such as oil, natural gas, and groundwater. Like minerals, gems, and metals, these natural resources are quite valuable.

### Earth’s Processes

Geologists study Earth’s processes, such as volcanic eruptions, floods, and earthquakes. Studying these processes not only reveals how Earth formed and changed but helps geologists predict when an earthquake or a flood is going to take place. In this way, geologists can help people prepare for and protect themselves from natural disasters.

With all of these jobs and responsibilities, it’s clear that geologists play a very important role in today’s scientific community. Thanks to geologists, we know more about Earth today than ever before.

### THINK ALOUD

**Analyze Informational Text** As I continue reading, I notice three headings in the text. When I see text features like headings, I know I’m probably reading an informational text. Authors use headings to organize and highlight important information. Headings also tell me where I can find information I’m looking for.

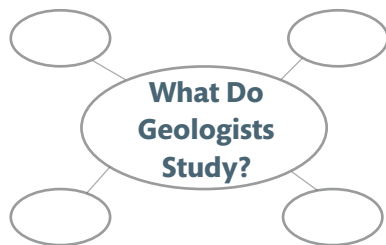
### ELL Access

Read aloud this short summary:

Geology is the study of Earth. Scientists who study geology are called *geologists*. Geologists study when and how Earth was made. They look at how Earth has changed over time. They study rocks and minerals, helping to locate valuable gems and metals. They also study and help locate other resources, such as oil, natural gas, and groundwater. Geologists research Earth’s processes, such as earthquakes, floods, and volcanic eruptions.

### WRAP-UP

#### Geologists at Work



Use a word web to help students list things and processes that geologists study.

### FLEXIBLE OPTION

## INTERACTIVE Trade Book Read Aloud

Conduct an interactive read aloud of a full-length trade book.

- Choose a book from the *Read Aloud Trade Book Library* or the school or classroom library.
- Select an **INTERACTIVE Read Aloud Lesson Plan Guide** and **Student Response** available on SavvasRealize.com.
- Preview the book you select for appropriateness for your students.







SPOTLIGHT ON GENRE

# Informational Text

## LEARNING GOAL

I can learn more about informational text and identify main ideas and details.

## OBJECTIVE

Recognize characteristics and structures of informational text.

## LANGUAGE OF THE GENRE

After discussing the genre and anchor chart, remind students to use words related to informational text in their discussions.

- fact
- domain-specific
- heading
- bold print
- subheading
- italic print
- caption
- glossary
- sidebar
- diagram

## FLEXIBLE OPTION ANCHOR CHARTS



- Display a blank poster-sized anchor chart in the classroom.
- Review the genre throughout the week by having students suggest headings and graphics.

## ELL Language Transfer

**Cognates** Point out the Spanish cognates for informational text:

- information : *información*
- diagram : *diagrama*
- map : *mapa*
- photo : *foto*

## Minilesson

**FOCUS ON STRATEGIES** Informational texts contain facts, details, and domain-specific language that inform readers about a topic. Authors use headings and subheadings to organize and clarify information. Bold or italic print help readers quickly identify important terms and details. Text features, such as insets and sidebars, point out additional information and enhance the text. Graphics, such as diagrams, graphs, maps, and photos, help to make information clearer.

- Think about how the information is structured. What text features and formatting are used to organize and clarify details?
- Ask yourself how these characteristics and structures help you understand information in the text.

**MODEL AND PRACTICE** Model analyzing informational text. Say: *In “Geologists at Work,” I notice that the author structures the text with headings. Each heading lists what the section is about. I ask myself, “How do these features help me understand the text?” They help me identify the main ideas, which tell what geologists study and why their work is important.*

Discuss other examples of informational text that students have read.

**ELL Targeted Support Retell** Check students’ comprehension of informational text by leading a retelling of “Geologists at Work.”

Provide sentence frames for students to complete orally: *The topic is \_\_\_\_\_. One fact is \_\_\_\_\_. One heading is \_\_\_\_\_. This section tells about \_\_\_\_\_. I learned that geologists \_\_\_\_\_. **EMERGING/DEVELOPING***

Have pairs of students use the headings to retell each part of “Geologists at Work.” Then have them describe characteristics that help them identify the text as informational. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to identify informational text.

**OPTION 1 TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk on p. 428 of the *Student Interactive*. Circulate to discover whether students can recognize features of informational text.

**OPTION 2 Use Independent Text** Have students underline or highlight features in the text that signal it is an informational text. Direct them to write in their notebooks how these features help organize and clarify information and help them to understand the text.

## QUICK CHECK

**Notice and Assess** Can students identify informational text?

## Decide

- **If students struggle**, revisit instruction about informational text in Small Group on pp. T30–T31.
- **If students show understanding**, have them continue practicing the strategies for reading informational text using the Independent Reading and Literacy Activities in Small Group on pp. T30–T31.

STUDENT INTERACTIVE, pp. 428–429



GENRE: INFORMATIONAL

READING WORKSHOP

## Learning Goal

I can learn more about informational text by identifying main ideas and details.

## Spotlight on Genre

## Informational Text

**Informational texts** inform or explain information about the natural or social world and include textbooks, newspapers, and magazines. Informational texts contain

- **Facts**
- **Domain-specific vocabulary**, or words related to a specific topic
- **Text features**, such as graphics, captions, and sidebars
- **Titles, headings, and subheadings** that show how information is organized

**TURN and TALK** Think about an informational text you have read. Use the anchor chart to help you describe the text to a classmate. How do you know it is informational? What elements does it include? Take notes on your discussion.

## My NOTES

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The purpose of informational text is in the name—to inform!



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Informational Text  
Anchor Chart

Informational Text = Fact-based

## Features:

- **Table of contents:** a list of sections at the beginning of a text
- **Index:** a list of subjects in alphabetical order with page references; appears at the end of a text.
- **Glossary:** a list of defined words
- **Visuals**
  - graphs • diagrams • infographics • maps • photos • illustrations
- Captions, sidebars, and labels
- **Bold, italic, or highlighted** words



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# Academic Vocabulary

## LEARNING GOAL

I can develop knowledge about language to make connections between reading and writing.

## OBJECTIVES

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

Respond using newly acquired vocabulary as appropriate.

Determine or clarify the meaning of unknown multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

## ELL Language Transfer

**Cognates** Encourage Spanish speakers to apply knowledge of their home language as a strategy to help them learn the Academic Vocabulary words. Point out the following cognates:

- cycle : *ciclo*
- impact : *impacto*
- composed : *compuesto*
- engineer : *ingeniero*

## WEEKLY STANDARDS PRACTICE



To assess student progress on Academic Vocabulary, use the Weekly Standards Practice at SavvasRealize.com.

## Related Words

### Minilesson

**FOCUS ON STRATEGIES** Explain that related words share the same root or base word. Their meanings are related but differ based on their affixes (prefixes and suffixes). Adding an affix often also changes the part of speech. Tell students:

- When you come across an unfamiliar word, study its context for clues to its meaning.
- Add affixes to create related words with the same root or base word.
- Make a guess about the meanings and parts of speech of the related words, and check your guesses in a print or digital dictionary.

**MODEL AND PRACTICE** Model this strategy using the Academic Vocabulary word *disturb*.

- Say: From the sentence “Moving water might disturb the sediments,” I might guess that *disturb* means “interfere with.” That would give me an idea of the meaning of the related words *undisturbed* and *disturbance*, because I know that the prefix *un-* means “not” and the suffix *-ance* usually forms nouns. So I would guess that *undisturbed* means “not interfered with” and a *disturbance* is “something that interferes with.”
- Have students work on their own to apply the strategy to another word from the chart. Discuss responses and correct misunderstandings.

**ELL Targeted Support Suffixes** As students learn new forms and meanings of the Academic Vocabulary, help them differentiate base words and affixes.

Display the word *disturbance*. Point out the base word and suffix, and write the word without the suffix. Help students define the meanings of each Academic Vocabulary word and use them in sentences. **EMERGING/DEVELOPING**

Display *disturbance*, *recycle*, and *decompose*. Point out the base words and affixes. Write the words without affixes. Clarify the meanings of the affixes. Then have partners discuss the meanings of each word pair and use them in sentences. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students follow the same strategy as they complete the chart on p. 457. Remind students that they will use these academic words throughout this unit.

## STUDENT INTERACTIVE, p. 457



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

Adding a prefix or suffix to a base word creates a **related word** and often changes the base word's part of speech. For example, adding affixes to the verb *vary* forms new words, such as the noun *variety* and the adjective *various*.

## Learning Goal

I can develop knowledge about language to make connections between reading and writing.

**MyTURN** For each row in the chart,

1. **Read** the sentence.
2. **Use** context clues to **define** the academic vocabulary word.
3. **Add** affixes to create new words. Consult a print or digital reference if you need help. **Possible responses:**

Sentences	Meaning of Boldface Word	Word Forms with Affixes
Moving water can <b>disturb</b> sediment under the surface.	interfere with	disturbed, disturber, disturbance, disturbingly
In the rock <b>cycle</b> , new rock is formed with recycled old rock.	a repeated series of actions	cycles, cyclical, recycle, cycling
Magma erupting to Earth's surface causes an immediate <b>impact</b> .	the force or influence of one thing against another	impacted, impacting, impactful
Rocks are <b>composed</b> of minerals and other materials.	made up of	composition, composedly, decompose



# Word Study Consonant Changes

## OBJECTIVES

Decode words with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## LESSON 1

### Teach Consonant Changes

**FOCUS ON STRATEGIES** Explain that consonant sounds sometimes change when suffixes are added, even when the spelling still uses the same consonant.

**MODEL AND PRACTICE** Write the word *select* and have students say it, pronouncing the final /t/ sound. Then write *selection* and have students say that. Point out that the /t/ sound has changed to the /sh/ sound even though *selection* is still spelled with a *t*.

Repeat the process with the words *rotate* and *rotation* and *instruct* and *instruction*, noting that *rotate* ends with a *t* in this case followed by a silent *e*, that *instruct* ends with a final /t/ sound, and that in both cases the sound becomes /sh/ when the suffix is added.

Guide students to think of related words with similar consonant changes. Encourage them to check pronunciations in print or digital dictionaries, if needed.



## ELL Targeted Support

**Pronunciation** Remind students that groups of letters sometimes form one sound.

Have partners look in a mirror to practice forming the /sh/ sound as they say words that end in *-cian* and *-tion* from the third column of the chart on p. 458.

### EMERGING/DEVELOPING

Have partners look in a mirror to practice forming the /sh/ sound as they say words that end in *-cian* and *-tion* from the third column of the chart on p. 458. Then have partners work together to write and say sentences containing the words. **EXPANDING/BRIDGING**



## LESSON 1

Teach Consonant Changes

## LESSON 2

Apply Consonant Changes


FLEXIBLE OPTION   

## LESSON 3

More Practice

FLEXIBLE OPTION   

## LESSON 4

 **Spiral Review:**  
Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION   

## LESSON 5

**Assess Understanding**



# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at [SavvasRealize.com](https://www.savvasrealize.com).



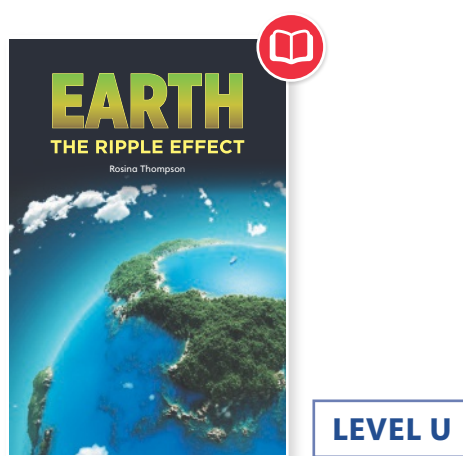
**Genre** Informational Text

**Text Elements**

- Diagrams and charts
- Vocabulary words depend on context or glossary

**Text Structure**

- Description



**Genre** Expository Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Compare and Contrast



**Genre** Informational Text

**Text Elements**

- Variety of text features
- New vocabulary depends on context or glossary

**Text Structure**

- Description

## Guided Reading Instruction Prompts

To support the instruction in this week's minilessons, use these prompts.

### Identify Informational Text

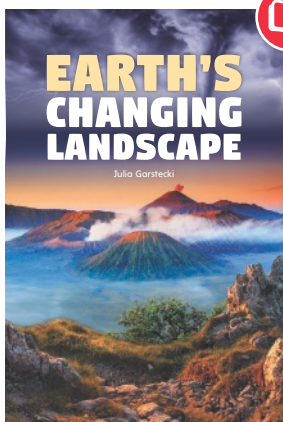
- How can you tell that this text is informational?
- What is the topic of the text?
- What features are used to organization information?
- What visuals does the text contain, and how do they help you better understand the text?

### Develop Vocabulary

- What domain-specific words did the author use?
- What context clues point to the meaning of the word \_\_\_\_? What does the word mean?
- What does the word \_\_\_\_ tell us about the topic of the text?

### Identify Main Ideas and Details

- What is the topic of the text?
- What is the author's main, or central, idea in the text?
- What supporting evidence does the author use to explain the main idea?



LEVEL V

**Genre** Expository Text

**Text Elements**

- Variety of text features
- Presents multiple subtopics

**Text Structure**

- Description



LEVEL W

**Genre** Expository Text with Procedure

**Text Elements**

- Time lines and diagrams
- Content-specific words defined in text or glossary

**Text Structure**

- Compare and Contrast



LEVEL W

**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Compare and Contrast

**Make Connections**

- What connections can you make between the text and your personal experiences?
- What connections can you make between the text and society?
- How do the connections you made help you understand the text?

**Compare Texts**

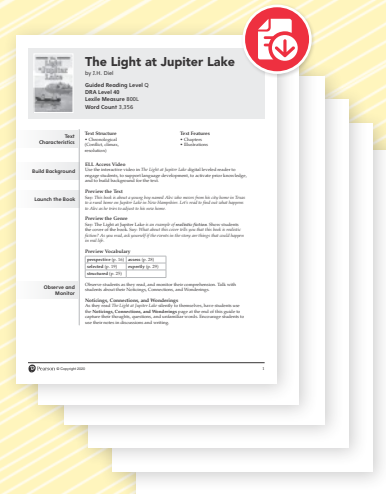
- How is this text different from other texts you read this week?
- What were you able to learn from two or more texts this week?

**Word Study**

For Possible Teaching Points, see the *Leveled Reader Teacher's Guide*.

**Leveled Reader Teacher's Guide**

For full lesson plans for these and other leveled readers, go online to [SavvasRealize.com](http://SavvasRealize.com).



Use the  **QUICK CHECK** on p. T23 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### IDENTIFY INFORMATIONAL TEXT

**Teaching Point** When you read informational text, you should look for text features, such as titles and headings. These features will help you identify the topic and key ideas in the text, which makes the information easier to understand. Review the anchor chart on p. 429. Ask students to describe which features appeared in an informational text they have read and explain how those features helped them identify the topic and important ideas in the text.

### ELL Targeted Support

Tell students that informational text explains important ideas and details about a topic. Authors use a variety of features to help organize and clarify this information.

List features of informational text on one side of a T-chart. Provide slips of paper with definitions for students to place next to the appropriate feature. Echo read the chart with students.

### EMERGING

Have students complete sentences about text features in an informational text they have read, such as *The topic of this text is \_\_\_\_\_. One feature used in the text is \_\_\_\_\_.* **DEVELOPING**

Ask students questions about an informational text they have read: *What is one topic that the text explains? What is one feature of informational text that it uses?*

### EXPANDING/BRIDGING



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### READING INFORMATIONAL TEXT

Use Lesson 26, pp. T173–T178, in the *myFocus Intervention Teacher's Guide* for instruction on the features of informational text.

LEVEL F • READ

**Lesson 26** Genre: Informational and Procedural Texts

**DIRECTIONS** Read the following passages. What genre characteristics do you notice?

**The Nile and Ancient Egypt**

1 Most of Egypt is desert. Yet the terrain around the Nile River is full of life. Ancient Egypt became successful because it was located near the Nile.

2 Agriculture was possible because the river flowed through Egypt. Each spring heavy rains and melting snow poured into the river, so water from the Nile flooded the land around the river. When the water levels sank in the fall, the river left behind dark, rich soil. People planted crops in the rich soil.

3 The Nile River provided many sources of food. Farming was important. Because the river flooded each year, the ancient Egyptians could plan their growing seasons. They planted grain crops in the rich soil. They also planted fruit and vegetables. Often the Egyptians grew more food than they needed. As a result, they could store food to feed animals. Egyptians raised animals such as donkeys, sheep, goats, ducks, and geese. They used some of these animals for meat.

4 Wildlife was another important food source. The marsh areas around the Nile were home to birds, fish, antelope, and even lions. So the ancient Egyptians hunted these animals for food.

5 The Nile River was also important to ancient Egypt for supplies. Egyptians used the plants growing in the marshes near the Nile for food as well as for materials and tools. One of these plants was papyrus. This thin plant can grow nearly 15 feet (about 4.6 meters) high. Strips from its stems can be made into a strong cloth. Therefore, ancient Egyptians used this material to make rope, sails, sandals, and even clothing.

6 Most importantly, ancient Egyptians used papyrus to make paper. Papyrus was an excellent material for paper. Strips from papyrus stems could be layered together. Then the sap from the plant acted like glue. The strips dried into white sheets in the sun. Papyrus paper became the main writing material in ancient Egypt. Egypt sold it to other countries as well.

7 The Nile River is the longest river in the world. The river was important to ancient Egypt for protection. It was also important for travel and trade. Its shape and waterfalls, made it hard for people to travel into Egypt. As a result, the river helped protect Egypt from enemies outside the country.

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## On-Level and Advanced



### INQUIRY

**Question and Investigate** Have students use the infographic on pp. 426–427 to generate questions about rocks and then choose one to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.



## Conferring

3 students / 3–4 minutes per conference

### IDENTIFY INFORMATIONAL TEXT

**Talk About Independent Reading** Ask students to share some facts and details from the text they are reading and explain how knowing common features of informational texts helped them understand the text.

#### Possible Conference Prompts

- What is an important idea in the text?
- What informational text features does it use?
- How did you use what you know about informational text to understand what you read?

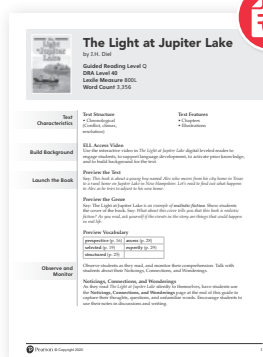
**Possible Teaching Point** Remember that informational texts often use facts, headings, and other text features to clarify important information.

## Leveled Readers



### IDENTIFY INFORMATIONAL TEXT

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support on how to identify the characteristics of informational text, see the *Leveled Reader Teacher’s Guide*.



## Independent/Collaborative

## Independent Reading



Students can

- read a self-selected trade book.
- read or listen to a previously read leveled reader or selection.
- begin reading their Book Club text or one of the suggested titles on p. T473.

## Centers



See the myView Literacy Stations in the *Resource Download Center*.

## Literacy Activities



Students can

- retell to a partner.
- write about their reading in a reader’s notebook.
- play the *myView* games.
- work on an activity in the *Resource Download Center*.

## BOOK CLUB



See Book Club, pp. T476–T477, for

- ideas for launching Book Club.
- suggested texts to support the unit theme and Spotlight Genre.
- support for groups’ collaborations
- facilitating use of the trade book *Into the Volcano*.

## Whole Group

**Share** Bring the class back together. Invite two or three students to share observations from their underlining or highlighting or from the Turn and Talk discussion. Reinforce the reading strategies each student used.

# Introduce the Text



## OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## Preview Vocabulary

- Introduce the vocabulary words on p. 430 in the *Student Interactive* and define them as needed.

**minerals:** solid substances made of one or more simple chemicals

**particles:** very small pieces of matter

**deposits:** amounts of something left in one place by a natural process

**erosion:** a slow process of being worn away

**principles:** general theories or facts

- Say: *These words will help you understand what you read and see in **Rocks and Fossils**. What do you already know about them? What can you predict about the text based on what you know about them? As you read, highlight the words and ask yourself how they connect to main ideas and details.*

### Shared Read Plan

**First Read** Read the text. Pause to discuss the First Read notes with students.

**Close Read** Use the Close Read notes to guide your instruction for Lessons 3 and 4.

## Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this text is to learn and understand information.

### FIRST READ STRATEGIES

**NOTICE** Tell students to focus on words the author emphasizes through the use of bold print, italics, or highlighting.

**GENERATE QUESTIONS** Encourage students to ask questions about words, sentences, and features they find confusing.

**CONNECT** Have students connect this text to other informational texts they have read.

**RESPOND** Have students respond to the text by sharing their thoughts about the text with a partner.

Students may read independently, in pairs, or as a class. Use the First Read notes to help them connect with the text and guide their understanding.

### EXPERT'S VIEW P. David Pearson, Professor Emeritus of Instructional Science, UC Berkeley



“Texts are not neutral. Authors always have a purpose in mind when they write, but they may not always say it directly. There is a difference between text and subtext—what the text says versus what the text means. In order to truly understand the text, you have to understand what the author is trying to do. When you can help students balance what the text says with what the text means, you will lead them naturally to deeper understanding and critical thinking.”

See [SavasRealize.com](http://SavasRealize.com) for more professional development on research-based best practices.



**ELL Targeted Support Concept Mapping** Tell students that concept mapping can help them understand the meaning of words and help them identify relationships between words.

Draw a web diagram on the board with the five vocabulary words, circling the word *geology* at the center. Read each word aloud and have students repeat it. Point out that all of these words can be used to describe the study of rocks. Then call on volunteers to add words to the web.

**EMERGING/DEVELOPING**

Direct students to draw a web diagram with the five vocabulary words circling a blank center. Have student pairs discuss what all of the words tell about and write it at the center (*geology*). Have partners add words to the web and then share with the group. **EXPANDING/BRIDGING**

**ELL Access**

**Background Knowledge** Help students connect new vocabulary to information they already know. Ask them to share what they know or have read about rocks or geology.

STUDENT INTERACTIVE, pp. 430–431

**Meet the Author**

**Richard Hantula** writes to inform young readers about the world. Many of his books focus on social studies and science topics. He has written biographies about innovators, such as Thomas Edison. He has also written books about rocks, space, and the science behind soccer.

from  
**Rocks and Fossils**

**Preview Vocabulary**

As you read the excerpt from *Rocks and Fossils*, pay attention to these vocabulary words. Notice how they connect to the main idea and details of the text.

minerals	particles
deposits	erosion principles

**Read**

Before you begin, establish a purpose for reading. Follow these strategies to read an **informational text** for the first time.

<b>Notice</b> words that are bold, italic, or highlighted.	<b>Generate Questions</b> about the parts you find confusing.
<b>Connect</b> this text to other informational texts you have read.	<b>Respond</b> by discussing your thoughts about the text with a partner.

**First Read**

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Genre Informational Text

from **ROCKS AND FOSSILS** by Richard Hantula

**BACKGROUND**


*Rocks and Fossils* discusses not only the rocks we see on Earth's surface but also the many different processes that have created, moved, and shaped that surface for millions of years. The text explains how thousands of different minerals and three different types of rock were formed, and how we use them now.

431



## First Read

### Notice

 **THINK ALOUD** I notice that the word *mineral* in paragraph 2 is in italics. This tells me that the author is explaining what the word means and how it is used. Italics usually signal a key term that tells about an important idea in the text.

## Close Read

### Identify Main Idea and Details

Have students scan **paragraphs 1–2** and underline a sentence that helps them determine a main idea of the text. **See student page for possible responses.**

Ask students to use the sentence to tell the main idea in their own words.

**Possible Response:** There are many different kinds of rocks.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

#### CLOSE READ

#### Identify Main Idea and Details

Underline a sentence that helps you determine a main idea of the text. Then underline details that support the main idea.

**minerals** solid substances made of one or more simple chemicals

## ROCKS AND MINERALS

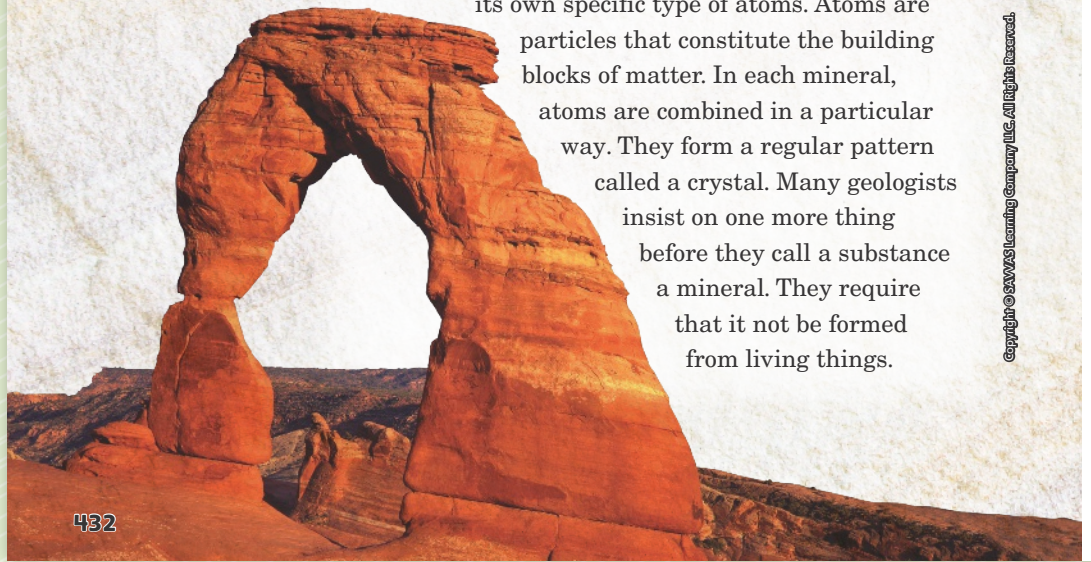
1 All rocks are solid and hard, but they come in an amazing variety of sizes, shapes, colors, and textures. They are all composed of mixtures of materials, usually (but not always) including substances called minerals. Some are made almost entirely of one mineral. Limestone is an example. It is composed mainly of the mineral calcite. Most rocks, however, are mixtures of two, three, or more minerals.

2 The word *mineral* is sometimes used for all sorts of substances. For example, many vitamin pills contain not only vitamins but also minerals. Workers in the mining industry often use the word *mineral* for any material taken from the earth. They may call oil, gravel, coal, and copper ore minerals.

3 The term *mineral*, however, is usually used more narrowly by scientists who study Earth and its rocks. These experts are known as geologists. For geologists, a mineral is a solid substance made of one or more simple chemicals called elements. Each element has

its own specific type of atoms. Atoms are particles that constitute the building blocks of matter. In each mineral, atoms are combined in a particular way. They form a regular pattern called a crystal. Many geologists insist on one more thing before they call a substance a mineral. They require that it not be formed from living things.

**particles** very small pieces of matter



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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Minerals include valuable metallic elements (gold, silver, copper, platinum) and gemstones (diamonds, rubies). Often they are found in rocks. Help students connect this information and the information in paragraph 3 to the infographic on pp. 426–427 of the *Student Interactive*. Ask how the description of geologists in *Rocks and Fossils* builds on the concepts in the infographic.





### Mineral Medley

4 More than four thousand minerals have been discovered on Earth. Color, hardness, and weight are some of the ways in which they differ. A key reason that minerals differ is that they are made of different elements. That is not the only reason, however. How the elements' atoms are arranged in a crystal is also important. Combining the same atoms in different ways will produce different crystals, and the results will be different minerals. For example, atoms of carbon that are joined together in one way make diamond. Putting them together in a different way makes graphite. Graphite is black and quite soft. Diamond is transparent and is the hardest substance found in nature.

5 A few minerals are plentiful in Earth's crust. This rocky top layer, especially the portion under the continents, is the part of the planet we know best. More than 98 percent of the continental crust is made up of just eight elements. The most common ones are oxygen and silicon. Minerals containing these two elements are found almost everywhere. One mineral, feldspar, makes up more than half of the continental crust. Feldspar is actually a group of related minerals. All feldspars contain not only oxygen and silicon but also aluminum plus another element. Quartz is the next most common mineral. It is silicon dioxide. The name means it is made up of two atoms of oxygen for every atom of silicon.



Both diamond (left) and graphite (right) are made of carbon, but they are very different minerals. Graphite is soft, is black or gray in color, and has a metallic sheen. Diamond, formed under high pressure and temperature, is extremely hard.

#### CLOSE READ

#### Make Connections

Highlight evidence that helps you make a connection to what you already know about how minerals form.

## First Read

### Generate Questions

**THINK ALOUD** Most of this information is new to me, so I have a lot of questions. For example, I wonder how many minerals are in Earth's crust. How many of Earth's 4,000 minerals can be found in Earth's crust?

## Close Read

### Make Connections

Have students scan **paragraph 4** and highlight details that help them make a connection to what they read earlier about how minerals form. **See student page for possible responses.**

Have students explain how the evidence they highlighted helps them understand the ways minerals form.

**Possible Response:** The detail connects with the earlier facts that minerals are made of different elements and elements are made of atoms arranged in different ways. Together, these details help me understand that the same element can form different minerals when its atoms are arranged in different ways.

Have students study the photos and caption in the inset on p. 433. Ask: **How does the inset help clarify how minerals form?**

**Possible Response:** The inset illustrates the general idea by showing two minerals, graphite and diamonds, formed from the same element, carbon, with its atoms arranged in two different ways.

**DOK 2**

#### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

### Possible Teaching Point



#### Academic Vocabulary | Related Words

Use the Academic Vocabulary lesson on pp. T24–T25 in the Reading-Writing Workshop Bridge to teach students how to add affixes to form related words. Point out the word *hard* in the caption on p. 433. Ask what part of speech it is (adjective). Have students identify the word in paragraph 4 in which a suffix was added to the base word *hard* to form a related word that is a different part of speech (*hardness*). Ask what part of speech *hardness* is and what it means (noun; “the quality of being hard”). Have students use the word in a sentence about minerals (for example, *Diamonds are known for their hardness.*)



## First Read

### Respond

Have pairs discuss paragraphs 6 and 7. Ask: *What did you already know about gems? What did you learn about them from the text?*

**Possible Response:** I already knew that diamonds are valuable gems. I learned from the text that gems are called *gems* only after they are cut and polished. Before that, they are called gemstones.

## Close Read

### Make Connections

Have students scan **paragraphs 6–7** and highlight details that help them make connections to what they already know about gemstones. **See student page for possible responses.**

DOK 2

### Identify Main Idea and Details

Have students underline a supporting detail in **paragraphs 6–7** that helps explain the value of gemstones. **See student page for possible responses.**

Ask students to explain the difference between precious and semiprecious gemstones and to include examples.

DOK 2

### OBJECTIVES

Make connections to personal experiences, ideas in other texts, and society.

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

### CLOSE READ

#### Make Connections

**Highlight** details that help you make connections to what you already know about gemstones.

#### Identify Main Idea and Details

Underline a detail that helps explain the value of gemstones.



Two of these four gemstones, ruby (*upper left*) and sapphire (*upper right*), consist primarily of the hard mineral known as corundum. Ruby's red color comes from the presence of a small amount of chromium. Green emerald (*lower left*) is made mainly of the mineral beryl. Topaz (*lower right*) tends to be white or light-colored.

### Prized Minerals

- 6 Gemstones are minerals that can be cut and polished to have an attractive look. They are durable and highly prized. After they are cut and polished, they are known as gems. Gems tend to be valued highly because they are not only beautiful but also so hard that they resist being scratched. Diamonds are the hardest of all, and they are especially prized. Beautiful, durable, and rare gemstones, such as emeralds and rubies, are said to be precious. Gemstones that meet only one or two of these three criteria are usually known as semiprecious. Jade and zircon are examples of semiprecious stones.
- 7 Ores make up another group of prized minerals. An ore contains a valuable metal or another substance. For a mineral to be called an ore, it must be present in one place in amounts, or deposits, large enough to make mining worthwhile.

**deposits** amounts of something left in one place by a natural process

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**ELL Targeted Support Visual and Contextual Support** Read p. 434 aloud. Tell students to listen closely to the details the author uses to describe gemstones and gems.

Help students distinguish differences between gems and gemstones. Provide sentence frames: *Gems are gemstones that are cut and \_\_\_\_\_. Gems look \_\_\_\_\_. Gems are \_\_\_\_\_.* Then have students create a T-chart with the column headings *Gemstones* and *Gems*. Have pairs complete the T-chart with similarities and differences. **EMERGING/DEVELOPING**

Have pairs discuss the characteristics that make a gemstone precious. Have them use the characteristics to identify the precious gemstones in the photos on p. 434. **EXPANDING/BRIDGING**





## Nonmineral Rocks

- 8 While most rocks on Earth contain minerals, as defined by geologists, some do not. Coal is one example. It is a rock that was formed from the remains of dead plants. Two more examples are obsidian and pumice, which come from volcanoes. They are glassy and lack a crystal pattern.

## ROCK TYPES

- 9 There are three basic types of rocks—igneous, sedimentary, and metamorphic. Each type is formed in a different way. A rock's makeup reflects the way it was formed. Rocks also carry other clues about their history. These clues may reveal when a rock was formed. They may also give hints as to what conditions were like when the rock was formed. There may even be clues about events that have occurred right up until the present. Clues found in rocks can help scientists learn about the history of Earth.

### Igneous Rocks

- 10 Most rocks in Earth's crust are igneous. They began as hot liquid material called magma. Magma usually is found at depths where it is much hotter than on the surface. This heat is how igneous rocks got their name. *Igneous* comes from a Latin word that means "fire." If magma gets cool enough, it turns solid and becomes igneous rock.
- 11 There are many kinds of igneous rocks. Each type is determined by how it was formed. Another factor is what its original magma was made of.

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### CLOSE READ

#### Make Connections

**Highlight** details that help you connect to other information you have read about rocks.

#### Identify Main Idea and Details

**Underline** text that helps you identify an important detail about different types of rocks that supports a main idea.

435

## First Read

### Notice

**THINK ALOUD** I notice that the term *igneous* in paragraph 10 is in italics, which tells me I should pay attention to the term because it is important to the main ideas of the text.

## Close Read

### Make Connections

Have students highlight details that help them make connections to other information they have read about rocks. **See student page for possible responses.**

DOK 2

### Identify Main Idea and Details

Have students scan **paragraphs 8–11** and underline text that helps them identify an important detail that supports the main idea. **See student page for possible responses.**

Have students explain how the text they marked supports the main idea.

**Possible Response:** It supports the main idea by explaining how igneous rocks, one of the three basic types of rocks, form.

DOK 3

### OBJECTIVES

Make connections to personal experiences, ideas in other texts, and society.

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

### Possible Teaching Point



#### Read Like a Writer | Author's Craft

**Text Features** Use the Read Like a Writer lesson on pp. T62–T63 in the Reading-Writing Workshop Bridge to teach students how to analyze text features. Have them examine the title above paragraph 9 and the subheading below it. Ask: **What topic does the main heading indicate the section will be about? What does the subheading below it show about how the section is organized?** (The topic of the section is Rock Types. The subheading shows that igneous rocks, one of the three rock types, will be discussed first.)



## First Read

### Generate Questions

**THINK ALOUD** I wonder what determines whether magma cools slowly or quickly. Also, if intrusive rocks form underground, how do they end up on the surface? I'll keep reading to see whether my questions are answered.

## Close Read

### Identify Main Idea and Details

Ask: How does the subheading at the top of page 436 help point to the main idea on the page?

**Possible Response:** The subheading shows that the main idea will be about one type of igneous rock—intrusive igneous rocks.

Have students scan the **caption** and underline phrases that support a main idea of the section “Intrusive Igneous Rocks.” **See student page for possible responses.**

Ask students what idea is supported by the phrases they underlined.

**Possible Response:** The phrases support the idea of what intrusive igneous rocks are and how they form.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

#### CLOSE READ

#### Identify Main Idea and Details

Underline phrases in the caption that support a main idea of the section “Intrusive Igneous Rocks.”

#### Intrusive Igneous Rocks

- 12 If magma cools slowly, it turns into one type of igneous rock. This can happen when magma moves to a part of the crust with a somewhat lower temperature. For example, magma might be pushed closer to the surface through a crack. The magma intrudes, or inserts itself, into the crack. The new rock that forms when the magma cools is called intrusive rock. Since the magma cools slowly, there is plenty of time for crystals to grow. As a result, the crystals in intrusive rocks tend to be large.
- 13 Although formed underground, some intrusive rocks later end up on the surface. If you look at such a rock, you can see in it large bits or particles called grains, which contain one or more crystals.

The most common sort of intrusive rock on the surface is granite. It contains feldspar and quartz, along with a little mica and tiny bits of other minerals. It is very hard. Its color tends to be gray or whitish, but some kinds are pinkish or even other colors. The colors depend on the minerals that make up the granite. Another common intrusive rock, gabbro, is darker in color.



This towering rock face in Yosemite National Park in California is made of granite. It was formed by intrusion of magma, which solidified and later was left behind when surrounding rock was worn away.

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#### CROSS-CURRICULAR PERSPECTIVES

#### Science



The granite rock formations at Yosemite National Park include El Capitan, the pictured 3,000-foot-tall formation. From 2011 to 2013, geologists used climbing, remote sensing, and geochemistry to complete the first geologic map of El Capitan's southeast side. Scientists are using the findings to better understand rockfalls. Have students connect this information to the facts about geologists in the infographic on pp. 426–427 of the *Student Interactive*.





## Extrusive Igneous Rocks

- 14 If magma cools down fast, it turns into a different type of igneous rock. This happens when magma comes out onto the surface. It may come out through an opening called a vent in a volcano. It may also come through a crack, or fissure, in the ground. Magma that flows onto the surface is called lava. The temperature on the surface is much lower than in the crust, and the lava cools quickly. Since the magma is pushed out, or extruded, onto the surface, igneous rocks made in this way are called extrusive. They are also sometimes called volcanic rocks. Extrusive rocks tend to have tiny grains. If they cool very quickly, they may even lack grains. They may look smooth like glass.
- 15 The most common extrusive rock is basalt. It is dark-colored. Its ingredients are similar to those of the intrusive rock gabbro, but basalt and gabbro look different. It is much easier to see grains or crystals in gabbro. Because basalt comes from fast-cooling lava, its grains are very tiny. Many of the rocks brought back to Earth from the Moon are basalt. They were probably formed in the same way as Earth's basalt rocks—lava poured out onto the surface from below and cooled.
- 16 Another sort of extrusive rock is rhyolite. It is light-colored and has the same minerals as the intrusive rock granite. When certain kinds of lava cool very rapidly, the result is a glassy black or darkish rock called obsidian. Obsidian forms sharp edges when broken.

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### CLOSE READ

#### Vocabulary in Context

Context clues are words and sentences around a word that help readers understand the meaning of the word.

Underline context clues to find the meaning of *extruded*.



A highway passes by the edge of a rock formation of hardened lava.

437

## First Read

### Connect

**THINK ALOUD** I notice that paragraph 15 talks about a kind of rock called basalt. It indicates that basalt is the most common extrusive igneous rock. The infographic on pages 426 and 427 also talks about basalt. It says that basalt is the most common volcanic rock. That connects with the information here, since volcanic rocks are igneous rocks.

## Close Read

### Vocabulary In Context

Have students identify and underline context clues that help them determine the meaning of *extruded* in **paragraph 14**. See **student page for possible responses**.

Ask: **Based on these context clues, what is the domain-specific meaning of *extruded* as it used in the field of geology?**

**Possible Response:** It means “pushed out through an opening or crack.”

DOK 2

### OBJECTIVE

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

## Possible Teaching Point



### Academic Vocabulary | Related Words

Display the word *intrude*, used on p. 436, which means the opposite of *extrude*. Explain that both words contain the Latin root *trud* or *trus*, meaning “push.” Have students provide the domain-specific meanings of both terms in geology (“insert or push into a crack in the Earth”; “push out onto the Earth’s surface”). Note that both words are verbs. Have students identify the adjective forms used on pp. 436–437 (*intrusive*, *extrusive*). Ask how the adjectives were formed and what they mean. Have students check their definitions in a print or online dictionary.



## First Read

### Respond

Have partners discuss the use of text features and graphics on p. 438. Ask: **What is one detail in the text that is supported by the inset at the bottom of the page? What is one thing you learn from the inset that the text does not tell you?**

**Possible Responses:** The detail that pumice is “full of spongelike holes” is supported by the inset. One new detail in the inset is how people use granite, obsidian, and pumice.

## Close Read

### Make Connections

Remind students that text features are an important source of details that can help them make connections.

Explain that the word *abrasive*, used in the inset at the bottom of p. 438, means “something rough or scratchy that can be used to polish or rub objects clean.” Then have students scan **paragraphs 17–18** and the inset and highlight details that show a connection between pumice’s form and pumice’s use in the world. **See student page for possible responses.**

Have students explain the connection between pumice’s form and use.

**Possible Response:** Since pumice has spongelike holes, is lightweight, and is an abrasive, it can be used “for grinding, cleaning, or polishing surfaces.”

DOK 3

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

#### CLOSE READ

#### Make Connections

**Highlight** details in the text and text features that show a connection between pumice’s form and its use in the world.

17 Sometimes lava contains air bubbles. It may seem like foam. If the lava is very thick, like molasses, the bubbles can’t escape before it hardens into a rock. **This rock is called pumice. It is full of spongelike holes and is lightweight.** Some kinds of pumice can even float on water.

18 Air also plays a role in another sort of igneous rock. Some volcanoes throw powdery dust, or ash, into the air. If the ash piles up, it may turn into a soft rock known as tuff.



The so-called Giant’s Causeway on the coast of Northern Ireland consists of thousands of columns of basalt that were formed some 60 million years ago when an extrusive lava flow quickly cooled.

#### PUTTING IGNEOUS ROCKS TO WORK



Since ancient times, people have made buildings and monuments from hard, durable granite. It can be polished, so it is also used as a decorative stone. Granite is often used today to make floor tiles and kitchen countertops.



Obsidian is shiny and sharp-edged. For ages, it has been used to make jewelry, mirrors, and cutting tools. Even today, doctors use obsidian scalpels because they are so sharp.



Lightweight pumice makes a good decorative stone. **Ground-up pumice is an ingredient in some types of concrete. Pumice is an abrasive and is good for grinding, cleaning, or polishing surfaces.** Pumice is also used to make cosmetics and soaps.

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#### CROSS-CURRICULAR PERSPECTIVES

#### Science



Giant’s Causeway on the coast of Northern Ireland consists of 40,000 columns of black basalt that formed from a series of volcanic eruptions. About 60 million years ago, three periods of strong volcanic activity forced lava up through fissures in the ground. When the lava cooled, it cooled at different rates, creating the massive basalt columns that exist today. Have students connect this information to the photographs of Giant’s Causeway on p. 438 and in the infographic on pp. 426–427 of the *Student Interactive*.





## Sedimentary Rocks

19 Most of the rocks on Earth's surface are sedimentary rocks. They were formed from sediment, or material that settles in an area. It might be sand, mud, dust, little stones, or the remains of dead plants and animals. The material may be deposited by water, wind, or even moving ice (as in a glacier). As more and more of the material piles up, its weight generates enormous pressure at the bottom of the sediment. Here the sediment material is squeezed tightly together and slowly turns into solid rock, a process that may take thousands, or even millions, of years.

20 Sediment sometimes settles on the seafloor. Sediment is also deposited on the bottoms of other bodies of water, such as lakes, and on the floors of swamps. Accumulations of sand in beaches and dunes may eventually be transformed into sedimentary rock if conditions are right.

21 Sedimentary rocks can tell scientists a lot about the past. The rocks' makeup carries clues about the conditions that existed when the rocks were created. Sediment tends to be laid down in layers, or strata. This layering helps scientists identify neighboring areas of rock that were formed at the same time.

22 Sedimentary rocks also give clues about life in the distant past. These clues usually involve fossils, which are remains or traces (such as tracks or burrows) of ancient living things. Fossils often form part of the materials found in sedimentary rock.

### CLOSE READ

#### Identify Main Idea and Details

Underline details about sedimentary rocks that help support a main idea of the text.



These rock strata in Capitol Reef National Park in Utah were originally formed over millions of years when the area was at the bottom of a sea. Later, uplift of land and erosion resulted in the formations that exist today.

**erosion** a slow process of being worn away

## First Read

### Generate Questions

**THINK ALOUD** I was surprised to see in paragraph 22 that fossils often form some of the materials found in sedimentary rock. This confuses me because I thought fossils were rocks. I wonder how rocks are different from fossils?

## Close Read

### Identify Main Idea and Details

Have students scan **paragraphs 19–22** and underline details about sedimentary rocks that help explain a main idea of the text. **See student page for possible responses.**

Have students explain how the details they marked support a main idea of the text.

**Possible Response:** They explain what sedimentary rocks are and how they form.

**DOK 2**

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

## CROSS-CURRICULAR PERSPECTIVES

### Science




Capitol Reef National Park in Utah consists of nearly 10,000 feet of sedimentary strata, or rock layers, some of which are up to 270 million years old. Water was responsible for most of the erosion that created the park's landscape, but gravity also helped shape the cliff lines via rockfalls or rock creep. Have students connect this information to the photograph of Capitol Reef National Park on p. 439 of the *Student Interactive*.



## First Read

### Notice

 **THINK ALOUD** In paragraph 24, I see two more italicized words, *clastic* and *klastos*. *Klastos* is the Greek origin of *clastic*, so *klastos* is in italics simply because it is a foreign word. But the italics for *clastic* show me that the term is important.

## Close Read

### Make Connections

Have students read the inset “Putting Sedimentary Rocks to Work” and highlight a detail that helps them make a connection to their own experience. **See student page for possible responses.**

Be sure to tell students that the rock salt discussed in the text is sodium chloride, or halite, which is edible. It is not calcium chloride, often called rock salt and used to melt ice and snow, which is not edible.

Ask students to explain the connection between the detail they marked and their own experience.

**Possible Response:** The detail connects to my previous knowledge about salt. I knew it is a necessary part of our diet and also has other purposes. I did not realize it could come from rock, though.

DOK 2

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

### CLOSE READ

#### Make Connections

**Highlight** a detail that helps you make a connection to your own experience.

### PUTTING SEDIMENTARY ROCKS TO WORK

When trying to list the most useful sedimentary rocks, coal may be the first thing that comes to mind. There are, however, many others. Sedimentary rocks are the source of such fossil fuels as oil and natural gas. Conglomerate and other sedimentary rocks play a major role in the construction industry. Limestone is used to make cement. Shale is also sometimes used to make cement, as well as bricks. Limestone and sandstone are important building stones. There are many examples outside the construction industry as well. Gypsum is used as an ingredient in making various products, such as plaster of paris, pottery, and cake icing. Rocks containing phosphate are used to make fertilizer. Rock salt is a primary source of salt, which is an essential component of our diet and is also used for many purposes. (Salt is also produced through the evaporation of seawater.)

#### Types of Sedimentary Rocks

- 23 Sedimentary rocks can be divided into three types. They are called clastic, chemical, and organic (or biological). The basic difference between these types is the way they were formed. This results in differences in appearance.
- 24 *Clastic* comes from the Greek word *klastos*, meaning “broken.” Clastic rocks are made from broken pieces of other rocks. For example, sand grains are tiny bits of rock. If these bits are squeezed together long and hard enough, the result is the clastic rock called sandstone.
- 25 The bits of material in silt or mud are extremely tiny. If they are pressed tightly enough together to form a rock, the result is shale or mudstone. Shale and mudstone are rather soft and have finer grains than sandstone.

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Fossil fuels include not only coal, a sedimentary rock, but also natural gas and oil, found in sedimentary rock. When the remains of dead plants and animals (sediment) gather at the bottom of the sea, they are buried by a layer of mud. Over millions of years, this mud layer gradually turns into sedimentary rock. Meanwhile, a chemical change occurs in the remains, so that they become natural gas and crude oil. Humans then drill through the rock layer to access the gas and oil. By this time, the sea itself may have vanished—which is why oil and gas can sometimes be found on land.





26 Clastic rocks may contain rock pieces that are bigger than sand grains. The pieces may even be as big as boulders! Smaller bits of material help to cement these pieces together. If the pieces have spent a long time in moving water, they will have rounded edges. The same is true of pieces that have been moved and tumbled a lot among other rocks. Sedimentary rocks containing such smooth-edged pieces are called conglomerates. If the original rock pieces were simply piled up at the foot of a mountain, however, their edges will be sharp. The sedimentary rock containing them is called breccia.

27 Chemical rocks contain principally material that was carried or dissolved in water. Under certain conditions, the material settles on the bottom of the body of water, where it may form solid crystals. Another way dissolved material may separate, or precipitate, from water is to be left behind when the water evaporates. Examples of rocks formed by precipitation from water include rock salt (halite), rock gypsum, a few types of limestone, and most of the world's important iron ore deposits. In caves, stalactites and stalagmites are formed from minerals in dripping water. Stalactites look like icicles and extend from the roof of a cave. Stalagmites are deposits that build up from the floor.



Sandstone can sometimes take rather impressive shapes and sizes.

#### CLOSE READ

#### Identify Main Idea and Details

Underline a sentence about chemical rocks that summarizes paragraph 27.

## First Read

### Respond

Have pairs compare and contrast igneous and sedimentary rocks. Ask: **How are igneous rocks different from sedimentary rocks? What do the two types of rocks have in common?**

## Close Read

### Identify Main Idea and Details

Have students scan **paragraph 27** and underline a sentence about chemical rocks that summarizes the paragraph. **See student page for possible responses.**

Ask students to state the main idea of paragraph 27.

**Possible Response:** The main idea of paragraph 27 is what chemical rocks are made of and how they form.

DOK 2

#### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

#### CROSS-CURRICULAR PERSPECTIVES

#### Science



Sandstone is responsible for some of the most impressive natural rock structures in the world. Utah's Arches National Park has more than 2,000 natural sandstone arches. These arches form when rainwater soaks into the pores of the sandstone and dissolves the bonds that keep it together. The rainwater then gathers between the layers of sandstone, where it erodes the rock. When the water freezes in winter, it expands and breaks the rock apart into an arch. Have students connect this information to the photo on p. 441.



## First Read

### Connect

**THINK ALOUD** I see that paragraph 29 says heat can cause rocks to melt. This connects with the information I read in the infographic on pages 426 and 427. The infographic told me at what temperatures rocks melt.

## Close Read

### Identify Main Idea and Details

Have students scan **paragraph 29** and underline the main idea about how metamorphic rocks form. **See student page for possible responses.**

Have students state the main idea about metamorphic rocks.

**Possible Response:** Metamorphic rocks are rocks that have changed form because of new conditions.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

### CLOSE READ

#### Identify Main Idea and Details

Underline a main idea that summarizes how metamorphic rocks form.



You can see some of the variety of sedimentary rocks in these examples. Conglomerate (*left*) is a clastic rock containing rock pieces that tend to be smooth or rounded. The pieces in breccia (*center*), a different sort of clastic rock, are sharp edged. Some limestones (*right*) contain an abundance of fossils.

28 Organic rocks form mainly from the remains of living things. Among the types of remains that may end up in organic rocks are plants, shells, bones, and the skeletons of tiny living organisms called plankton. Lignite and bituminous coal, for example, develop from ancient plant remains. Limestone comes mainly from the shells of tiny creatures living in reefs or on the sea bottom. Chalk is a soft type of limestone.

#### Metamorphic Rocks

29 The word *metamorphism* means “change of form.” Metamorphic rocks are rocks that have changed as a result of being subjected to new conditions. These conditions may involve increased heat, increased pressure, or exposure to fluids containing substances that can help alter the rock’s makeup. (For example, hot water sometimes carries certain chemicals, such as carbon dioxide, that may dissolve material in the rock, cause chemical reactions, or promote the formation of crystals.) Most often the new conditions involve heat and/or pressure that bakes the original rock. However, the combined effect must not be so great as to cause the original rock to melt. If the original rock melts, it becomes magma. When it cools, the new rock is considered igneous rather than metamorphic.

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442

**ELL Targeted Support Visual and Contextual Support** Read aloud paragraphs 28 and 29 as students study the inset at the top of p. 442. Note that *breccia* is pronounced with a *ch* as in *chalk*.

Preview the photos on p. 442 with students and read aloud the photo caption. Guide students to make connections between paragraph 28 and the photos. Ask: **How do the photos help you understand a key idea in the text?** Provide sentence frames: *The photos show different kinds of \_\_\_\_\_.* *The paragraph tells about \_\_\_\_\_.* *The photos help me understand that there are \_\_\_\_\_.*

#### EMERGING/DEVELOPING

Confirm students’ understanding by having them make connections between the text and the inset on p. 442. Ask: **What is one connection you can make between the text and the photos?** **EXPANDING/BRIDGING**





30 Metamorphism changes any kind of rock—igneous, sedimentary, or metamorphic—into a new metamorphic rock. Metamorphic rocks have some things in common. They are usually harder than the original rock. Also, they contain crystals. The kinds of changes that happen in metamorphism depend on the makeup of the original rock and on the conditions the rock undergoes. Metamorphism may alter the rock's crystal pattern or texture, for example, or it may change the original minerals into different ones.

### Contact and Regional Metamorphism

31 When scientists talk about metamorphism, they commonly have in mind effects caused by heat or pressure. There are two chief ways such metamorphism can take place. One is called contact metamorphism. This can occur when a bit of rock comes into contact with hot flowing magma or lava. The amount of rock affected is small. Contact metamorphism can happen at the surface, since hot lava appears there. Usually, however, the conditions causing it are found somewhere deep underground.

32 Another way rock changes is called regional metamorphism. Large amounts of rock are exposed to high pressure or heat below the surface. This kind of metamorphism can happen, for example, below a mountain range, whose weight subjects the rock below it to high pressure. High pressure and heat can also occur as a result of major rock movements. The outer layer of Earth is broken up into a number of large slabs called tectonic plates. Some are under continents, and some are under oceans. Forces from deep below the plates cause them to move slowly.

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#### CLOSE READ

#### Identify Main Idea and Details

Underline details in the text that give you clues about the main idea of the section "Contact and Regional Metamorphism."

## First Read

### Generate Questions

**THINK ALOUD** I'm a little confused about metamorphic rocks. When is a rock still in its original form, and when is it considered a metamorphic rock? How can scientists tell when metamorphism is complete? How can a metamorphic rock change into a new metamorphic rock?

## Close Read

### Identify Main Idea and Details

Continue helping students find details that support main ideas in the text.

Have students scan **paragraphs 31–32** and underline clues about the main idea of "Contact and Regional Metamorphism." **See student page for possible responses.**

Ask students what the supporting details they underlined tell them about the main idea of this section.

**Possible Response:** The details tell me what contact metamorphism is, which is this section's main idea.

DOK 2

#### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

443

### Possible Teaching Point



#### Academic Vocabulary | Related Words

Remind students that they can use affixes to form new words and sometimes change the part of speech. Point to the word *metamorphism*, defined at the beginning of paragraph 29. Ask what part of speech it is (noun) and what related word with a different suffix and part of speech occurs on pp. 442–443 (*metamorphic*, an adjective). Ask for the domain-specific definition of *metamorphic* (for example, "related to rocks that change form").



## First Read

### Respond

Have partners discuss these questions:  
What have you learned about rocks so far?  
What facts do you find the most surprising or interesting, and why?

**Possible Response:** I've learned that there are three kinds of rocks, and they are identified based on how they form. The fact that rocks can change from one form to another surprised me because I didn't know that rocks could change that much.

## Close Read

### Make Connections

Have students scan pp. 444–445 and highlight details that indicate where they personally might find metamorphic rocks in their everyday life. **See student page for possible responses.**

Discuss places where students might have seen marble, such as a statue or public building in your area or an important building or monument students may know. Explain that the use of slate as a writing surface (usually with chalk) is the origin of terms such as “a clean slate.”

DOK 2

### OBJECTIVE

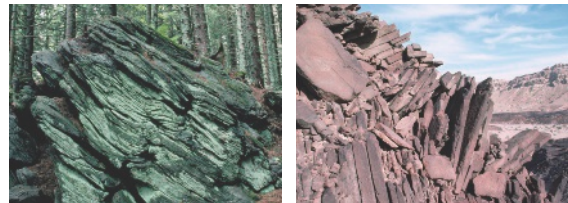
Make connections to personal experiences, ideas in other texts, and society.

### CLOSE READ

#### Make Connections

**Highlight** details that help you understand how metamorphic rocks move and change over time.

In some places, plates slip past each other. In some places, they bang into each other. The edge of one plate may be pushed under another, exposing rocks at the edge to the high heat that exists deep below. One way or another, rocks in a large region are exposed to enough heat and pressure to undergo change.



Some metamorphic rocks are foliated. They appear to be made of layers. Some are not foliated. This gneiss in Bayerischer Wald National Park in Germany (left) is an example of a foliated rock. The fractured quartzite in the Negev Desert in Israel (right) is unfoliated.

#### Foliation

- 33 Because of the pressure they undergo, the crystal grains in regional metamorphic rocks are often arranged in parallel stripes or flat sheets. This is called foliation. In a way, it is like the grain pattern in wood. Schist and gneiss are common regional metamorphic rocks that show obvious foliation. They form under high pressure and at high temperatures, and they have coarse grains. Slate forms from the sedimentary rock shale under more moderate conditions. It has fine grains and can easily be split into sheets. Marble usually forms from limestone. It has an even texture and lacks foliation.
- 34 Foliation ordinarily does not occur in contact metamorphic rocks. The most common contact rock called hornfels, for example, lacks foliation. Instead, it has grains to form even texture.

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Movement between tectonic plates can have a number of consequences beyond exposing rocks to heat and pressure. When tectonic plates suddenly slip, they cause shockwaves that shake Earth's surface and create an earthquake. In addition, when tectonic plates shift and collide, they can cause part of Earth's crust to rise. This is known as tectonic uplift, and it can form plateaus and mountains. Glaciers and rivers that force their way through these newly elevated areas can help create deep canyons. The Grand Canyon is a result of tectonic uplift.





### Getting to the Surface

- 35 Most metamorphic rocks are formed deep underground, so it may seem strange that they are often found on the surface. How does this happen? Sometimes forces within Earth lift up sections of buried rock.
- 36 Metamorphic rocks also can reach the surface as a result of erosion, when rock and soil that cover metamorphic rocks are worn away. Thanks to these natural processes, many metamorphic rocks are available for a variety of purposes. Scientists value these rocks because they carry clues about their origins. They reveal what conditions are like deep within Earth's crust.

#### CLOSE READ

#### Identify Main Idea and Details

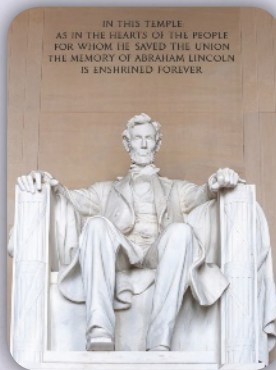
Underline the main idea of the text feature. Then underline details about marble that support the main idea.

### PUTTING METAMORPHIC ROCKS TO WORK

Marble has a smooth texture, and the best-known type is white. Marble is also easy to carve, compared with many other rock materials. Because of features like these, it has been used for centuries to make statues and impressive buildings, such as the Lincoln Memorial in Washington, DC, with its seated statue (right) of Abraham Lincoln, the sixteenth president of the United States. Another well-known marble building is the ornate Taj Mahal in Agra, India.

Slate is another important construction rock. It is used as a finishing stone for buildings and as a material for roofing tiles and pool tables. Schist and gneiss are also used as building stones.

Anthracite, a hard, black coal formed from bituminous ("soft") coal by metamorphic processes, is an important fuel.



445

## First Read

### Connect

**THINK ALOUD** I see that paragraph 36 on page 445 explains why scientists value metamorphic rocks. I remember that "Geologists at Work" also discussed why geologists value rocks and other materials found underground. I think it said that studying these materials can reveal a lot about Earth's past, such as how it formed and how it has changed over time.

## Close Read

### Identify Main Idea and Details

Have students scan the **text feature at the bottom of p. 445** and underline its main idea and details that support it. **See student page for possible responses.**

Ask students how the details they underlined support the main idea they marked.

**Possible Response:** The detail "it has been used for centuries to make statues and impressive buildings" supports the main idea of "putting metamorphic rocks to work" by explaining how people use marble, which is a kind of metamorphic rock.

DOK 1

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

### Possible Teaching Point



#### Word Study | Consonant Changes

Use the Word Study lesson on pp. T26–T27 in the Reading-Writing Workshop Bridge to teach changes in consonant pronunciation. Point out the words *foliated* and *unfoliated* in the inset caption on p. 444. Write the base word, *foliate*, on the board and have students identify its final consonant sound as a *t*. Then write *foliation* on the board. Ask what happens to the *t* sound, eliciting that it becomes an *sh* sound even though *foliation* still uses a *t*. Have students identify a word on p. 445 that has undergone a similar consonant shift (*construction*).



## First Read

### Respond

How do the heading and subheadings help you understand the information on these pages?

**Possible Response:** The headings help organize the information into a main topic, “Rock Changes,” and two subtopics. The subheadings also help me identify the section’s main idea. For example, the subheading “Constant Activity” helps me recognize that the main idea of the first section is that rocks are constantly changing.

## Close Read

### Identify Main Idea And Details

Have students scan the text feature and **paragraphs 37–39** and underline details that help them determine the main idea of this section. **See student page for possible responses.**

Ask students what the details they underlined tell them about the main idea of “Constant Activity.”

**Possible Response:** The details tell me that the main idea is that old and new rocks are always changing.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

#### CLOSE READ

#### Identify Main Idea and Details

Underline details in the text and text features that help you determine the main idea of this section.

## ROCK CHANGES

### Constant Activity

- 37 With rocks, change is always going on. New rocks are constantly being created on Earth. Right now, metamorphism is occurring all over the world. Hot lava is cooling into new igneous rock. Sediments are hardening into new sedimentary rock.



Horseshoe Bend in Arizona vividly shows the power of erosion. The Colorado River has carved a spectacularly curvy path through the rock.

- 38 Meanwhile, many old rocks are undergoing various kinds of changes. Some may gradually wear away, or erode. Others may be broken up by the growth of tree roots. Some may slowly break up as a result of weathering. Weathering includes various processes. Rocks may be eaten away by chemicals, such as acid in rainwater or in substances from living creatures. Rocks may also be slowly broken down by changes in temperature, by freezes and thaws.
- 39 Movement on Earth’s surface is another major cause of change in rocks. Glaciers, rivers, and landslides move rocks from one place to another.

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Horseshoe Bend serves as a great example of Earth’s forces at work. Millions of years ago, the Colorado River flowed across the land in a normal pattern. Over time, however, a pattern of erosion and deposition formed several bends in the river. In addition, tectonic activity raised part of the surrounding land, forming the Colorado Plateau. The plateau’s gradual uplift forced the river to forge a path through the rocks until it eventually became entrenched at the base of a canyon. Have students connect this information to the inset about Horseshoe Bend on p. 446.





Mount Belukha, located near Russia's border with Kazakhstan, is the highest peak of the Altai Mountains. The movement of mountain glaciers can drag rocks from one place to another.

In the process, the rocks are knocked around and break up. Alternatively, they may end up in a place where conditions, such as temperature and pressure, are quite different. Movements below the surface of Earth also cause change. Rocks may be affected by the flow of magma from one place to another. The movements of the tectonic plates lift up land in some places, creating mountains, and cause land to sink in other areas. Earthquakes involve sudden movements of huge masses of rock. Some rocks may be altered by the new conditions they end up in. Some may be destroyed by the shock of the quake.

### The Rock Cycle

40 Earth is more than 4 billion years old. For virtually this entire time, it has consisted of more or less the same amount of matter. (Meteorites and other objects coming from space have added some, but the amount is small.) As we have seen, rocks are constantly undergoing change. At the same time that old rock is being destroyed, new rock is being created. The old rock is recycled to make new rock. Scientists call this process the rock cycle.

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#### CLOSE READ

#### Make Connections

Highlight words or phrases that connect to an earlier idea in the text.

## First Read

### Connect

**THINK ALOUD** “Geologists at Work” also talked about earthquakes as one of Earth’s processes. It said it’s important for geologists to study earthquakes because the more geologists learn, the more they can help people prepare for earthquakes.

## Close Read

### Make Connections

Point out that one way to connect with a text is to connect two or more different ideas in it.

Have students scan **paragraph 40** and highlight an idea that connects to an earlier idea in the text. **See student page for possible responses.**

Ask students to explain the connection between the idea they marked and the earlier idea.

**Possible Response:** The sentence “As we have seen, rocks are constantly undergoing change” connects to an earlier idea in the section “Constant Activity” by reminding us that rocks are always changing.

DOK 3

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

447

### Possible Teaching Point



#### Read Like a Writer | Author’s Craft

**Text Features** Have students examine the two insets on pp. 446–447, each consisting of a photo and caption. Ask how the insets connect to the main idea of the text on these pages. (They illustrate rock changes by showing places that have undergone them.) Discuss why the author included the insets, eliciting that, in addition to providing evidence of rock changes, they make the text more visually appealing. For more on text features, see the Read Like a Writer lesson on pp. T62–T63.



## First Read

### Respond

Have pairs discuss the rock cycle. Ask: *What did you learn about the rock cycle? What text features did the author use to help you understand it? Did you connect the rock cycle with any other cycles you know about?*

**Possible Response:** I learned that one type of rock can turn into another. The diagram helped me see how that happens. It reminds me of other cycles in nature, like the water cycle, in which water changes its state from liquid to gas when it evaporates.

## Close Read

### Make Connections

Have students scan **paragraph 41** and highlight words and phrases that connect to information in the diagram. **See student page for possible responses.**

Ask students to explain the connections between the details they marked and the diagram.

**Possible Response:** The detail “high heat and pressure underground” connects to the part of the diagram that shows how sedimentary rock becomes metamorphic rock through temperature and pressure. The detail “events could make the metamorphic rock melt and become magma” connects to the part of the diagram that shows how metamorphic rock melts and becomes igneous rock.

DOK 3

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

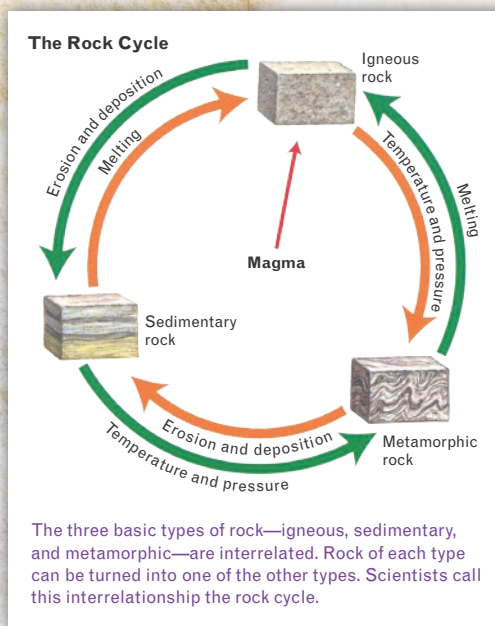
### CLOSE READ

#### Make Connections

Highlight words and phrases in the text that connect to information in the diagram.

41 To see how the process works, start at any part of the cycle and follow it step by step. Let’s begin with hot magma. Suppose the magma moves into a cooler underground region or erupts onto the surface. It then **cools off and forms igneous rock**. Underground igneous rock may be brought to the surface. It might be carried there by movements in Earth’s crust. It might end up there because the rock and soil above it were worn away. Igneous rock can even form on the surface, when lava cools. No matter how it gets there, igneous rock on the surface undergoes **erosion** and weathering. These processes slowly break it down into tiny pieces. The pieces may be carried away, perhaps to the sea. When a lot of this material collects as sediment in one place, the **pressure** on the lower part of the sediment may be great enough to turn it into sedimentary rock. If the sedimentary rock

happens to undergo **high heat and pressure underground**, it turns into metamorphic rock. The metamorphic rock may come into contact with very hot magma; it may be crushed between tectonic plates. It might be pushed deep into Earth, where it is extremely hot. Any of these events could make the **metamorphic rock melt and become magma**. Then, the cycle can begin again.



448

**ELL Targeted Support Visual and Contextual Support** Read p. 448 aloud. Tell students to listen closely to the details that describe the rock cycle.

Walk through the diagram with students. Use sentence frames to help students retell the ideas in the diagram: *Magma is hot. It can cool and become \_\_\_\_\_ rock. Igneous rock can break into small pieces. Over time, it can become \_\_\_\_\_ rock. High heat can change sedimentary rock. It can turn into \_\_\_\_\_ rock.* **EMERGING/DEVELOPING**

Have student pairs discuss and write several connections between the text and the diagram. **EXPANDING/BRIDGING**





42 Actually there is more to the cycle. Rock of each type can be turned into one of the other types. Rock of each type can also be turned into new rock of the same type. Any rock exposed to sufficient heat and pressure can melt. This means that, under the right conditions, igneous and sedimentary rock can be turned directly into magma. When the magma cools, new igneous rock results. Also, erosion and weathering can affect any type of rock, not just igneous. Thus, under the right conditions, metamorphic and sedimentary rock may be broken down to form sediment. This sediment may accumulate and may eventually form new sedimentary rock. In addition, sedimentary rock is not the only type that can undergo metamorphism. Under the right conditions, igneous and metamorphic rock can also be changed into new metamorphic rock.

### Layers Upon Layers

43 Sediment usually accumulates on a flat surface. As conditions change over time, the sediment may change in content or in the rate at which it is deposited. When sedimentary rock eventually forms, these differences in sediment give the rock a layered look. The layers, or strata, can be easily seen when something exposes them to view. For example, erosion by a river may create a canyon in whose walls sedimentary layers are visible. Road builders cutting through rock also may expose sedimentary strata.

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These rock strata have been shaped into a vertical position by forces within the Earth.

449

### CLOSE READ

#### Identify Main Idea and Details

Underline words and phrases the author repeats that help support the main idea of the section "Rock Changes."

## First Read

### Generate Questions

**THINK ALOUD** I see that the author repeats the phrase "under the right conditions" a few times. I wonder why he does that. What are the "right conditions"? Are they the same for each of the changes the author describes?

## Close Read

### Identify Main Idea and Details

Tell students that authors sometimes emphasize important ideas and details through repetition. Remind students to ask themselves, "What do these repeated words and phrases tell me about the main idea?"

Have students scan **paragraph 42** and underline words and phrases the author repeats that help support the main idea. **See student page for possible responses.**

Ask students to explain how the words and phrases they marked support the main idea of this section.

**Possible Response:** The details support the main idea of "Rock Changes" by explaining that one type of rock can change into another as long as the conditions are right for that kind of change.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

### CROSS-CURRICULAR PERSPECTIVES

#### Science




While layers of limestone are normally horizontal, the layers of Durdle Door, a natural limestone arch on the Jurassic Coast near Dorset, England, are nearly vertical. About 25 million years ago, the impact of a heavy tectonic plate collision rippled throughout Europe and Africa. In Dorset, the impact tilted the limestone at a steep angle, giving the strata their vertical appearance. As the ocean eroded the limestone over time, some of the softer rock washed away, creating the famous arch.



## First Read

### Generate Questions

 **THINK ALOUD** I think I understand how studying strata can give scientists clues about land shifts and other big events in the past. But what about fossils? Do fossils show something about what happened to the creatures who left them?

## Close Read

### Identify Main Idea and Details

Have students scan **paragraphs 45–48** and underline two supporting details that reveal relationships among rock strata. **See student page for possible responses.**

Ask students to explain what the details they marked reveal about how geologists interpret strata in their work.

**Possible Response:** The detail “so as you go lower, you go farther back in time” tells me that lower strata of rock are older than higher strata.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

#### CLOSE READ

#### Identify Main Idea and Details

Underline details that help you understand relationships among layers of rock.

**principles** general theories or facts

44 The thickness and makeup of the strata in a particular area can tell geologists much about what happened there in the past. The strata’s makeup may include not only minerals but also fossils of ancient living creatures. Scientists often find similarities between certain strata in different parts of the world. This may mean the strata were formed at the same time. By studying such strata and fossils found in them, geologists sometimes can discover what conditions were like over a wide area of the world at that time.

#### Two Basic Principles

45 A couple of basic principles guide geologists in their work. One is called superposition. This is the idea that in a stack of rock layers, the higher strata tend to be younger than the lower ones. So as you go lower, you go farther back in time.

46 Another basic principle is called original horizontality. This means that when sediments were originally laid down, they formed flat layers approximately parallel to the surface of Earth.

47 Although these two principles are helpful, geologists usually need more information to understand a series of layers. Over millions of years, many events might interfere with sedimentary strata. For example, a flow of magma might make its way into the layers.

48 Another possible event is an earthquake, which might cause a break in the strata, shifting one section in one direction and a neighboring section in the opposite direction. Such a break, or fracture, is known as a fault.

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### Possible Teaching Point



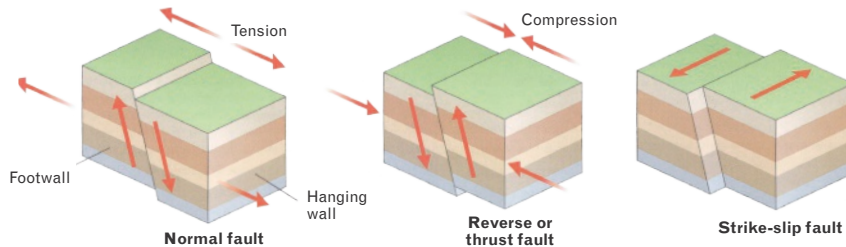
#### Word Study | Consonant Changes

Remind students that consonants in base words or roots sometimes change pronunciation when suffixes are added. Point out the word *direction* in the last paragraph on p. 450. Note that it is formed by adding a suffix to the base word *direct*. Ask with what consonant sound *direct* ends (*t* sound) and how that sound changes in *direction* (becomes *sh*). Discuss other words with similar consonant changes, such as *correct/correction*, *elect/election*, and *select/selection*. For more on consonant changes, see the Word Study lesson on pp. T26–T27 in the Reading-Writing Workshop Bridge of the *Student Interactive*.





## Some Common Types of Faults



Forces in the Earth's crust can cause movement of rock along a fault, which is commonly at an incline. Faults are classified by the direction of this movement. In a normal fault, the blocks of rock on each side of the break are pulled apart by tension forces, and the block overlying the break—called the hanging wall—moves downward relative to the other block—the footwall. If compression forces are involved, however, the blocks are pushed together, and the hanging wall moves upward relative to the footwall. In this case, the fault is called a reverse fault if the inclination, or dip, is greater than 45°; it is a thrust fault if the dip is 45° or less. In a strike-slip fault, the movement is horizontal.

- 49 Also, pressure within Earth might cause the layers to tilt or even bend into a fold. The layers are no longer horizontal—a telltale sign of movement, according to the principle of horizontal originality.

## Need for Caution

- 50 Geologists need to be cautious when they draw conclusions. It is possible for powerful forces within Earth to shift older strata on top of younger strata. In that case, the principle of superposition does not apply. An unconformity is another factor that can complicate the job of “reading” history from a series of layers. An unconformity is a gap in the series where some layers seem to be missing. The layer above the unconformity is much younger than the layer below it. There are various possible reasons for such a gap. One is that the missing layers were eroded away before new strata were laid down. Another possibility is that environmental conditions changed and, for a certain period, no sediment was deposited.

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## CLOSE READ

## Identify Main Idea and Details

Underline details that help clarify why geologists must use caution.

451

## First Read

## Respond

Have pairs discuss these questions: *What parts did you like? What parts confused you? What facts did you learn?* Then have them compare this text to another text they read this week.

**Possible Response:** I liked the part about gemstones and gems because those are my favorite kinds of rocks. I was a little confused by the parts about fossils. I learned how the rock cycle works and that rocks are constantly changing.

## Close Read

## Identify Main Idea and Details

Have students scan **paragraph 50** and underline supporting details that help clarify important ideas in this section. **See student page for possible responses.**

Ask students how the supporting evidence they marked helps them understand geologists' need for caution.

**Possible Response:** The detail “complicate the job of ‘reading’ history from a series of layers” helps me understand that geologists have a tough job in studying rock layers because there are many factors that can cause the layers to shift or disappear.

DOK 2

## OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

## Possible Teaching Point



## Read Like a Writer | Author's Craft

**Text Features** Use the Read Like a Writer lesson on pp. T62–T63 in the Reading-Writing Workshop Bridge to help students continue analyzing print and graphic features. Ask students to examine the diagram on p. 451. Discuss how it connects to the information in the text. Ask why the author might have chosen to add a diagram to this part of the text and what his purpose might have been in doing so.

# Respond and Analyze



*Rocks and Fossils*

## OBJECTIVES

Synthesize information to create new understanding.

Respond using newly acquired vocabulary as appropriate.

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

Determine or clarify the meaning of unknown multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

## My View

Use these questions to prompt students' initial response to reading *Rocks and Fossils*.

- **Brainstorm** What are some facts you learned about how rocks form and change over time?
- **Discuss** How did reading *Rocks and Fossils* interest you in geology?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that authors of informational texts often use domain-specific words to inform readers about their topics. The vocabulary words *minerals*, *particles*, *deposits*, *erosion*, and *principles* are all used in the domain, or field, of geology.

- Remind yourself of each word's meaning.
- Ask yourself what the author is trying to tell you about geology.

**MODEL AND PRACTICE** Model making connections between domain-specific words:

- The text explains that *mineral* can have different meanings in different contexts. In this text it will refer to “a solid substance made of one or more... elements.” Later in the text, I find that a *deposit* is an amount of something left somewhere by a natural process. This is important because the amount of a mineral in one place, or the size of the mineral deposit, determines whether it is an ore that can be mined.

**ELL Targeted Support Vocabulary** Have students use the vocabulary words in sentences.

Use these oral sentence frames: Rocks are made of \_\_\_\_\_. Minerals have \_\_\_\_\_. Some minerals are found in big \_\_\_\_\_. \_\_\_\_\_ breaks down rocks. \_\_\_\_\_ are ideas about how something works. **EMERGING/DEVELOPING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for developing vocabulary.

**OPTION 1 MyTURN** Have students respond using newly acquired vocabulary as they complete p. 452 of the *Student Interactive*.

**OPTION 2 Use Independent Text** Have students list unfamiliar words from their independent reading texts and look them up in a dictionary. Then have them make connections between the words in their list.

 QUICK CHECK

**Notice and Assess** Can students make connections between the vocabulary words in *Rocks and Fossils*?

## Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T58–T59.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T58–T59.

**Check for Understanding MyTURN** Have students complete p. 453 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 452–453



## VOCABULARY

## Develop Vocabulary

In scientific informational texts, authors use domain-specific words to help readers understand the topic. These words help readers build knowledge.

**MyTURN** Demonstrate the meanings of the words by completing the sentences. Make connections between the pairs of words that help you understand rocks and the rock cycle. **Possible responses:**

1. Minerals and deposits are connected because  
**minerals are found in large or small deposits**
2. Deposits and erosion are connected because  
**erosion can reveal deposits of rock from the past**
3. Erosion and particles are connected because  
**erosion wears away particles from a surface**
4. Deposits and principles are connected because  
**geologists use principles to study rock layers, which are formed by deposits**

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## COMPREHENSION

## Check for Understanding

**MyTURN** Look back at the text to answer the questions.

**Possible responses:**

1. Explain how you know that this is informational text.  
**DOK 2** The text defines rocks and minerals, and then it uses facts, examples, and details to explain how rocks and minerals are formed.
2. When and why does the author use text features in *Rocks and Fossils*? Describe one use and say how it affects readers.  
**DOK 3** The author uses text features when he wants to explain why each type of rock is useful to people. These features help put each type of rock in context so the definitions and information provided in the main text means more to the reader.
3. Compare and contrast the ways igneous and sedimentary rocks are formed.  
**DOK 3** Both kinds of rocks form over time, but sedimentary rocks may take longer. Igneous rocks form when magma below Earth's crust comes to the surface and cools. Sedimentary rocks form on Earth's surface as a result of many layers of material settling down in one place and being squeezed tightly together.
4. As the text explains, the rock cycle is more complicated than the circle diagram suggests. To expand on the diagram, explain how igneous rock can change into sedimentary rock and how metamorphic rock can change into igneous rock.  
**DOK 3** Igneous rock can change into sedimentary rock by being broken into pieces, such as by erosion. The pieces are then pressed together into sedimentary rock. Metamorphic rock can change into igneous rock by being melted and turned into magma.

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# Word Study Consonant Changes

## OBJECTIVES

Decode words with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## LESSON 2

### Apply Consonant Changes

**MODEL AND PRACTICE** Discuss *Student Interactive* p. 458 with students. Model consonant changes by displaying the words *music* and *erupt*. Have students decode and say the words, pronouncing the final /k/ and /t/ sounds. Then write *musician* and *eruption*, and have students decode and say the words. Point out that both the /k/ and /t/ sounds changed to the /sh/ sound even though *music* and *erupt* are still spelled with a *c* and *t* respectively.

**APPLY My TURN** Direct students to complete the chart on p. 458. Then have students use a print or digital resource to confirm their answers.





STUDENT INTERACTIVE, p. 458

WORD STUDY

### Consonant Changes

**Consonant changes** can affect how a letter in a word is pronounced. The final consonant sound in the word *music*, for example, is the sound *k*. After adding the ending *-ian*, the sound changes to the sound *sh* in *musician*.

The letter *t* in the word *erupt* spells the sound *t*. However, changing the word to *eruption* changes the sound *t* to the sound *sh*.

**My TURN** Read words with consonant changes. Then complete the chart by writing the correct pronunciation of each word. If necessary, use a print or digital resource to confirm your answers.

Word	<i>k</i> sound or <i>t</i> sound?	Word with Consonant Change	Change in Pronunciation
construct	<i>t</i> sound	construction	<i>t</i> sound to <i>sh</i> sound
direct	<i>t</i> sound	direction	<i>t</i> sound to <i>sh</i> sound
electric	<i>k</i> sound	electrician	<i>k</i> sound to <i>sh</i> sound
pediatric	<i>k</i> sound	pediatrician	<i>k</i> sound to <i>sh</i> sound
react	<i>t</i> sound	reaction	<i>t</i> sound to <i>sh</i> sound

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## LESSON 2

### Apply Consonant Changes

## LESSON 1

Teach Consonant Changes

## FLEXIBLE OPTION LESSON 3

More Practice

## FLEXIBLE OPTION LESSON 4

**Spiral Review:**  
Latin Roots *audi*, *rupt*,  
*scrib*, *spec*

## FLEXIBLE OPTION LESSON 5

**Assess Understanding**

Use the  **QUICK CHECK** on p. T55 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Skilled readers pay attention to the words that authors use to explain scientific topics, and they make connections between those words. Doing this helps readers learn more about the main ideas and details of a text. Have students look back at *Rocks and Fossils* for some words the author used to explain how rocks form and change over time.

### ELL Targeted Support

Tell students they can better understand scientific informational texts by learning domain-specific vocabulary words. Have them use context and visuals to improve their understanding.

Help students connect each vocabulary word to a photo in the text. Model by pointing out the pictures on p. 433 and say: *These pictures show two different minerals.* Have students continue with the remaining terms. **EMERGING**

Tell students to use the vocabulary words to write a one-sentence caption for each of the five photos in the selection. **DEVELOPING**

Have students annotate to identify context clues in the text and images that help them better understand the domain-specific vocabulary words. Ask students to work with a partner to quiz each other on the five vocabulary words. **EXPANDING**



For additional support, see the online *Language Awareness Handbook*.

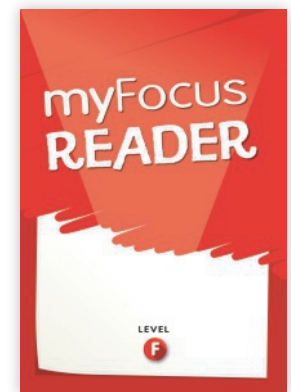
## Intervention Activity



### myFOCUS READER

Read pp. 54–55 in the *myFocus Reader* with students. Use the teaching support online at [SavvasRealize.com](http://SavvasRealize.com) to provide additional insight for students on how rocks form and change over time.

Provide instructional support for comprehension and word study—Consonant Changes and Academic Vocabulary words.



## Fluency

Assess 2–4 students



### RATE

Have students choose a short passage from the text or a leveled reader. Have pairs take turns reading the passage aloud at an appropriate rate. If students are reading too fast, tell them that slowing down will help them read more accurately and understand what they are reading. If students are reading too slowly, have them work through difficult words or phrases and then reread the passage. If needed, model reading at an appropriate rate.

### ORAL READING RATE AND ACCURACY

Use pp. 121–126 in Unit 5 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.





## Conferring

3 students / 3–4 minutes  
per conference

### DEVELOP VOCABULARY

**Talk About Independent Reading** Ask students to tell you about some of the domain-specific vocabulary they found in the texts they are reading and explain how they made connections between some of those words.

### Possible Conference Prompts

- What domain-specific words did the author use to explain the topic?
- What connections did you make between some domain-specific words you found?

**Possible Teaching Point** Proficient readers notice words that are specific to the topic of the text and make connections between those words. They might ask questions such as, “How do these words relate to each other? How does one word help explain another?”

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support on how to develop vocabulary, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two or three students to share some new vocabulary words they learned from their reading. Ask them to explain what the words mean and why the author may have used them.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to *Rocks and Fossils* or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



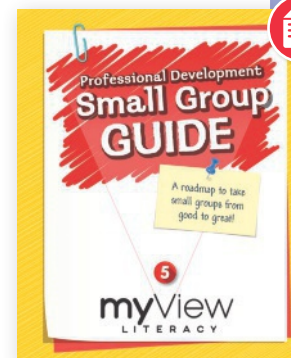
Students can

- complete the sentences on *Student Interactive* p. 452.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 453.
- play the *myView* games.
- take turns reading a text at an appropriate rate.

### SUPPORT COLLABORATION

Students will need to practice collaboration throughout the unit. See Collaborative Conversations in the *Resource Download Center*.

See also the *Small Group Guide* for additional support and resources.



# Identify Main Idea and Details



Rocks and Fossils

## OBJECTIVE

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary to talk about main ideas and details in the text. Give them sentence starters, such as

- One event that might disturb sedimentary strata is \_\_\_\_.
- The first step in the rock cycle is \_\_\_\_.

## ELL Access

Discuss with students how they can use text features such as headings and graphics to identify and understand the main ideas of an informational text. Students may benefit from using a graphic organizer to keep track of the main ideas revealed by the text features. Guide students by asking them questions such as, “What important topic does this heading focus on?” or “How did the diagram explain the ways that rocks can change?”

## Minilesson

**FOCUS ON STRATEGIES** The main idea is the author’s most important idea about the topic of a text. Longer works may have more than one main idea. Authors may state a main idea directly and support it with details. Other times readers must use the supporting details to infer, or determine, a main idea. Have students follow these steps.

- First, identify the topic of the text.
- Pay attention to the details. Ask yourself, “What do the details say about the topic?”
- Ask yourself, “What big idea is revealed by the details?” Synthesize, or pull together, supporting details to infer a main idea.
- Look for more supporting details as you continue reading.
- Use supporting details to determine whether there is more than one main idea in the text.

**MODEL AND PRACTICE** Use the Close Read note on p. 432 of the *Student Interactive* to model identifying a topic and main idea. Say:

- The Background Note and the heading on p. 432 tell me that the topic is rocks and how they form and change.
- Next, I look at the introduction to see if the author states a main idea directly. I’m also going to look for facts and other details about rocks for clues about a main idea.
- In the very first sentence, the author explains that a variety of rocks exist. Then the author provides details about what different rocks are made from. This sentence seems like an important idea in the text, so I will underline it.

Have students continue finding facts and details related to the topic. Then help them use those facts and details to determine a main idea in the text.

**ELL Targeted Support Summarize** Tell students that summarizing the main ideas of a text is a good way to check that they fully understand it.

Ask students to summarize the main idea of one section of the text. Then ask for one detail that supports the main idea. **EMERGING**





## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for identifying main ideas and details.

**OPTION 1 MyTURN** Have students annotate the text using the Close Read notes for Identify Main Idea and Details and then use their annotations to complete the chart on p. 454.

**OPTION 2 Use Independent Text** Have students highlight details in the text that help them identify a main idea. Direct them to write the main idea in their notebooks. Then ask them to explain how the details they marked support that idea. Ask students to explain how they determined whether the text had more than one main idea about its topic.

**QUICK CHECK**

**Notice and Assess** Can students identify main ideas and details?

**Decide**

- **If students struggle**, revisit instruction about identifying main ideas and details in Small Group on pp. T66–T67.
- **If students show understanding**, extend instruction about identifying main ideas and details in Small Group on pp. T66–T67.

## STUDENT INTERACTIVE, p. 454



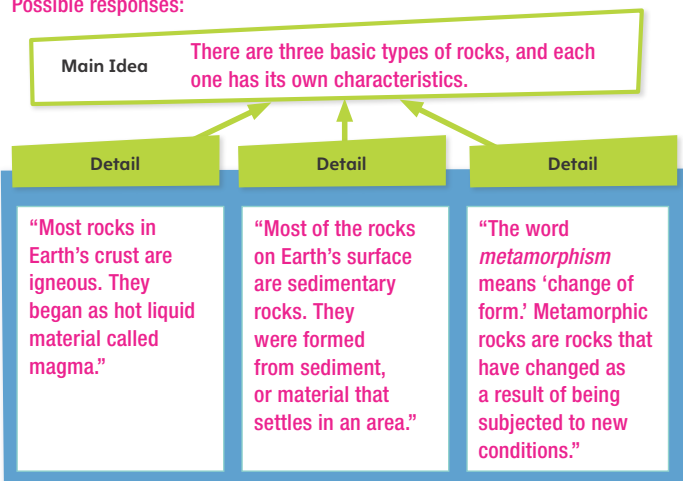
## CLOSE READ

**Identify Main Idea and Details**

The **main idea** is the most important idea about the topic. An author explains the main idea with supporting evidence, including facts and other details. The reader may have to infer the main idea from information the author provides. A text may have more than one main idea.

1. **MyTURN** Go to the Close Read notes and underline the parts that help you understand a main idea and the details that support it.
2. **Text Evidence** Use the parts you underlined to complete the chart. Identify a main idea and three supporting details.

Possible responses:



**TURN and TALK** Discuss another main idea of the text. What details support the idea?

All rocks are hard and solid, but they are made up of different substances. Most, but not all, rocks are composed of one or more types of minerals.

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# Read Like a Writer

## OBJECTIVE

Analyze the author's use of print and graphic features to achieve specific purposes.

## Analyze Text Features

### Minilesson

**FOCUS ON STRATEGIES** Explain that most authors of informational text include text features, such as headings, subheadings, captions, insets, and graphics. Text features help clarify and organize the information. Offer these strategies for using text features:

- Notice any headings and visual elements in the text. These are all text features.
- Ask yourself how each text feature helps you understand what you read.

**MODEL AND PRACTICE** Model analyzing an author's use of text features by directing students to the top of p. 459 of the *Student Interactive*. Have students follow along as you complete the steps.

- Identify that author Richard Hantula uses the heading ROCK TYPES at the top of the text.
- Ask students what this text feature tells the reader.
- Guide students to draw a conclusion about the reason the author used this text feature. Elicit that the heading helps organize the text, shows the topic of the section, and indicates that the information about rock types is important.

**ELL Targeted Support Visual and Contextual Support** Help students analyze the use of text features to support the main body of text.

Show students an inset or graphic in *Rocks and Fossils* or another familiar text. Ask students to match the text feature to words in the main body of text. **EMERGING/DEVELOPING**

Have students find an inset or graphic in *Rocks and Fossils* or another familiar text. Ask students to match the text feature to words in the main body of text. Have students discuss why the author may have decided to use this text feature to support that portion of the text.

**EXPANDING/BRIDGING**





## ASSESS UNDERSTANDING

## Apply

**MyTURN** Direct students to go back to *Rocks and Fossils* and flag some of the text features. Then have them focus on specific text features by answering the questions on p. 459.

## STUDENT INTERACTIVE, p. 459



## ANALYZE AUTHOR'S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

Authors of informational text often include print features such as headings, subheadings, captions, and graphics to clarify and structure their ideas.

**Model!** Read the text from *Rocks and Fossils*.

**ROCK TYPES**

heading

There are three basic types of rocks—igneous, sedimentary, and metamorphic.

- 1. Identify** Richard Hantula uses the heading ROCK TYPES.
- 2. Question** What does this text feature tell me about the text?
- 3. Conclude** It tells me this part of the text will describe rock types.

Read the text.

**ROCK CHANGES**  
**Constant Activity**

With rocks, change is always going on. New rocks are constantly being created on Earth. Right now, metamorphism is occurring all over the world.



**MyTURN** Follow the steps to analyze how the author uses print features.

- 1. Identify** Richard Hantula uses a heading and a subheading.
- 2. Question** What do these text features tell me about this section?
- 3. Conclude** The text features tell me that the section will be about changes in rocks, and the first paragraph will discuss rock activity.

# Word Study Consonant Changes

## OBJECTIVES

Decode words with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin

FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Remind students that words can change their consonant sounds when suffixes are added.

**MODEL AND PRACTICE** Write and say the word *electric*. Point out that its final consonant sound is /k/, spelled with a *c*. Then write and say: *An electrician is someone who works with electricity.* Elicit or explain that in *electrician*, the /k/ sound in *electric* has changed to a /sh/ sound, even though *electrician* is still spelled with a *c*. Point out that in *electricity*, the /k/ sound changes to an /s/ sound.





**APPLY** Have students complete *Word Study* p. 177 from the *Resource Download Center*.



Name \_\_\_\_\_

**Word Study**

**Consonant Changes**  
Adding a suffix to the end of a base word creates a new word and changes the word's meaning. But it can also change the way the word is pronounced.

- When the suffix *-ian* is added to certain words with a final consonant sound *k*, the sound *k* changes to the sound *sh*. For example, adding *-ian* to the word *magic* forms the word *magician*.  
magic (sound *k*) + *-ian* = magician (sound *sh*)
- When the suffix *-tion* is added to certain words with a final consonant sound *f*, the sound *f* changes to the sound *sh*.  
object (sound *f*) + *-tion* = objection (sound *sh*)

**WRITE** Complete the following sentences by adding the suffix *-ian* or *-tion* to the word shown in parentheses, which will change the final consonant sound of the word. Use a dictionary to confirm your results.

- Sophia was told that she had won the (elect) election and would become the class president.
- Becoming a professional (music) musician takes a lot of practice.
- Michael is hoping for greater (participate) participation in the fundraiser this year.
- A general who is a great (tactic) tactician can make logical decisions about how an army should move and fight.
- The wildlife society specializes in the (protect) protection of endangered species.
- Farah's hope is to become a (mathematics) mathematician and college professor.

**TURN and TALK** With a partner, take turns reading aloud each of the sentences above. Use what you know about consonant changes to read and pronounce the new words correctly.

Grade 5, Unit 5, Week 1  
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**Word Study, p. 177**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Consonant Changes

**LESSON 2**

Apply Consonant Changes

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T61 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### IDENTIFY MAIN IDEA AND DETAILS

**Teaching Point** Authors of informational text use facts and other details to support their main ideas. Skilled readers determine or infer the main ideas by analyzing these details and identifying what overall idea they reveal about the topic.

### ELL Targeted Support

Enhance students' understanding of main ideas in a discussion of *Rocks and Fossils*.

Have students choose one section of the text. Ask *yes/no* questions that help them recognize the main idea of that section, such as: *Does this section talk about a kind of rock? Does it describe how rocks change?* **EMERGING**

Guide students in describing how one or two text details help them understand a topic in the text, and have them tell a partner. **DEVELOPING**

Ask students to identify two or three text details that relate to the topic of the text. Then help them use those details to make a list of possible main ideas. **EXPANDING**

Help students identify one or two details that they can use to support a possible main idea of the text. Encourage them to discuss why some details provide better support than others. **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### IDENTIFY MAIN IDEA AND DETAILS

Use Lesson 28, pp. T187–T192, in the *myFocus Intervention Teacher's Guide* for instruction on identifying main ideas and details.

LEVEL F • READ

**Lesson 28** Determine Multiple Main Ideas

**DIRECTIONS** Read "The Life of Milton Hershey" silently. Then listen as your teacher reads the passage aloud. Listen for important ideas about Hershey's life.

**The Life of Milton Hershey**

1 Milton S. Hershey, the inventor and founder of Hershey Chocolate, was born on September 13, 1857, at a farm in central Pennsylvania. His father changed jobs often and moved the family each time. By the time Hershey was 13, he had attended seven different schools. All these moves made it hard for him to get an education.

2 In 1870, Hershey quit school to learn a trade to help support his family. His mother valued hard work and wanted him to find a job. He started as a printer's apprentice but did not do well. In 1872, he became an apprentice to candy maker Joseph Royer at Royer's Ice Cream Parlor and Garden. Hershey learned how to make different kinds of candy. He liked making candy, and he was good at it.

3 At age 19, Hershey borrowed money from his mother's family to open his own candy shop in Philadelphia. He worked hard making many types of candy, but he could not make a profit. He had to borrow more money to pay his bills and finally had to close his shop in 1882. Hershey moved to Denver, Colorado, and got a job with another candy maker. He learned the secret ingredient for making caramels taste better and last longer—adding fresh milk. Hershey then made candy in Chicago, New Orleans, and New York. Each shop failed.

4 In 1886, Milton Hershey moved back home to Lancaster, Pennsylvania, still determined to make candy. He raised enough money to start the Lancaster Caramel Company. His caramels became popular, and he expanded his factory to produce more. Selling caramels made him a rich man.

5 In 1893, Hershey saw chocolate being made at the World's Columbian Exposition in Chicago. Average Americans did not buy milk chocolate often because it was imported from Europe, which made it expensive to buy in the United States. Hershey wanted to change that.

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Reading Informational and Argumentative Text T • 187

## Fluency

Assess 2–4 students



### RATE

Have students work with a partner to practice reading a short passage at an appropriate rate.

### ORAL READING RATE AND ACCURACY

Use pp. 121–126 in Unit 5 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



## Conferring

3 students / 3–4 minutes per conference

### IDENTIFY MAIN IDEA AND DETAILS

**Talk About Independent Reading** Ask students to look back at the details they highlighted in their texts and share what they revealed about the main ideas.

#### Possible Conference Prompts

- What key details did you identify?
- How did these details help you determine or infer the main idea of the text?
- What other text evidence did you find that supports the main idea?

**Possible Teaching Point** There are many different types of supporting details, such as facts, examples, expert opinion, and data. Authors use a variety of evidence to help readers understand the most important ideas in the text.

## Leveled Readers



### IDENTIFY MAIN IDEA AND DETAILS

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support on how to identify main idea and details, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to state some of the main ideas and details they identified and explain what they learned about them.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to *Rocks and Fossils* or another text they have previously read.
- read a trade book or their Book Club text.
- develop a summary of a passage they read.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



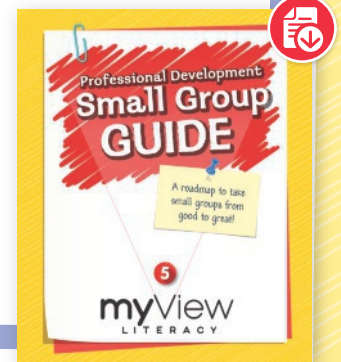
Students can

- complete the graphic organizer on *Student Interactive* p. 454.
- list words with consonant changes.
- play the *myView* games.
- take turns reading a passage at an appropriate rate.

### SUPPORT PARTNER READING

Keep partners on track by giving them a list of suggested conversation prompts to keep their book discussions going.

See the *Small Group Guide* for additional support and resources for Partner Reading.



# Make Connections



*Rocks and Fossils*

## OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to make connections. Ask:

- What is one impact that high heat and pressure can have on rocks?
- What are rocks composed of?

Have students use the Academic Vocabulary throughout the week.

## Minilesson

**FOCUS ON STRATEGIES** Good readers connect the texts they read to their own experiences, other texts they have read, and society at large. Making connections helps readers enhance and deepen their understanding of both the text and the world.

**MODEL AND PRACTICE** Use the Close Read note on p. 440 of the *Student Interactive* to model how to annotate the text to make a connection to a personal experience:

- Say: In the insert on page 440, one detail says, “Rock salt is a primary source of salt, which is an essential component of our diet and is also used for many purposes.” I can connect this detail to my own experience, so I’m going to write it in the chart under “Text Evidence.”
- Next, I’m going to explain how this detail connects to my personal experience. Before I read *Rocks and Fossils*, I already knew that we eat salt on our food. I’m going to write that connection in the chart.
- Have students continue filling out the chart by making text-to-text connections and text-to-world connections.

**ELL Targeted Support Express Ideas** Model for students how personal experience can help them express ideas to make connections. Read aloud a paragraph from *Rocks and Fossils*.

After reading, have students respond in short phrases to leading questions that form a text-to-self connection, such as: *Have you ever seen a rock like this? Do you have something made from a rock like this? Have you ever visited a place like this? When? What did you learn?* **EMERGING**

After reading, have students work in pairs, expressing ideas about how the text relates to their personal experience or prior knowledge. **DEVELOPING**

After reading, have students work in small groups to share their text-to-self connections with each other. As needed, support students’ use of specialized vocabulary during their discussion. **EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for making connections.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Make Connections. Then have them use the text evidence from their annotations to complete p. 455.

**OPTION 2 Use Independent Text** Have students underline details in the text that help them make connections with the information in the text.

## QUICK CHECK

**Notice and Assess** Can students make connections?

## Decide

- **If students struggle**, revisit instruction for making connections in Small Group on pp. T74–T75.
- **If students show understanding**, extend instruction for making connections in Small Group on pp. T74–T75.

## STUDENT INTERACTIVE, p. 455



## READING WORKSHOP

## Make Connections

While reading informational text, readers **make connections** to what they know from reading other texts, from personal experiences, and from their understanding of the world.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you make connections to your own experience, to other texts you have read, and to a rock's use in the world.
2. **Text Evidence** Use your highlighted text to complete the graphic organizer. **Possible responses:**

<b>Text Evidence</b> "Rock salt is a primary source of salt, which is an essential component of our diet and is also used for many purposes."	<b>Connection to Personal Experience</b> I knew that salt came from the ocean but not that it came from rocks. I eat salt on my food.
<b>Text Evidence</b> "There are three basic types of rocks—igneous, sedimentary, and metamorphic."	<b>Connection to Other Text</b> I read about the three types of rocks in the infographic.
<b>Text Evidence</b> Pumice "is full of spongelike holes and is lightweight" "is good for grinding, cleaning, or polishing surfaces."	<b>Connection to World</b> Pumice is full of holes and lightweight, which makes it easy to use to scrape surfaces.

# Write for a Reader

## OBJECTIVE

Analyze the author's use of print and graphic features to achieve specific purposes.

## Develop Text Features

### Minilesson

**FOCUS ON STRATEGIES** Remind students that in *Rocks and Fossils*, author Richard Hantula used text features such as headings, subheadings, insets, and graphics to clarify, support, and structure important information in the main body of text.

**MODEL AND PRACTICE** Use p. 460 of the *Student Interactive* to explore how students might similarly use text features in their own writing. Model an example.

- Using a previously written passage or a shared writing text, identify a place in the text that needs visual support, such as a list of numbers or a description in need of a diagram. Transcribe the passage onto the board or chart paper.
- Say: *As I write, I will use details or descriptions. However, these may be difficult for the reader to grasp. So, rather than just tell about details, I will show them in a text feature.*
- Using the passage or text, briefly draw or sketch a text feature that supports it, such as a diagram, chart, graph, or image. Highlight or underline the parts in the text that match the text feature. Have volunteers suggest other ideas and explain their thinking.

**ELL Targeted Support Identify Text Features** Help students learn the name and purpose of common text features so that they can use them in their own writing.

Have partners draw a T-chart and list different text features in the first column, such as diagram, chart, heading, image with caption, or bulleted list. In the second column, guide students to list an example of each type of feature from a text they have read. **EMERGING/DEVELOPING**

Have students examine a text they wrote and use sticky notes to mark places that contain data or numbers, lists, or descriptions. Then have them review common types of text features and identify those that would best support the text. **EXPANDING/BRIDGING**





## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students refer to Richard Hantula's use of text features as an example for their own writing. Then guide students to complete the activity on p. 460 in the *Student Interactive*.

## STUDENT INTERACTIVE, p. 460



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

Authors of informational text use elements of craft, such as print features, to achieve specific purposes. Headings, subheadings, captions, and graphics can produce specific effects.

**MyTURN** Think about how Richard Hantula's use of text features in *Rocks and Fossils* affects you as a reader. Now identify how you can use print features to influence your own readers.

1. Think about a topic that interests you, such as a type of animal, a sport, a book series, or a game. If you were writing to inform others about this topic, what text features might you use?

**Possible response: headings, subheadings, graphics, and captions**

2. Write a short passage about this topic. Use text features to clarify or emphasize your ideas.

**Responses will vary but should use at least one of the following: titles, headings/subheadings, or a diagram with a caption.**

**Possible response:**

**Siberian Tigers: Beautiful and Endangered**

**Appearance**

**Siberian tigers are the largest variety of tiger in the world.**

**The average Siberian tiger weighs about 660 pounds and is nearly 11 feet long.**

**Threatened by Humans**

**Human development, poaching, and illegal logging are reducing Siberian tiger habitats.**

Text features  
can rock an  
informational text!



# Word Study Spiral Review

## OBJECTIVE

Identify the meaning of and use words with Latin roots such as *audi*, *rupt*, *scrib*, and *spec*.



FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Latin Roots *audi*, *rupt*, *scrib*, *spec*

**FOCUS ON STRATEGIES** Review strategies about using Latin roots *audi*, *rupt*, *scrib*, and *spec* to determine word meanings.

**MODEL AND PRACTICE** Call on a volunteer to define the Latin root *audi*. Discuss how knowing that *audi* means “hear” can help students understand words that contain this root, such as *audible* (“able to be heard”) and *auditorium* (“a place where music, drama, and speeches are heard”).

**APPLY** Have students pair up or work independently to define the remaining Latin roots. Then challenge them to use print or digital resources to find words that contain each of the four roots. Have students pick one word with each root and define it, explaining how knowledge of the root helps them define the word.

Encourage students to share and compare their words and definitions.





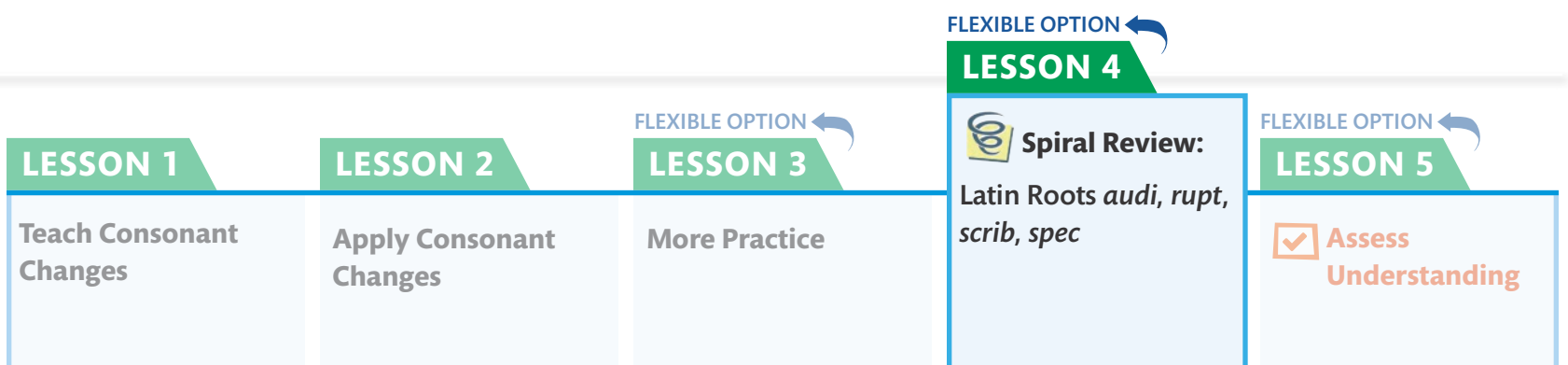
### ELL Targeted Support

**Recognizing Latin Roots** Tell students that finding Latin roots in English words will improve their language skills.

Write the root *spec* and show visually that it means “see.” Write *spectacle*, *perspective*, and *inspection*. Circle *spec* in each word and discuss the meaning of each word. **EMERGING**

Have pairs use a dictionary to find the definition of *spectacle*, *perspective*, and *inspection*. **DEVELOPING**

Ask students to pick a Latin root: *audi*, *rupt*, *scrib*, or *spec*. Have them find a word with this root and define it for the class, using the Latin root meaning. **EXPANDING/BRIDGING**



Use the  **QUICK CHECK** on p. T69 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### MAKE CONNECTIONS

**Teaching Point** You can use what you know from your own experiences, from other texts you have read, and from the world around you to make connections to a text. Making connections helps you relate to the text, improve your understanding of the topic, and expand your understanding of the world.

### ELL Targeted Support

Help students expand their reading skills by making connections.

Have students select one section of *Rocks and Fossils*. Ask: Did you ever hear any of this information before? If so, what? Did you ever read about it in another text? If so, where?

### EMERGING/DEVELOPING

Have student pairs share their thoughts about one section of the text. Then have them make a connection between that section and a personal experience, another text, or the world.

### EXPANDING

Encourage students to have an extended discussion about two sections of the text. Ask them to make a connection between those sections and a personal experience, another text, or the world. **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### MAKE CONNECTIONS

Use Lesson 18, pp. T119–T124, in the *myFocus Intervention Teacher's Guide* for instruction on making connections.

LEVEL F • READ

**Lesson 18** Apply Reading Strategies

**DIRECTIONS** Read the following texts. Think about what helps you to understand each text. Consider what you can say about what happens at the end of each text.

**The Play**

1 Ana had always wanted to be in a play. One day she saw a notice in her school cafeteria that said, *School Play Auditions this Thursday, October 27, 3 pm*. A feeling of excitement rose in Ana's chest. She could hardly wait for Thursday to come!

2 On the day of the audition, Ana made her way to the school auditorium and signed her name on the audition sheet. Then she waited nervously. When she heard her name called, she stepped up onto the stage. She had never been on a stage before. Everyone was watching her! Her hands were sweating and her heart was beating fast. But she remembered to speak her lines clearly and with feeling. When she finished, she could see some people in the audience smiling. Ana breathed a sigh of relief and walked quickly off the stage.

3 The next day, Ana saw a sign posted in the cafeteria. It listed the students who had been chosen to be in the school play. Ana was almost too afraid to look. She felt a wave of dizziness pass over her. Then she gathered up her courage to read the list. Instantly the dizziness disappeared and Ana jumped for joy.

4 "Wow!" she shouted. She couldn't wait to tell her friends the good news!

**My Favorite Place**

1 I have a favorite place to go. My dad takes me there sometimes. This place is filled with sea life, but it isn't the ocean!

2 We drive into the city and park in a big parking garage. Then we enter a big building. The first thing you notice when you go in is the most enormous fish tank you've ever seen. It has seaweed, and even some coral. There are colorful parrot fish and sea stars. There are even several big nurse sharks!

3 My favorite place also has a tank with seals in it. These seals were injured, and people rescued them. The seals will be returned to the ocean when their injuries heal.

4 Can you guess what my favorite place is?

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## Fluency

Assess 2–4 students



### RATE

Have student pairs practice reading a short passage at an appropriate rate.

### ORAL READING RATE AND ACCURACY

Use pp. 121–126 in Unit 5 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.





## Conferring

3 students/3–4 minutes per conference

### MAKE CONNECTIONS

**Talk About Independent Reading** Ask students to look for details in the text that they can use to make connections. Encourage them to think about how those connections help them understand what they read.

### Possible Conference Prompts

- What have you read, seen, or heard before about this topic?
- How do these connections help you understand the text and topic?

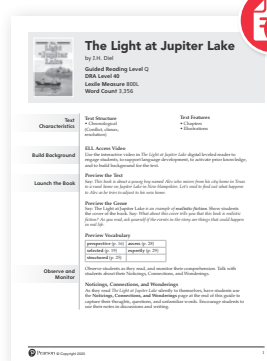
**Possible Teaching Point** Pay attention to details in the text that relate to your own experiences or prior knowledge of the topic.

## Leveled Readers



### MAKE CONNECTIONS

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support on how to make connections, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share what they learned today about making connections.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to another text they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner by reading at an appropriate rate.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



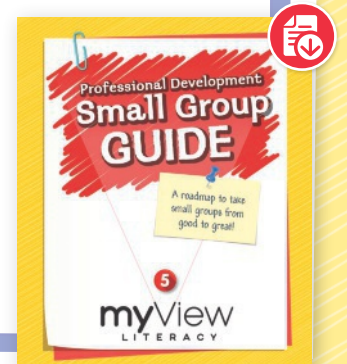
Students can

- complete the graphic organizer on *Student Interactive* p. 455.
- write in their reader's notebooks about one of the texts they read this week.
- play the *myView* games.
- with a partner, take turns reading a text at an appropriate rate.

### SUPPORT INDEPENDENT READING

Help students set goals for their independent reading. Remind them to track their progress toward their goals.

See the *Small Group Guide* for additional support and resources



# Reflect and Share



Rocks and Fossils

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Discuss specific ideas in the text that are important to the meaning.

## ACADEMIC VOCABULARY

**Integrate** Have students start incorporating the unit Academic Vocabulary words into their discussions and their own writing. Ask:

- How might an engineer use rocks?
- What impact can the movements of tectonic plates have on land?

## Talk About It

### Minilesson

**FOCUS ON STRATEGIES** Explain to students that group discussions are productive when participants stay on topic. Remind them to make sure their comments are pertinent, or related, to the discussion topic. Tell them:

- Listen closely when someone speaks. Pay attention so that you can make pertinent comments about what he or she said.
- Before making a comment, be sure it is related to the topic being discussed.
- Make comments that build on the comments of others.
- Pronounce each word clearly, and speak at a moderate rate, or pace.

**MODEL AND PRACTICE** Model making pertinent comments using the Talk About It prompt on p. 456 of the *Student Interactive*:

If we were talking about geological processes and another student said, “Sometimes land gets lifted up to create mountains,” I could say, “Yes, the movement of tectonic plates is what does that. And the movement of tectonic plates also causes earthquakes.”

Have students continue discussing the text, making sure they talk about specific ideas that are important to the text’s meaning. Encourage them to listen actively to each other and make pertinent comments to keep the discussion going.

**ELL Targeted Support Expand Vocabulary** Have students practice making pertinent comments by discussing the infographic on pp. 426–427 of the *Student Interactive*. Tell them to use the new vocabulary they learned this week.

Ask students to make one comment related to what they learned about rocks in the infographic. Provide sentence frames: *Geologists are people who study \_\_\_\_\_.* *One type of rock is \_\_\_\_\_.* *The oldest rock is about \_\_\_\_\_.* **EMERGING/DEVELOPING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for making pertinent comments when they discuss or compare texts.

**OPTION 1 Use the Shared Read** Have students complete the rest of p. 456 in the *Student Interactive*.

**OPTION 2 Use Independent Text** Have students use their self-selected independent reading texts to make connections and comparisons among the ideas and topics they read about this week.

 **QUICK CHECK**

**Notice and Assess** Can students make connections and comparisons across texts?

**Decide**

- **If students struggle**, revisit instruction for comparing texts in Small Group on pp. T80–T81.
- **If students show understanding**, extend instruction for comparing texts in Small Group on pp. T80–T81.

**WEEKLY QUESTION** Have students use evidence from the texts they have read this week to respond to the Weekly Question. Tell them to write their responses on separate sheets of paper.

STUDENT INTERACTIVE, p. 456



## RESPOND TO TEXT

## Reflect and Share

**Talk About It** A system is a group of items or processes that regularly and consistently interact with one another. Consider all the texts you have read this week. What other geological processes did you learn about? How do these processes form a system? Use these questions to discuss how geological processes are related.



**Make Thoughtful Comments** In any discussion, only make comments that are related to the topic.

- Discuss specific, important ideas that are on topic. This will keep the discussion on track.
- Build on others' comments.

Use these sentence starters:

Another point about that is . . .

Your comment made me remember that . . .

**Weekly Question**

How do rocks form and change over time?

# Word Study Consonant Changes

## OBJECTIVES

Decode words with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin

## WEEKLY STANDARDS PRACTICE



To assess student progress on Word Study, use the Weekly Standards Practice on SavvasRealize.com.

## FLEXIBLE OPTION



## LESSON 5

### Assess Understanding

To assess students' understanding of consonant changes, write or hand out these sample sentences:

1. If you leave trash at the lake, it will **pollute** the water.
2. Water **pollution** can harm plants and animals that live near the lake.
3. I learned about fractions in the **mathematics** lesson.
4. My math teacher says math students are learning to be **mathematicians**.

Have students say the sentences aloud, carefully pronouncing the words. Tell them to use their knowledge of consonant changes to pronounce the words *pollute* and *pollution*, *mathematics* and *mathematician*. Then have them explain the change in the consonant sound and pronounce each word aloud.

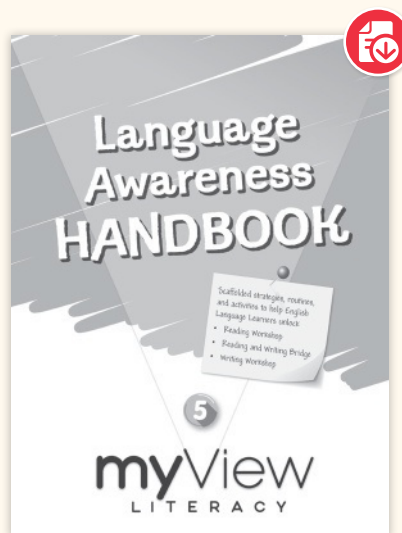






## Develop Language Awareness

For additional practice with consonant changes, complete the activity on p. 53 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to learn about consonant changes.



				FLEXIBLE OPTION
<b>LESSON 1</b>	<b>LESSON 2</b>	FLEXIBLE OPTION	FLEXIBLE OPTION	<b>LESSON 5</b>
Teach Consonant Changes	Apply Consonant Changes	More Practice	<b>Spiral Review:</b> Latin Roots <i>audi, rupt, scrib, spec</i>	<input checked="" type="checkbox"/> <b>Assess Understanding</b>

Use the  **QUICK CHECK** on p. T77 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** Readers consider how different informational texts present similar ideas. They notice what these texts have in common and how they are different. Create a Venn diagram for students to compare ideas in the infographic “Who Are Geologists?” on pp. 426–427 to those in *Rocks and Fossils*.

### ELL Targeted Support

Guide students to become more comfortable using different sentence lengths and types when they speak.

During the class discussion comparing “Who Are Geologists?” and *Rocks and Fossils*, ask students to connect two ideas with a coordinating conjunction such as *and*, *but*, or *or*. Provide a sentence frame for each conjunction: *The infographic shows \_\_\_\_\_, but the text shows \_\_\_\_\_.* *The infographic and the text tell about \_\_\_\_\_.* **EMERGING**

During the class discussion comparing the texts, ask students to connect three ideas with coordinating conjunctions such as *and*, *but*, or *or*. **DEVELOPING**

During the class discussion comparing the texts, ask students to connect two ideas with a subordinating conjunction such as *because*, *since*, or *although*. **EXPANDING**

During the class discussion comparing the texts, ask students to connect at least three ideas with any appropriate conjunctions. **BRIDGING**



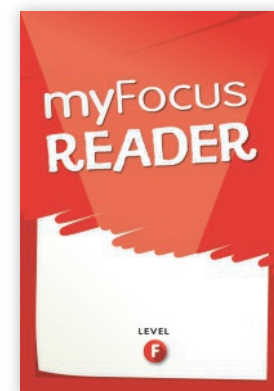
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 56–57 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of how rocks form and change over time and encourages them to use Academic Vocabulary words.



## Intervention Activity



### WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher’s Guide*, Lessons 1–10.

## On-Level and Advanced



### INQUIRY

#### Organize Information and Communicate

Students should organize their findings on rocks into an effective format.

**Critical Thinking** Talk with students about their findings and the process they used.

See *Extension Activities* pp. 38–42 in the *Resource Download Center*.



## Conferring

3 students / 3–4 minutes  
per conference

### COMPARE TEXTS

**Talk About Independent Reading** Ask students to share what they learned about making connections and comparisons across texts.

### Possible Conference Prompts

- How are the main ideas in *Rocks and Fossils* different than the other texts you read?
- How do the details in *Rocks and Fossils* connect with the other texts you read?

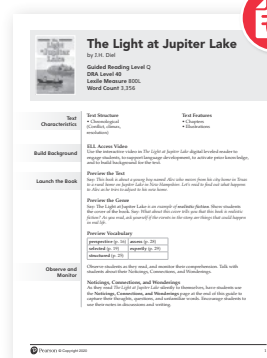
**Possible Teaching Point** Comparing and connecting ideas across texts helps readers gain a better understanding of the topics they read about. Readers can use what they read in one text to help them understand what they read in another text.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support on how to compare texts, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite several students to share a few comparisons they made across texts.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the infographic “Who Are Geologists?” with a partner.
- read a self-selected text.
- reread or listen to their leveled reader.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write a response to the Weekly Question.
- research other facts about rocks based on the infographic.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T476–T477, for

- teacher’s summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

# UNIT 5 WEEK 2

## SUGGESTED WEEKLY PLAN

### Suggested Daily Times

#### READING WORKSHOP

- SHARED READING ..... 35–50 min.
- READING BRIDGE ..... 5–10 min.
- SMALL GROUP ..... 20–30 min.

#### WRITING WORKSHOP

- MINILESSON ..... 10 min.
- INDEPENDENT WRITING ..... 30–40 min.
- WRITING BRIDGE ..... 5–10 min.

### Learning Goals

- I can learn more about informational text and interpret text features.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of poetry to write a poem.

#### SEL SOCIAL-EMOTIONAL LEARNING

### Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on [SavvasRealize.com](http://SavvasRealize.com):

- Progress Check-Ups
- Cold Reads
- Weekly Standards Practice for Language and Conventions
- Weekly Standards Practice for Word Study
- Weekly Standards Practice for Academic Vocabulary
- Practice Tests
- Test Banks

### Materials

Turn the page for a list of materials that will support planning for the week.

#### LESSON 1

RL.5.10, RF.5.3.a, W.5.4, SL.5.2, L.5.4.c, L.5.5.c

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Poem: Weekly Question T86–T87
- Listening Comprehension: Read Aloud: “Why Does Ice Float?” T88–T89
- Informational Text T90–T91
- Quick Check T91

#### READING BRIDGE

- Academic Vocabulary: Synonyms and Antonyms T92–T93
- Word Study: Teach Syllable Patterns T94–T95

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T96–T97, T99
- Strategy, Intervention, and On-Level/Advanced Activities T98
- ELL Targeted Support T98
- Conferring T99

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T99
- Literacy Activities T99

**BOOK CLUB** T99, T478–T479 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T358–T359
  - » See Like a Poet
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T359
- Conferences T356

#### WRITING BRIDGE

- Spelling: Syllable Patterns T360
  - Assess Prior Knowledge** T360
- Language and Conventions: Spiral Review: Commas and Semicolons in a Series T361

#### LESSON 2

RI.5.10, RF.5.3.a, RF.5.4.a, SL.5.1, L.5.4

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T100–T115
  - » Preview Vocabulary
  - » Read: *Earth’s Water Cycle*
- Respond and Analyze T116–T117
  - » My View
  - » Develop Vocabulary
- Quick Check T117
  - » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Syllable Patterns T118–T119
- High-Frequency Words T118

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T96–T97, T121
- Strategy and Intervention Activities T120
- Fluency T120
- ELL Targeted Support T120
- Conferring T121

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T121
- Literacy Activities T121
- Partner Reading T121

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T362–T363
  - » Use Rhythm and Rhyme
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T363
- Conferences T356

#### WRITING BRIDGE

- Spelling: Teach Syllable Patterns T364
- Language and Conventions: Oral Language: Commas and Introductory Elements T365



## LESSON 3

RI.5.5, W.5.10, L.5.2.b,  
L.5.2.c, L.5.5

### READING WORKSHOP

#### CLOSE READ

- Interpret Text Features T122–T123
- Close Read: *Earth's Water Cycle*  
 **Quick Check** T123

### READING BRIDGE

- Read Like a Writer: Analyze Text Structure T124–T125
- Word Study: More Practice: Syllable Patterns T126–T127 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T96–T97, T129
- Strategy and Intervention Activities T128
- Fluency T128
- ELL Targeted Support T128
- Conferring T129

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T129
- Literacy Activities T129

### WRITING WORKSHOP

#### MINILESSON

- Poetry T366–T367
  - » Use Personification
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T367
- Conferences T356

### WRITING BRIDGE

- Spelling: More Practice: Syllable Patterns T368 **FLEXIBLE OPTION**
- Language and Conventions: Teach Commas and Introductory Elements T369

## LESSON 4

RL.5.4, RI.5.10, W.5.4,  
W.5.10, L.5.2.b, L.5.2.c

### READING WORKSHOP

#### CLOSE READ

- Confirm or Correct Predictions T130–T131
- Close Read: *Earth's Water Cycle*  
 **Quick Check** T131

### READING BRIDGE

- Write for a Reader: Develop Text Structure T132–T133
- Word Study: Spiral Review: Consonant Changes T134–T135 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T96–T97, T137
- Strategy and Intervention Activities T136
- Fluency T136
- ELL Targeted Support T136
- Conferring T137

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T137
- Literacy Activities T137
- Partner Reading T137

### WRITING WORKSHOP

#### MINILESSON

- Poetry T370–T371
  - » Use Simile and Metaphor
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T371
- Conferences T356

### WRITING BRIDGE

- Spelling: Spiral Review: Consonant Changes T372 **FLEXIBLE OPTION**
- Language and Conventions: Practice Commas and Introductory Elements T373

## LESSON 5

W.5.9, RF.5.3.a, SL.5.1,  
L.5.2.e

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T138–T139
  - » Write to Sources
- Quick Check** T139
- » Weekly Question

### READING BRIDGE

- Word Study: Syllable Patterns T140–T141 **FLEXIBLE OPTION**  
 **Assess Understanding** T140

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T96–T97, T143
- Strategy, Intervention, and On-Level/Advanced Activities T142
- ELL Targeted Support T142
- Conferring T143

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T143
- Literacy Activities T143

**BOOK CLUB** T143, T478–T479 **SEL**

### WRITING WORKSHOP

#### MINILESSON

- Poetry T374
  - » Use Interjections
  - » Share Back

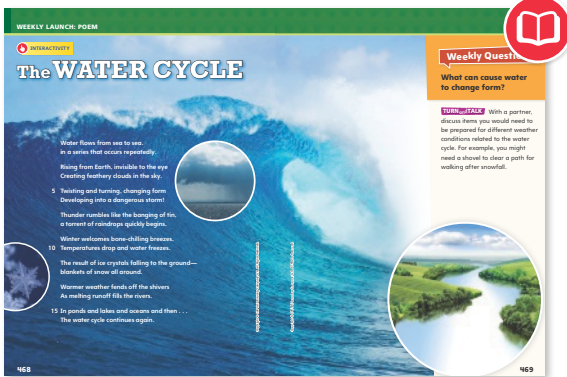
#### INDEPENDENT WRITING

- WRITING CLUB** T374–T375 **SEL**
- Conferences T356

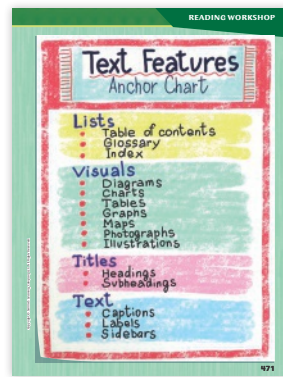
### WRITING BRIDGE

- Spelling: Syllable Patterns T376  
 **Assess Understanding** T376
- Language and Conventions: Standards Practice T377 **FLEXIBLE OPTION**

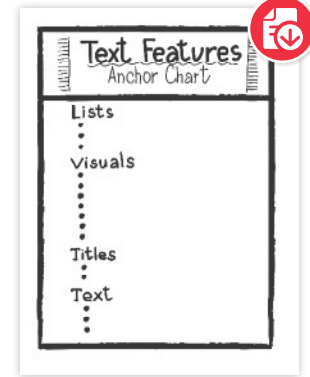
# Materials



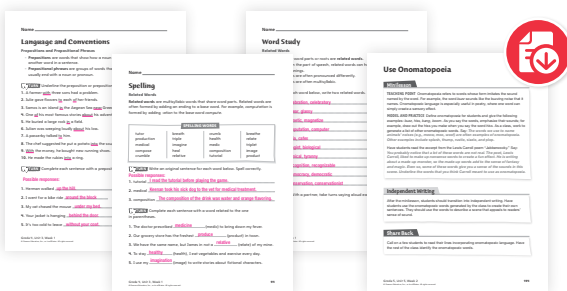
**POEM**  
The Water Cycle



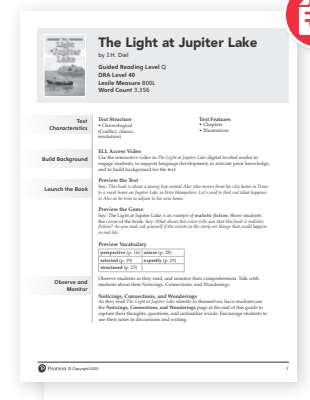
**READING ANCHOR CHART**  
Informational Text



**EDITABLE ANCHOR CHART**  
Informational Text



**RESOURCE DOWNLOAD CENTER**  
Additional Practice



**LEVELED READERS TEACHER'S GUIDE**

## Words of the Week

### Develop Vocabulary

abundant  
altitude  
condenses  
substance  
trickles

### Spelling Words

contact                      stadium  
alligator                    radiate  
escalator                   strategy  
classical                    finish  
innocent                   dutiful  
trifle                         arthritis  
obstacle  
miracle  
icicle  
struggle  
medium  
variable  
idea  
studio

### Challenge Spelling Words

radiation  
recreational  
intimidation

### Unit Academic Vocabulary

disturb  
cycle  
impact  
composed  
engineer



**WEEK 1 LESSON 1**  
READING WORKSHOP GENRE & THEME

### Listening Comprehension

**OBJECTIVES**  
Listen actively to voice messages, identify important information, and make predictions.

**ELL Language Transfer**  
Compare your own language to the target language.

**THINK ALOUD**  
Think aloud to model listening strategies.

**Why Does Ice Float?**  
It's common knowledge that ice floats. When you drop an ice cube into a glass of water, it floats right there, bobbing on the surface. But did you know how uncommon this is in the world of liquids and solids? And do you know what a situation is possible for Earth if this fact were not true?

**Normal Substances**  
For almost every substance on Earth, the solid version sinks when placed in the liquid version of itself. If you melted steel into a liquid, and then dropped a steel object into it, the solid steel would sink to the bottom. The same is true for a gold ring dropped into a cup of melted gold or an iron nail dropped into melted iron. That's because as most substances cool, get hot enough to melt, they expand, or grow larger, as they become less dense than their solid form. And as they cool off and turn back into a solid, they contract, or become smaller, as they become more dense. A solid that is more dense than a liquid will sink.

**READ ALOUD**  
"Why Does Ice Float"



**READ ALOUD TRADE BOOK LIBRARY**

**Interactive Read Aloud**

**Fiction Lesson Plan**

**WHY**  
Interactive Read Alouds:

- engage students to learn about their independent reading level.
- engage students' comprehension.
- enhance students' overall language development.
- provide an opportunity to build fluency and improve reading.
- offer a fun and enjoyable way of reading.

**PLANNING**

- Select a text from the Read Aloud Trade Book Library or the school or district library.
- Review the story.
- Identify the key elements of the story.
- Determine the Teaching Point.
- Write your own questions and include Think Alouds on sticky notes and place in the book at the points where you plan to stop to think with students.

**BEFORE READING**

- Show the cover of the book to introduce the title, author, illustrator, and genre.
- Ask the big, open-ended question of the story.
- Point out interesting artwork or photos.
- Connect prior knowledge and build essential background necessary for understanding.
- Discuss key vocabulary essential for understanding.

**DURING READING**

- You can choose to stop and read aloud to students just to get the story and enjoy Think Aloud and open-ended questioning for a change also into the text.
- Read with expression to draw in listeners.
- Ask questions to guide the discussion and draw attention to the teaching point.
- Use Think Aloud to model strategies and model how to use to monitor comprehension and construct meaning from text.
- Help students draw connections to their own experiences, think they have read or learned in the past, or in the world.

**AFTER READING**

- Summarize and allow students to share thoughts about the story.
- Facilitate a discussion by modeling the teacher's big idea of the story.
- Choose and assign a Student Response Form available on Read.com

**INTERACTIVE READ ALOUD LESSON PLAN GUIDE**

**SHARED READ**  
*Earth's Water Cycle*

**BOOK CLUB**

Titles related to Spotlight Genre and Theme: T478-T479

**Mentor STACK**

Writing Workshop T355

**LITERACY STATIONS**

**SCOUT**

## Assessment Options for the Week

- Daily Formative Assessment Options
- The following assessments are available on SavvasRealize.com:**
- Progress Check-Ups
  - Cold Reads
  - Weekly Standards Practice for Language and Conventions
  - Weekly Standards Practice for Word Study
  - Weekly Standards Practice for Academic Vocabulary
  - Practice Tests
  - Test Banks

**ASSESSMENT GUIDE**

# Interact with Sources

## OBJECTIVE

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the poem, ask: [What impact does the rhyme scheme have on your reading experience? How does the poem's beginning and end help you understand the water cycle?](#)

- disturb
- cycle
- impact
- composed
- engineer

Emphasize that these words will be important as students read and write about the Essential Question.

## Explore the Poem

Remind students of the Essential Question for Unit 5: *How do elements of systems change?* Point out the Week 2 Question: *What can cause water to change form?*

Direct students' attention to the poem on p. 468 in the *Student Interactive*. Explain that poets sometimes use elements such as rhyme, rhythm, and alliteration to express ideas. Have students read the poem "The Water Cycle" and discuss how the poet uses these elements to describe the water cycle. 

Use the following questions to guide discussion:

- What is the rhyme scheme, and how does it affect your reading of the poem?
- How does the poet's word choice help the reader picture different aspects of the water cycle?
- How might a prose description of the water cycle be different from the poem?

**WEEKLY QUESTION** Reread the Week 2 Question: *What can cause water to change form?* Tell students they just read a poetic description of the different forms water can take. Explain that they will read another description of the water cycle this week—this time in prose.

**TURN, TALK, AND SHARE** Ask student pairs to have a discussion based on the Turn and Talk activity on p. 469. Remind them to listen actively, ask relevant questions to clarify information, and make pertinent comments.



### EXPERT'S VIEW Ernest Morrell, University of Notre Dame

“All kids want to succeed. They come to school wanting to be successful. When kids say “This is boring” or “I don't like this,” they are saying that they don't like the way it makes them feel or that they think they are going to fail. If students become disengaged, we need to find out what has happened to make their confidence wane and work with students to increase their confidence in themselves and their ability to learn.”

See [SavvasRealize.com](https://www.savvasrealize.com) for more professional development on research-based best practices.





**ELL Targeted Support Linguistic Support** Tell students to listen closely as you read aloud the poem about the water cycle, paying close attention to the sounds and the rhythm of the words.

Preview the photographs on pp. 468–469. Have students work in pairs to choose a photograph and find a stanza in the poem that describes the image. Then have students discuss and complete the following sentences: *The sound of the words makes the reader feel \_\_\_\_\_.* *It creates this feeling because \_\_\_\_\_.* **EMERGING/DEVELOPING**

Preview the photographs on pp. 468–469. Have students choose a photograph and find a stanza from the poem that describes the image. Ask them to rewrite the stanza in their own words and then describe how the rhythm and rhyme affects their experience of the poem. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 468–469



WEEKLY LAUNCH: POEM

INTERACTIVITY

# The WATER CYCLE

Water flows from sea to sea,  
in a series that occurs repeatedly.

Rising from Earth, invisible to the eye  
Creating feathery clouds in the sky.

5 Twisting and turning, changing form  
Developing into a dangerous storm!

Thunder rumbles like the banging of tin,  
a torrent of raindrops quickly begins.

10 Winter welcomes bone-chilling breezes,  
Temperatures drop and water freezes.

The result of ice crystals falling to the ground—  
blankets of snow all around.

Warmer weather fends off the shivers  
As melting runoff fills the rivers.

15 In ponds and lakes and oceans and then . . .  
The water cycle continues again.



468

469

## Weekly Question

What can cause water to change form?

**TURN and TALK** With a partner, discuss items you would need to be prepared for different weather conditions related to the water cycle. For example, you might need a shovel to clear a path for walking after snowfall.

WEEK  
2

# Listening Comprehension

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.

Recognize characteristics and structures of informational text.

## ELL Language Transfer

**Cognates** Point out the Spanish cognates in “Why Does Ice Float?”

- common : *común*
- object : *objeto*
- ocean : *océano*

## THINK ALOUD

### Analyze Informational Text

The title of this text offers a clue to the author’s purpose. I think the purpose will be to inform—in other words, the text will *probably* provide information about ice and why it floats. But titles are sometimes chosen to be catchy and don’t always reflect exactly what a text is about. So, I must keep reading to confirm the purpose.

## FLUENCY

After completing the Read-Aloud Routine, display “Why Does Ice Float?” Model reading aloud a short section, asking students to pay attention to the rate at which you read and the pauses you make for punctuation. Explain that fluency is about reading for meaning, not speed. Invite partners to choose a paragraph and use it to practice reading for meaning.

## Informational Text

Tell students you are going to read an informational text aloud. Have students listen as you read “Why Does Ice Float?” Explain that students should listen actively, paying careful attention to determine the text’s purpose. Prompt students to ask questions to clarify information and follow agreed-upon discussion rules.

### START-UP

#### READ-ALoud ROUTINE

**Purpose** Have students actively listen for elements of informational texts.

**READ** the entire text aloud without stopping for Think Aloud callouts.

**REREAD** the text aloud, pausing to model Think Aloud strategies related to identifying and analyzing the text’s purpose and features.

## Why Does Ice Float?

It’s common knowledge that ice floats. When you drop an ice cube into a glass of water, it stays right there, bobbing on the surface. But did you know how uncommon this is in the world of liquids and solids? And did you know what a disaster it would be for Earth if this fact were not true?

### Normal Substances

For almost every substance on Earth, the solid version sinks when placed in the liquid version of itself. If you melted steel into a liquid, and then dropped a steel object into it, the solid steel would sink to the bottom. The same is true for a gold ring dropped into a pool of melted gold or an iron nail dropped into melted iron. That’s because as these substances get hot enough to melt, they expand, or grow larger, as they become less dense than their solid form. And as they cool off and turn back into a solid, they contract, or become smaller, as they become more dense. A solid that is more dense than a liquid will sink.





“Why Does Ice Float?,” continued

### Abnormal Water

Water is an anomaly, or something that is not normal. Because of the way water molecules ( $H_2O$ ) bond together, as water freezes into ice, it expands rather than contracts. The molecules in ice are farther apart than the molecules in water, so ice is less dense than water. And an object that is less dense than a liquid floats.

### What If

It’s a good thing, too, that ice floats. If water acted like other substances and sank when it froze, people—and all living things—would be in trouble. Water in lakes and oceans would freeze from the bottom up when the temperature dropped below freezing. Fish and other marine life would not be able to survive. Without ice on the surface to hold in the heat, the water would continue to freeze from the bottom up, until all of the oceans were frozen solid. The planet would be an icy wasteland.

### In Conclusion

The fact that ice floats on water is a strange phenomenon when compared to other substances in their solid and liquid states. This property can be understood, however, by learning about what happens to a substance when it freezes or melts and comparing the density of the solid and liquid forms of the substance.

### THINK ALOUD

#### Analyze Informational

**Text** Several paragraphs into the text, I notice from the headings that the text covers more than just what causes ice to float. It helps me understand why objects in general float. It also gives me some startling information about what would happen if ice didn’t float in water.

### ELL Access

To help prepare students for the oral reading of “Why Does Ice Float?,” read aloud this short summary:

It is an odd fact that ice floats in water because most solid objects sink when placed into the liquid form of the same substance. Water expands when it freezes, which is why ice floats. And it’s a good thing, because without this property, the planet would not be able to support life.

### WRAP-UP

#### Sink or Float?

Sink or Float?	
Substance	Expands/ Contracts

Use a T-chart to help students understand why a substance sinks or floats. Have them fill in the chart with each substance mentioned in the text, noting whether it expands or contracts when it changes state from liquid to solid.

### FLEXIBLE OPTION

## INTERACTIVE

### Trade Book Read Aloud

Conduct an interactive read aloud of a full-length trade book.

- Choose a book from the *Read Aloud Trade Book Library* or the school or classroom library.
- Select an **INTERACTIVE Read Aloud Lesson Plan Guide** and **Student Response** available on SavvasRealize.com.
- Preview the book you select for appropriateness for your students.





SPOTLIGHT ON GENRE

# Informational Text

## LEARNING GOAL

I can learn more about informational texts by interpreting text features.

## OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

## LANGUAGE OF THE GENRE

After discussing the genre and anchor chart, remind students to use words related to informational texts in their discussions.

- text features
- visuals
- titles
- purpose

## FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank, poster-sized anchor chart in the classroom.
- Review the genre throughout the week. Have students suggest headings and graphics.
- Have them add specific text titles as they read new texts.

## ELL Language Transfer

**Cognates** Point out the Spanish cognates related to informational texts:

- academic : *académico*
- visual : *visual*
- title : *título*
- text : *texto*

## Minilesson

**FOCUS ON STRATEGIES** Setting a purpose when reading an informational text can help readers better understand what they read. Text structure refers to the way information in a text is organized. Text features such as titles, images, diagrams, and maps provide more information about the topic.

Have students consider the following as they preview and read a text:

- How does the text structure contribute to your understanding?
- What do the titles and visuals reveal about the topic?
- Turn headings into questions in order to set a purpose for reading.

**MODEL AND PRACTICE** Display the informational text “Why Does Ice Float?” Model using the title and headings to set a purpose. Say: *To set a purpose for reading “Why Does Ice Float?,” I start by reading the title and headings. I can reword the headings as questions so that I can decide what I want to learn from each section. I don’t need to reword the title because it’s already in the form of a question.*

*As for the headings, I ask myself, “How do normal substances act?,” “How is water abnormal?,” “What would happen if ice didn’t float?” As I reread each paragraph, my purpose is to find an answer to my question for that section.*

Have students choose a section and reread it to answer the appropriate question.

**ELL Targeted Support Prereading Support** Tell students they can use prereading supports to enhance comprehension of an informational text.

Read the headings in “Why Does Ice Float?” aloud. Then have students use the following sentence frame to discuss what each section might be about:

*This section probably contains information about \_\_\_\_ because \_\_\_\_.*

### EMERGING/DEVELOPING

Prompt students to read the headings in “Why Does Ice Float?” Then, in their notebooks, have them write what they think each section is about. Call on volunteers to share how they used prereading supports to predict the main idea of each section. **EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies to set a purpose for reading an informational text.

**OPTION 1 Use the Anchor Chart** Have students work with a partner to discuss the characteristics of an informational text. Circulate to determine whether students show understanding.

**OPTION 2 Use Independent Text** Have students use the text features of a short informational text to set a purpose for reading.

**QUICK CHECK**

**Notice and Assess** Can students use text features to set a purpose for reading an informational text?

**Decide**

- **If students struggle**, revisit instruction about informational text in Small Group on pp. T98–T99.
- **If students show understanding**, have them practice the strategies in Small Group on pp. T98–T99.

**TURN, TALK, AND SHARE** Have students complete the Turn and Talk activity on p. 470 of the *Student Interactive*. Call on volunteers to share their purpose with the class.

STUDENT INTERACTIVE, pp. 470–471



## GENRE: INFORMATIONAL TEXT

**Learning Goal**

I can learn more about informational text by interpreting text features.

**Spotlight on Genre****Informational Text**

An **informational text** gives factual information about a topic. Its purpose is to inform or explain using text and visuals. Informational texts include

- Multiple **text structures**
- **Text features**, or additional information that is separate from the main body of text
- **Academic vocabulary**, or words that often appear in academic texts

**Establish Purpose** The purpose, or reason, for reading informational text is often to learn more about the world. Before you begin, set a purpose for reading this week's text, *Earth's Water Cycle*.

A text is informational when it gives facts about people, places, and things.



**TURN and TALK** With a partner, discuss different purposes for reading this week's text. For example, you might want to examine the author's use of text features. Review the anchor chart. Take notes on your discussion.

**My PURPOSE**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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## READING WORKSHOP

**Text Features Anchor Chart**

- Lists**
  - Table of contents
  - Glossary
  - Index
- Visuals**
  - Diagrams
  - Charts
  - Tables
  - Graphs
  - Maps
  - Photographs
  - Illustrations
- Titles**
  - Headings
  - Subheadings
- Text**
  - Captions
  - Labels
  - Sidebars

# Academic Vocabulary

## LEARNING GOAL

I can develop knowledge about language to make connections between reading and writing.

## OBJECTIVE

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## ELL Language Transfer

**Cognates** Encourage Spanish speakers to apply knowledge of their home language as a strategy to help them learn the Academic Vocabulary words. Point out the following cognates:

- cycle : *ciclo*
- impact : *impacto*
- composed : *compuesto*

## WEEKLY STANDARDS PRACTICE

To assess student progress on Academic Vocabulary, use the Weekly Standards Practice at SavvasRealize.com.

## Synonyms and Antonyms

### Minilesson

**FOCUS ON STRATEGIES** A synonym is a word that has the same or a similar meaning as another word. An antonym is a word that has the opposite meaning. Knowing a word's synonyms and antonyms can help readers better understand the word's meaning.

- Tell students they can use a print or digital thesaurus to find a word's synonyms and antonyms.
- Explain to students that when they encounter an unfamiliar word, they can look up the word in a dictionary and a thesaurus. The dictionary will provide the meaning, and the thesaurus will provide synonyms and antonyms—some of which they might already be familiar with.

**MODEL AND PRACTICE** Model this strategy using the Academic Vocabulary word *disturb*.

- Write the following sentence on the board: *I don't want to bother you, but I need to ask you something.*
- Say: Let's say I'm reading and I come across the word *disturb*. If I'm not familiar with the word, I can look it up in both a dictionary and a thesaurus. When I look up *disturb* in a thesaurus, I find the synonym *bother* and the antonym *soothe*. Based on this information, I can conclude that if I *disturb* someone, I *bother* that person, and I do *not soothe* him or her. So, I now know that *disturb* means "to cause uneasiness," and I can replace the word *bother* in the sentence I wrote on the board with the word *disturb* without changing the meaning of the sentence.

**ELL Targeted Support Vocabulary** Have students demonstrate their familiarity with the Academic Vocabulary.

Create sentence frames, such as the following, and work with students to complete them with the correct vocabulary words: *I am studying. Please do not \_\_\_\_\_ me.* (disturb) **EMERGING**

Encourage students to create their own sentences using the Academic Vocabulary words. **EXPANDING/BRIDGING**





ASSESS UNDERSTANDING

Apply

**My TURN** Have students use the same strategy as they complete the activity on p. 493. Remind students that they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 493



VOCABULARY
READING-WRITING BRIDGE

### Academic Vocabulary

A **synonym** is a word that has the same meaning as another word. An **antonym** has an opposite meaning.

**Learning Goal**

I can develop knowledge about language to make connections between reading and writing.

**My TURN** For each word,

1. **Read** the definition.
2. **Write** a synonym and an antonym.
3. **Use** a print or digital resource, such as a thesaurus, as needed.

**Possible responses:**

Synonyms	Words	Antonyms
bother	← <b>disturb</b> : to make upset or uneasy →	reassure
series	← <b>cycle</b> : events that happen again and again →	portion
collide	← <b>impact</b> : to strike something firmly →	miss
calm	← <b>composed</b> : free of tension or distress →	nervous
organize	← <b>engineer</b> : to create or plan something specific →	destroy

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493

# Word Study Syllable Patterns

## OBJECTIVES

Decode words using advanced knowledge of syllable division patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## LESSON 1

### Teach Syllable Patterns

**FOCUS ON STRATEGIES** Review familiar syllable division patterns.

- **Vowel Team:** The vowel sound is spelled with two letters (a vowel team), and syllables are not divided between the vowels in a team, such as in the word *coating* (*coat/ing*).
- **VCe Syllable:** A long vowel is followed by a single consonant, which is followed by a silent e (*take*).
- **Open Syllable:** The syllable ends with a vowel and a long vowel sound (*glo/bal*).
- **Closed Syllable:** The syllable is divided after a consonant, such as the first syllable in *atmosphere* (*at/mo/sphere*).
- **Final Stable Syllable:** The syllable consists of a consonant and *-le*, such as the last syllable in *cycle* (*cy/cle*).
- **r-Controlled Syllable:** The *r* controls the vowel sound, and the syllable is divided after the *r*, which stays with the preceding vowel, as in *particle* (*par/ti/cle*) and *circulate* (*cir/cu/late*).

**MODEL AND PRACTICE** Write *beautiful* and *circulate* on the board. Have students identify as many syllable types as they can in the two words.





### ELL Targeted Support

**Syllable Patterns** Tell students that each syllable makes a sound. We can identify the syllables by counting them.

Say the word *atmosphere* slowly, emphasizing the syllables as you count to three with your fingers. Have students repeat after you. Do the same thing with the word *particle*. **EMERGING**

Have students say some words from *Student Interactive* p. 494, emphasizing their syllable divisions. **DEVELOPING**

After students say some words from *Student Interactive* p. 494, have them write the words and use slashes to divide them into syllables. Encourage them to use a dictionary to check their work. **EXPANDING/BRIDGING**



## LESSON 1

Teach Syllable Patterns


### LESSON 2

Apply Syllable Patterns

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

 **Spiral Review:**  
Consonant Changes

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at [SavvasRealize.com](https://www.savvasrealize.com).



**Genre** Informational Text

**Text Elements**

- Diagrams and charts
- Vocabulary words depend on context or glossary

**Text Structure**

- Description



**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Description



**Genre** Expository Text

**Text Elements**

- Variety of text features
- Presents multiple subtopics

**Text Structure**

- Description

## Guided Reading Instruction Prompts

To support the instruction in this week's minilessons, use these prompts.

### Identify Informational Text

- How can you tell if a text is an informational text?
- What is the purpose of this text?
- What text features do you recognize? What do they add to the text?

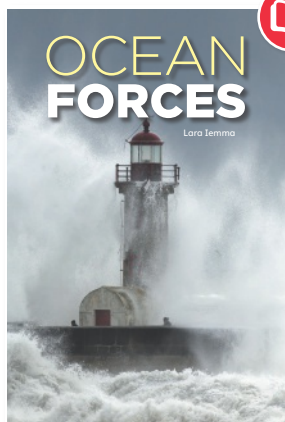
### Develop Vocabulary

- What context clues lead us to the meaning of the word \_\_\_\_? What does the word mean?
- How does the word \_\_\_\_ help you gain a better understanding of the topic of the text?
- What new or interesting words did you encounter when reading the text?

### Interpret Text Features

- What do the title and headings tell you about the content of the text?
- How do any visuals provided contribute to your understanding?
- How do the text features help you set a purpose for reading?





LEVEL V

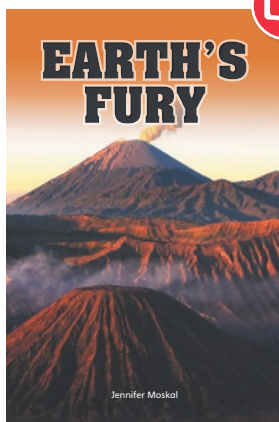
**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- New vocabulary depends on context or glossary

**Text Structure**

- Description



LEVEL W

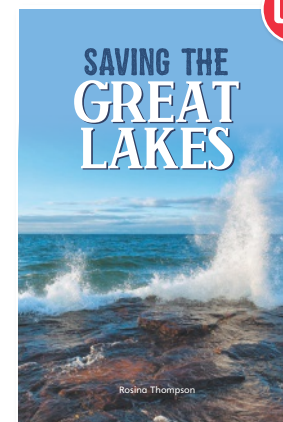
**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Compare and Contrast



LEVEL W

**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Description

**Confirm and Correct Predictions**

- How accurate were the predictions you made based on your preview of the text?
- How would you restate the predictions you made now that you've read the text?
- Whether your predictions were correct or not, how did they contribute to your understanding?

**Compare Texts**

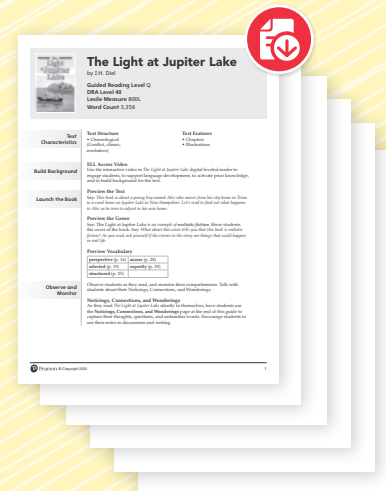
- What connections can you make to other informational texts you've read recently?

**Word Study**

- For Possible Teaching Points, see the *Leveled Reader Teacher's Guide*.

**Leveled Reader Teacher's Guide**

For full lesson plans for these and other leveled readers, go online to [SavvasRealize.com](http://SavvasRealize.com).



Use the  **QUICK CHECK** on p. T91 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### IDENTIFY INFORMATIONAL TEXT

**Teaching Point** When reading an informational text, use the text features, such as the headings and visuals, to help you set a purpose for reading. Review the Anchor Chart on *Student Interactive* p. 471 and discuss the text features that informational texts can have.

### ELL Targeted Support

Use the Anchor Chart and an informational text, such as “Why Does Ice Float?” or a leveled reader, to discuss the text features of an informational text.

Explain the different types of visuals listed in the Anchor Chart. Have students point out examples of each in their informational text. **EMERGING**

Have partners discuss each of the different visuals listed in the Anchor Chart, and then have them find examples of each in their informational text. **DEVELOPING**

Review the text features in the Anchor Chart, and then have students choose one. Ask them to tell you how that text feature can help them better understand the text they are reading.

### EXPANDING

Have students review the text features in the Anchor Chart. Then direct them to choose three text features, scan their informational text, and use the features to set a purpose for reading the text. **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### READING INFORMATIONAL TEXT

Use Lesson 26, pp. T173–T178, in the *myFocus Intervention Teacher’s Guide* for instruction on interpreting text features of informational texts.

LEVEL F • READ

**Lesson 26** Genre: Informational and Procedural Texts

**DIRECTIONS** Read the following passages. What genre characteristics do you notice?

**The Nile and Ancient Egypt**

1 Most of Egypt is desert. Yet the terrain around the Nile River is full of life. Ancient Egypt became successful because it was located near the Nile.

2 Agriculture was possible because the river flowed through Egypt. Each spring heavy rains and melting snow poured into the river, so water from the Nile flooded the land around the river. When the water levels sank in the fall, the river left behind dark, rich soil. People planted crops in the rich soil.

3 The Nile River provided many sources of food. Farming was important. Because the river flooded each year, the ancient Egyptians could plan their growing seasons. They planted grain crops in the rich soil. They also planted fruit and vegetables. Often the Egyptians grew more food than they needed. As a result, they could store food to feed animals. Egyptians raised animals such as donkeys, sheep, goats, ducks, and geese. They used some of these animals for meat.

4 Wildlife was another important food source. The marsh areas around the Nile were home to birds, fish, antelope, and even lions. So the ancient Egyptians hunted these animals for food.

5 The Nile River was also important to ancient Egypt for supplies. Egyptians used the plants growing in the marshes near the Nile for food as well as for materials and tools. One of these plants was papyrus. This thin plant can grow nearly 15 feet (about 4.6 meters) high. Strips from its stems can be made into a strong cloth. Therefore, ancient Egyptians used this material to make rope, sails, sandals, and even clothing.

6 Most importantly, ancient Egyptians used papyrus to make paper. Papyrus was an excellent material for paper. Strips from papyrus stems could be layered together. Then the sap from the plant acted like glue. The strips dried into white sheets in the sun. Papyrus paper became the main writing material in ancient Egypt. Egypt sold it to other countries as well.

7 The Nile River is the longest river in the world. The river was important to ancient Egypt for protection. It was also important for travel and trade. Its shape and waterfalls, made it hard for people to travel into Egypt. As a result, the river helped protect Egypt from enemies outside the country.

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## On-Level and Advanced



### INQUIRY

**Question and Investigate** Have students use the poem on pp. 468–469 to generate questions about how water can change form. Then, direct them to choose one question to investigate. Throughout the week, have them conduct research related to their questions. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.



## Conferring

3 students / 3–4 minutes per conference

### IDENTIFY INFORMATIONAL TEXT

**Talk About Independent Reading** Ask students to describe the text features from the informational text they are reading. Have them share how interpreting these features helped them set a purpose for reading the text.

#### Possible Conference Prompts

- What text features did the author include?
- How did the text features help you set a purpose for reading?

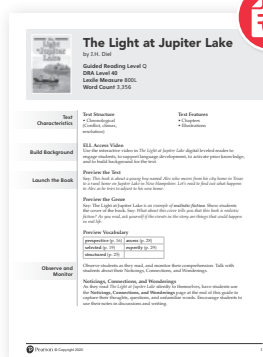
**Possible Teaching Point** If you are having trouble setting a purpose for reading, scan the entire text for its text features. Ask yourself, based on these features, what the text is about and what point the author seems to be making about the topic.

## Leveled Readers



### IDENTIFY INFORMATIONAL TEXT

- For suggested titles, see “Matching Texts to Learning,” pp. T96–T97.
- For instructional support on how to identify the characteristics of informational text, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to share the purpose each set for reading the excerpt from *Earth’s Water Cycle*.

## Independent/Collaborative

### Independent Reading



Students can

- read a self-selected trade book.
- reread or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T473.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write about a text in a reader’s notebook.
- retell to a partner.
- play the *myView* games.
- work on an activity in the *Resource Download Center*.

## BOOK CLUB



See Book Club, pp. T478–T479, for

- teacher’s summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

# Introduce the Text



## OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

Recognize characteristics and structures of informational text.

### Shared Read Plan

**First Read** Read the text. Pause to discuss the First Read notes with students.

**Close Read** Use the Close Read notes to guide your instruction for Lessons 3 and 4.

## Preview Vocabulary

- Introduce the vocabulary words on p. 472 in the *Student Interactive* and define them as needed.

**abundant:** existing in large amounts; plentiful

**substance:** a physical material

**condenses:** makes or becomes more close; compacts

**altitude:** position of height

**trickles:** flows or falls in drops

- Say: *These words will help you understand some of the details in the informational text you will read. Do you recognize any of them? Based on these words, can you guess what the selection will be about? As you read, highlight the words when you see them in the text.*

## Read

Before reading, give students time to preview the text features in the selection and use them to make predictions about what they will learn in the text. Have them record their predictions on *Student Interactive* p. 491.

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to learn about a natural process.

### FIRST READ STRATEGIES

**NOTICE** Have students identify text features and explain how the features help them better understand the text.

**GENERATE QUESTIONS** Encourage students to jot down questions to help them clarify information.

**CONNECT** Ask students to consider how the text connects to their own lives and to other texts they have read.

**RESPOND** Have students discuss the text with a partner.

Students may read independently, in pairs, or as a class. Use the First Read notes to help them connect with the text and guide their understanding.





**ELL Targeted Support Draw a Web** Tell students that a graphic organizer, such as a web, can help them acquire basic and grade-level vocabulary. Draw a web on the board. In the center circle, write one of the five vocabulary words (*abundant, substance, humid, altitude, or trickles*).

Say the vocabulary word and its definition, and have students repeat after you. Write the definition in one of the outer circles of the web. With students, brainstorm an image that represents the meaning of the word. Draw the image in one of the outer circles. In the other circles, write related words. **EMERGING/DEVELOPING**

Have partners work together to draw and fill in a web for each vocabulary word. Their webs should include the definition, an example sentence, and related words. **EXPANDING/BRIDGING**

**ELL Access**

**Background Knowledge** Encourage students to prepare to read the text by thinking about their prior knowledge of the subject. Ask students what they know about water in its three different states: liquid, solid, and gas.

STUDENT INTERACTIVE, pp. 472-473



Meet the Author



**Diane Dakers** began her career as a journalist. She used to write, edit, produce, and report stories on culture in Canada, specifically art. Her stories appeared on news channels and in newspapers and magazines. Today, she is a well-known children's fiction and nonfiction author.

from  
**Earth's Water Cycle**

**Preview Vocabulary**

As you read *Earth's Water Cycle*, pay attention to these vocabulary words. Notice how their placement in the text helps you interpret text features.

abundant	substance
condenses	altitude trickles

**Read**

Before you begin, **make predictions** about what you will learn in the informational text based on the genre and text features. Record your predictions in the chart after the selection. Follow these strategies as you read.

<b>Notice</b> text features that help you understand the text.	<b>Generate Questions</b> to help you clarify information.
<b>Connect</b> this text to what you know from your own life.	<b>Respond</b> by discussing the text with a partner.

**First Read**

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Genre Informational Text

from **EARTH'S WATER CYCLE**  
by Diane Dakers

**BACKGROUND**  
Water is everywhere. It is on Earth in rivers, oceans, and glaciers. It is above Earth in the atmosphere and clouds. It is under Earth as groundwater. The water cycle describes the way water changes and moves through the three states of liquid, gas, and solid.

AUDIO  
ANNOTATE

## First Read

### Notice

**THINK ALOUD** Based on the title of the book that this excerpt is taken from, I think the focus is going to be Earth's water cycle. However, the main heading on this page—"Water, Water, Everywhere"—gives me a clue that what I'm about to read may not begin with a discussion of Earth's water cycle.

## Close Read

### Interpret Text Features

Have students scan p. 474. Ask: *What text features group and separate the information on the page?* Instruct students to underline the text features. **See student page for possible responses.**

Explain that visuals often reinforce main ideas and provide information that words cannot provide so easily. Have students underline information in the caption that is illustrated in the visual. **See student page for possible responses.**

Ask: *How can the headings help you set a purpose for reading this section?*

**Possible Response:** Both headings seem to be about a lot of water. I will keep that in mind as I read the paragraphs, asking myself what the author wants me to know that has to do with lots of water.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

### CLOSE READ

#### Interpret Text Features

Underline text features that are used to group and separate information.

Photos can often better illustrate information than words alone.

Underline information in the caption that the photograph shows.

**abundant** existing in large amounts; plentiful

## Water, Water, Everywhere

1 Water is all around us. About 70 percent of Earth is covered with water. Look at a photo of the planet from space. All the blue parts are water. That's why Earth is sometimes called the "blue planet." Water is the most abundant, or plentiful, substance on Earth, and one of the most important.

### Water World

2 About 97 percent of all the water on Earth is contained in five oceans—the Atlantic, Pacific, Indian, Arctic, and Antarctic. Ocean water is salt water. Only about 3 percent of the planet's water is fresh water. That's the kind of water that people and animals drink.

3 About two-thirds of Earth's fresh water is not available to drink because it is frozen as ice in the Arctic and in Antarctica. Just one-third of all fresh water is found in rivers and lakes and underground. This adds up to only about one percent of all the world's water being available as drinking water.



This photo from space shows Earth's western hemisphere. It also dramatically illustrates why we call our world, which is 70 percent covered with water, the "blue planet." The clouds that swirl around the planet are also filled with water. They play a major role in Earth's weather patterns and in the water cycle.

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**ELL Targeted Support Cognates** Point out the Spanish cognates on *Student Interactive* p. 474: *abundant* : *abundante*; *substance* : *substancia*; *dramatic* : *dramático*. Review the meanings of the words.

Reinforce the meaning of these words. Have students fill in the blanks in the following paragraph: *The storm was scary. My brother was \_\_\_\_\_ about it. He said we were going to run out of food. However, our supply was \_\_\_\_\_. He also said a dangerous \_\_\_\_\_ would harm our water.* **EMERGING/DEVELOPING**

Have students write a paragraph using the words *abundant*, *substance*, and *dramatic*. **EXPANDING/BRIDGING**





- 4 Water is the only substance on Earth that naturally exists in three states—solid, liquid, and gas.
- 5 Solid water takes the form of ice or snow. In addition to the ice and snow around Earth's North and South Poles, glaciers and icebergs are made of solid water.
- 6 Liquid water is what fills our oceans, lakes, rivers, and streams. Water also soaks into the ground, where gravity pulls it deeper and deeper. The underground water is called groundwater.
- 7 Water exists as a gas in our air. In this form, it is called water vapor. Up to four percent of our air is made of gaseous water, or water vapor. This amount varies from day to day, and place to place.

## CLOSE READ

Confirm  
or Correct  
Predictions

**Highlight** a detail that you could use to confirm or correct a prediction about the water cycle.

**substance** a physical material

## First Read

## Respond

Call students' attention to the images on p. 475. Then, say: **How do the photograph and diagram on page 475 work together to help you understand the text? Tell a partner your answer and explain why.**

**Possible Response:** The diagram helps me understand where in the world sea ice is located and how much space it takes up, and the photograph shows me what sea ice looks like.

## Close Read

Confirm or Correct  
Predictions

Have students scan **paragraph 7**. Ask them to highlight a detail or details that the reader could use to confirm or correct a prediction about evaporation. **See student page for possible responses.**

Ask: **What about the word *evaporation* helps the reader predict that it has something to do with water in its gaseous state?**

**Possible Response:** The gaseous form of water is called water vapor, and *vapor* is the root of *evaporation*. I predict that evaporation happens when water changes from a liquid to a gas.

DOK 2

## OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

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Earth's North Pole is covered with floating sea ice over the Arctic Ocean.



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## Possible Teaching Point



## Read Like a Writer | Author's Craft

**Text Structure** Tell students that the term *text structure* describes how the author organizes information. Paying attention to the text structure can help readers better understand the information provided and the author's key ideas. In this section, the author uses a text structure called description, in which she provides facts about the topic. Have a volunteer read paragraph 4 aloud. Then, ask how the paragraph prepares the reader for the next three paragraphs of the text. For more instruction on analyzing text structure, see pp. T124–T125.

## First Read

### Connect

**THINK ALOUD** I already knew that water exists naturally as a liquid and as a solid, of course, and I knew that it turns into a gas when it is boiled, but I didn't know that it exists as a gas naturally. Now I understand that when I hang up my towel to dry, the water turns into water vapor and rises into the air.

## Close Read

### Confirm or Correct Predictions

Have students read **paragraphs 8 and 9**. Ask them to highlight a detail or details that the reader could use to confirm or correct a prediction about evaporation. **See student page for possible responses.**

Ask: *What prediction or predictions do these details help you confirm or correct?*

**Possible Response:** The first detail confirms my prediction that you can't see, smell, or taste water vapor, but it corrects my prediction that you can't feel it. The second detail confirms my prediction that when something dries in the sun, it's because the water turned into gas.

DOK 2

### OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

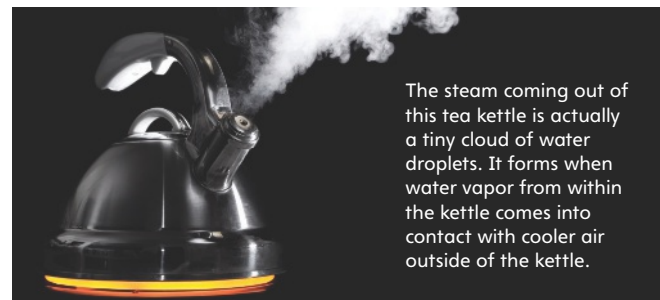


### CLOSE READ

#### Confirm or Correct Predictions

**Highlight** text that you can use to confirm or correct a prediction about water vapor.

- 8 You can't see water vapor, or smell it, or taste it, but sometimes you can feel it. On a hot, muggy day, it is the water vapor that makes the air feel humid, clammy, or "damp." Another way you can tell that liquid water has turned into water vapor is to hang wet laundry on the clothesline. Eventually, the laundry is no longer wet. That's because the liquid water has turned into vapor and escaped into the air.
- 9 The only time you can "see" water vapor is when a lot of it collects in one place and starts to cool. At that point, water vapor turns into steam. For example, when a tea kettle boils, a tiny cloud of steam comes out of the spout. That's because the hot water in the kettle quickly turns to vapor, collects in a small area, and immediately begins to cool. The steam is actually a collection of tiny water droplets floating in the air.



The steam coming out of this tea kettle is actually a tiny cloud of water droplets. It forms when water vapor from within the kettle comes into contact with cooler air outside of the kettle.

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### Possible Teaching Point

#### Word Study | Syllable Patterns

Use the Syllable Pattern lesson on pp. T94–T95 in the Reading-Writing Workshop Bridge to teach students how they can use their knowledge of syllable division patterns to decode unfamiliar words. Point out the words *eventually* and *immediately* on *Student Interactive* p. 476. Say the words aloud and have students listen to where the syllable breaks occur. Have volunteers break the words into syllables on the board.



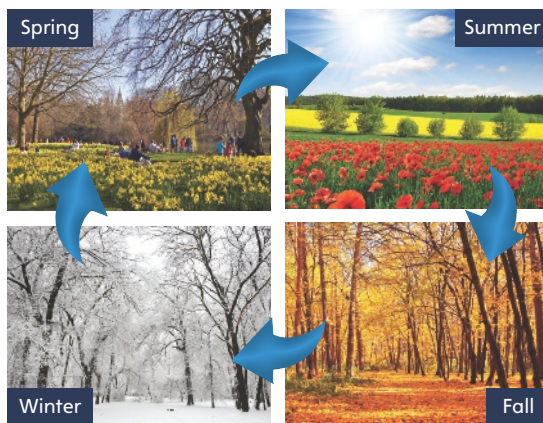


## Cycles Make the World Go 'Round

- 10 A cycle is a pattern of related processes or events that happens over and over again. Like a circle, a cycle has no beginning and ending. It just keeps going and going and going. . . .

### Cycles of Life

- 11 Every day, our planet performs many cycles. In fact, every day is a cycle, and so is every year. One very obvious cycle is the changing of the seasons. This cycle occurs as Earth orbits, or travels around, the Sun. Spring, summer, fall, winter. That's a cycle that happens over and over again, year after year.



### The Water Cycle

- 12 Some of Earth's cycles are quite complicated. The water cycle, for example, has many steps. Powered by energy from the Sun and by gravity, water is in constant motion. As a natural substance that cannot be created or destroyed, all the water that exists on the planet moves through its three states, cycling from Earth to the sky and back to Earth—again and again in a never-ending cycle.

### CLOSE READ

#### Interpret Text Features

Underline details in a text feature that help you interpret how water changes over time.

## First Read

### Respond

**THINK ALOUD** Ah ha! The author mentions the water cycle on this page. It's what I had been prepared to read about after reading the title of this text. Now that I've read that the water cycle involves all the water on Earth, I understand that the author had been providing background information about the planet's water before she introduced the reader to the water cycle.

## Close Read

### Interpret Text Features

Tell students that text features on a particular page usually reinforce key ideas and help the reader to understand that specific section of the text. Ask: *What is the main idea of paragraph 12?*

**Possible Response:** The water cycle consists of the same water going from the sky to Earth and back over and over again.

Have students underline a detail in a text feature that helps them understand how water changes through this cycle. **See student page for possible response.**

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

477

### Possible Teaching Point



#### Academic Vocabulary | Synonyms and Antonyms

Use the Academic Vocabulary lesson on pp. T92–T93 in the Reading-Writing Workshop Bridge to discuss synonyms and antonyms. Then direct students to read aloud paragraph 10, and have them find two words that are antonyms (*beginning* and *ending*). Next, have them select a word from paragraph 10 and use a dictionary to find a synonym for it. Finally, point out the words *complicated* and *many* in paragraph 12, and have students write down at least one synonym and antonym for each, using a dictionary if necessary.

## First Read

### Notice

**THINK ALOUD** The title of the diagram on page 478 is “A Simple Water Cycle.” This lets me know that the diagram reviews the basic components of the water cycle. I’ll study it carefully to make sure that I understand these key steps.

## Close Read

### Interpret Text Features

Call students’ attention to the diagram on p. 478. Ask: *How does the diagram help you better understand the water cycle?*

**Possible Response:** The diagram provides a photograph for each step of the cycle. This helps me visualize the process and understand it as a kind of circle of linked events.

Then have students scan **paragraph 13** and underline a sentence that supports their understanding of the diagram. **See student page for possible response.**

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

### CLOSE READ

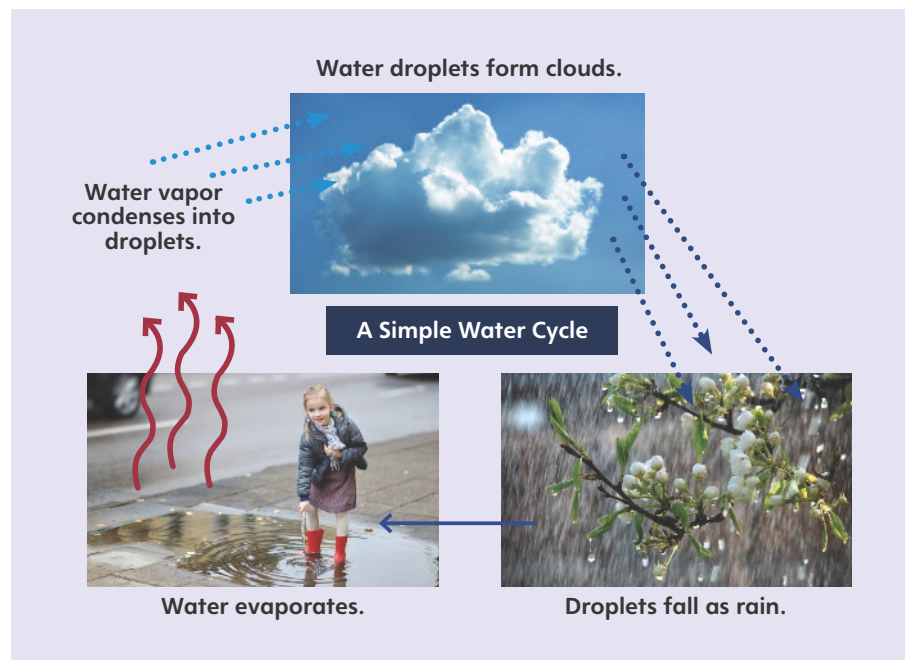
#### Interpret Text Features

Underline a sentence that supports your understanding of the water cycle diagram.

**condenses** to make or become more close; compact

## The Never-Ending Cycle

13 After a rainfall, water sits in a puddle. The puddle water eventually evaporates into the air, where water vapor cools, condenses, and collects into droplets and forms clouds, until it rains again. That’s a super-simple version of the water cycle. The path of that puddle water is part of a never-ending cycle that is constantly moving all the water on our planet, from the sky to the Earth, and back to the sky. The cycle includes not only bodies of water, the land, and the sky, but also all of Earth’s plants and animals. Let’s look at the water cycle one step at a time, beginning with the biggest water source on the planet—the oceans.



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**ELL Targeted Support Visual and Contextual Support** Tell students that they can use visual and contextual support to enhance their understanding of an informational text.

Read aloud paragraph 13 on *Student Interactive* p. 478. Then have students independently view and read the diagram. Ask: *How does the diagram enhance your understanding of the written description?* **EMERGING/DEVELOPING**

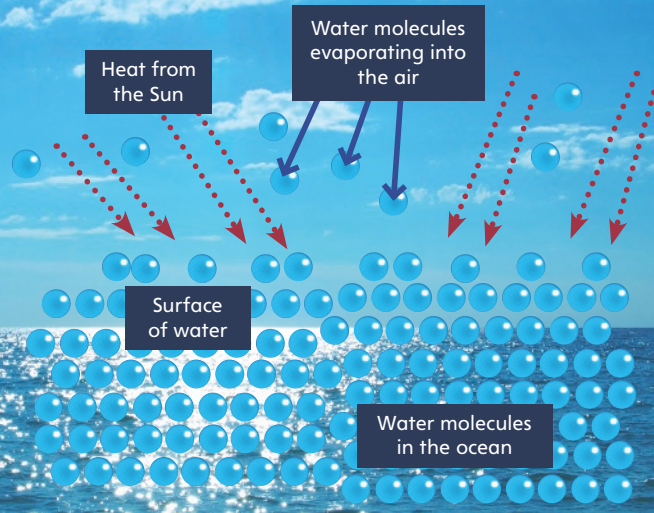
Have students read paragraph 13 and then sketch their own version of a diagram the author could have used to describe a simple water cycle. Have students label their diagrams. Then have them share and discuss their diagrams with a partner to confirm understanding. **EXPANDING/BRIDGING**



**Did You Know?**

When ocean water evaporates, salt in the seawater stays behind. This means that the water vapor is fresh water.

As heat from the Sun warms water near the ocean's surface, it gives water molecules the energy to evaporate into the air as water vapor.

**Into the Air**

- 14 All the water that exists on Earth has been here for millions of years. Even though water changes states, most of it is, and has always been, contained in liquid form in the world's oceans. The surface area of Earth's oceans is vast, so it absorbs a huge amount of sunlight every day.
- 15 The energy in that sunlight warms the seawater near the surface, giving water molecules the energy they need to escape, or evaporate, into the air. The warmer the air, the warmer the water, and the more liquid converts to gas, or water vapor. This step in the water cycle is evaporation, and it also happens in lakes, rivers, and other freshwater bodies.

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**CLOSE READ****Confirm or Correct Predictions**

**Highlight** details that confirm or correct a prediction you made about evaporation.

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**First Read****Respond**

What detail on page 479 do you find most interesting? Tell a partner your answer and explain why.

**Possible Response:** The most interesting detail to me is the fact that the water that exists on Earth today has been around for millions of years. This detail helps me understand how water just keeps moving through the water cycle over and over.

**Close Read****Confirm or Correct Predictions**

Remind students that previewing text features and making predictions about what the text will cover can help them better understand an informational text.

Have students read the text in the diagram and highlight details that help them confirm or correct predictions they made while previewing the text. **See student page for possible responses.**

Ask: **Did these details confirm or correct your predictions?**

**Possible Response:** Both. I predicted that the water vapor over oceans would be salty, but the first detail corrected that prediction. I also predicted that heat from the sun caused water to evaporate, and the second box in the diagram confirmed that prediction.

DOK 2

**OBJECTIVE**

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

**CROSS-CURRICULAR PERSPECTIVES****Science**

There are about 330 million cubic miles of water on Earth. This includes all the water in the oceans, in lakes, in rivers, in the ground, and in the atmosphere. This is the same amount that Earth has contained ever since water first formed on the planet. The same water has been flowing through the water cycle for millions upon millions of years. That means that it's possible that the water molecules in a glass of water you drink today were once sipped from a stream by a dinosaur!



## First Read

### Respond

This section is related to how water contained in a plant escapes as water vapor through pores in leaves. That makes me wonder whether water escapes from people in a similar fashion. Discuss with a partner how water leaves the human body through a similar process.

**Possible Response:** People sweat through their pores, and then the water evaporates from their skin.

## Close Read

### Interpret Text Features

Tell students that some text features can be hard to interpret from the visuals alone. By reading the caption carefully, they can make sense of the visuals.

Have students read the text that accompanies the visual on p. 480 and underline a sentence that helps them understand how the visuals connect to the main idea of the text. **See student page for possible response.**

DOK 2

### OBJECTIVE

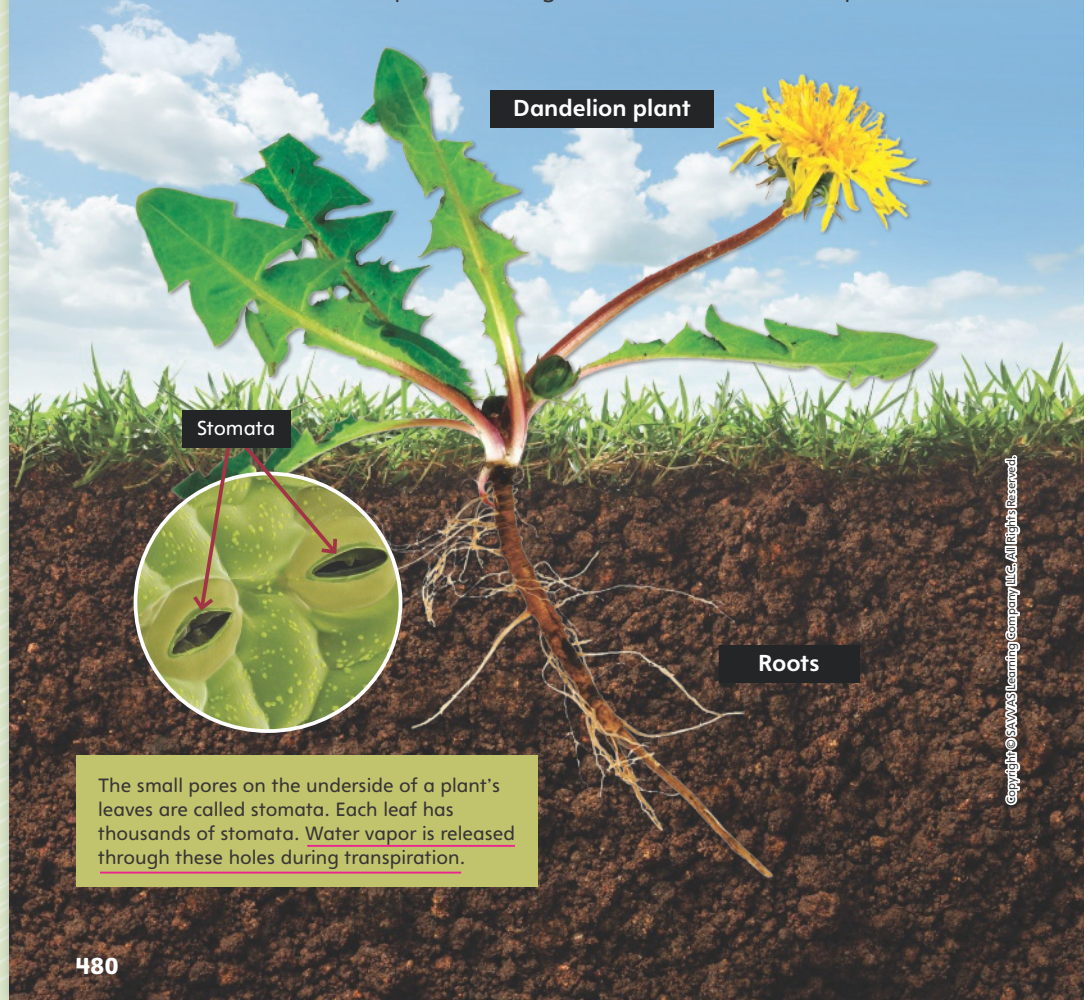
Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

### CLOSE READ

#### Interpret Text Features

Underline information in a text feature on these pages. Interpret how it helps you understand the main ideas of the text.

16 This isn't the only way that liquid water becomes water vapor, though. Remember that plants contain a lot of water, too! A plant takes in water from the soil through its roots. The water then travels up the stem and to all parts of the plant, eventually reaching the leaves. From there, some of the water evaporates through small holes, or pores, on the underside of the leaves, moving into the air. This process, by which water travels from the roots throughout the plant and then evaporates through the leaves, is called transpiration.



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### Possible Teaching Point

#### Read Like a Writer | Author's Craft

**Graphic Features** To help students better understand how the graphic features relate to the text, have them view the illustration on p. 480 and sketch their own diagram illustrating how water is pulled up from the soil by a plant and released into the air. Tell students they can use paragraph 16 to help them, but they should paraphrase the information they find there. Have volunteers discuss how sketching and labeling the diagram helped them understand the information in the paragraph.





## 17 From Ice to Vapor

Water may also change into water vapor through a process called sublimation.

- 18 Even in ice, water molecules are in constant motion. They just move more slowly when water is in its solid state. Still, some of the molecules at the surface of ice will eventually escape. During sublimation, some of the molecules change from snow or ice directly to water vapor, without melting into water first. When it's windy, or when the Sun is shining, sublimation happens faster. This is why, on bitterly cold, bright sunny days, ice often disappears from sidewalks and highways.

- 19 Sublimation also happens in your freezer! Look at a tray of shrunken ice cubes that have been left in the freezer for a really long time. They have shrunk because of sublimation. There is no liquid water in the ice tray, but the ice cubes are smaller. That's because the water molecules in the ice have transformed directly into water vapor.

- 20 In the opposite process, water vapor changes directly into ice, such as snowflakes or frost, without first becoming a liquid. This process, called deposition, also occurs when temperatures are very cold.

### What Goes Up Must Come Down

- 21 Once water vapor is in the air, wind moves it around and lifts it high into the sky. Thanks to the wind, water vapor can travel a long way from where it started! As the vapor rises, it cools and forms tiny droplets of water. This transformation from water vapor to liquid water is called condensation.

### CLOSE READ

#### Vocabulary in Context

**Context clues** are words and phrases that help a reader understand the meaning of a word. Context clues appear in or around the unfamiliar word.

Underline context clues that help you define *transformed*.



During deposition, water vapor comes into contact with a cold window pane and changes to frost, creating these beautiful patterns.

481

## First Read

### Notice

I can use the heading at the top of page 481 to set a purpose for reading this section of the text. How might I turn the heading into a question?

**Possible Response:** How does water turn from ice into vapor?

As I read this section, I will look in the text for an answer to the question.

## Close Read

### Vocabulary in Context

Model using context clues to define the word *transformed*. Say: The sentence that contains the word *transformed* talks about water molecules in ice and water molecules in water vapor. The next sentence talks about the process going in the opposite direction and uses the word *changes* in place of the word *transformed*. This helps me understand that *transform* and *change* are synonyms.

Next, direct students to examine the text and underline the context clues that help define the word *transformed*. **See student page for possible response.**

DOK 2

### OBJECTIVE

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

### Possible Teaching Point



#### Academic Vocabulary | Synonyms and Antonyms

Use the Academic Vocabulary lesson on pp. T92–T93 in the Reading-Writing Workshop Bridge to discuss synonyms and antonyms. Then have students choose two words from *Student Interactive* p. 481 and write a synonym and antonym for each.

## First Read

### Connect

**THINK ALOUD** Gray, cloudy days are occasionally part of everyone's lives. And it's common to look up at those gray clouds and wonder whether or when it's going to rain. The information on page 482 helps me understand what's happening scientifically when clouds form and rain falls.

## Close Read

### Confirm or Correct Predictions

Have students read the **caption** and highlight details that help them confirm or correct predictions they made while previewing the text. **See student page for possible responses.**

Ask: *How did previewing the text and making predictions about this text feature help you set a purpose for reading this section?*

**Possible Response:** Before reading the text, I didn't know anything about how clouds form, so it was hard to predict how it would happen. But seeing the clouds in the images and noting the "Water droplets" label helped me predict that I would learn how water helped form clouds. I made sure to pay attention to how this happened as I read the caption and this section of the text.

DOK 2

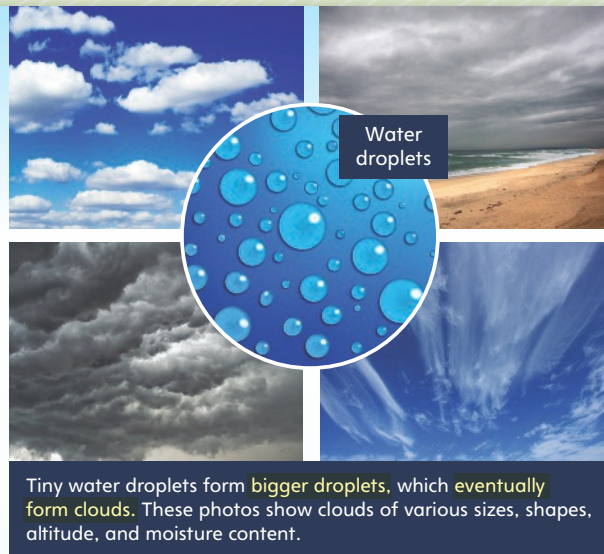
### OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

### CLOSE READ

#### Confirm or Correct Predictions

**Highlight** details in the caption that confirm or correct your prediction about how clouds form.



Tiny water droplets form **bigger droplets**, which eventually **form clouds**. These photos show clouds of various sizes, shapes, altitude, and moisture content.

**altitude** position of height

- 22 High in the chilly sky, droplets bump into each other and join together to form bigger droplets. They also form around dust, pollen, and other particles that attract the water droplets. These particles help water vapor condense faster.
- 23 When billions of these droplets join together, they form clouds. Eventually, the water droplets become too heavy to stay in the air. Gravity pulls them toward Earth, and they fall as rain.
- 24 If the temperature in the cloud is below the freezing point of water, the vapor in the air forms ice crystals instead of water droplets. These tiny ice crystals bond together to form larger crystals. When these crystals become too heavy to stay in the cloud, they fall as snow. Under some weather conditions, rain and partially melted snow may become a slushy, wintery mix. In other conditions, water may freeze into ice pellets, sometimes called sleet. These pellets make tapping or "hissing" sounds as they hit objects on the ground.

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Raindrops form around tiny particles of dust. Dust particles float in the atmosphere, blown around by air currents. As water vapor rises into the sky, it condenses around these particles. The droplets of water vapor that make up a cloud are so tiny that it takes millions of them to form a single raindrop! Eventually, enough water vapor gathers around a dust particle to form a droplet about a millimeter in diameter. A droplet this size is heavy enough to fall back toward Earth. As the droplet falls through the atmosphere, it gathers more moisture to it until it is the size of the raindrops we see splatting the sidewalk during a storm.





## Dew Drops

Sometimes, when you get up in the morning, you see water droplets on the grass or on spider webs. Those drops are called dew. Dew is formed by the condensation of water vapor in the air. When the air cools down at night, some of that water vapor condenses and becomes liquid water. In the morning, the water has collected into the little droplets you see.



- 25 Ice may also strike the ground in the form of hail. Hail usually occurs during warmer times of the year, when thunderstorms carry droplets high into the atmosphere. There, the temperatures are cold enough for droplets to join together as they freeze and form hailstones. The size depends on how much water freezes around it before it falls to the ground. We sometimes hear hail banging on cars and roofs during the summer!
- 26 The various forms of rain and ice crystals falling from the sky are all types of precipitation, the name of this part of the water cycle.

### CLOSE READ

#### Confirm or Correct Predictions

**Highlight** details in the text feature that confirm or correct a prediction you made about how dew forms.

## First Read

### Generate Questions

In the caption at the bottom of page 483, the author gives a scientific explanation of snow before identifying what she's describing. Ask yourself why she may have chosen to present the information in this order.

**Possible Response:** By describing a familiar thing in an unfamiliar way, the author surprises readers and makes them think of snow in a new way.

## Close Read

### Confirm or Correct Predictions

Have students read the text in the **sidebar** and highlight details that confirm or correct predictions they made about how dew forms. **See student page for possible responses.**

Ask: *Did these details confirm or correct your predictions?*

**Possible Response:** Before reading the text, I predicted that dew formed by water rising up from the ground in the morning. But as I read the text and learned more about water vapor, I changed my mind and predicted that dew forming had something to do with water vapor. The detail in the feature “Dew Drops” confirms this and gives more detail.

DOK 2

### OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

A photo of precipitation in the form of ice crystals bonded together in larger crystals out of supercooled water droplets—better known to most of us as snow!

## Possible Teaching Point



### Word Study | Syllable Patterns

Use the Syllable Pattern lesson on pp. T94–T95 in the Reading-Writing Workshop Bridge to teach students how they can use their knowledge of syllable division patterns to decode unfamiliar words. Point out the closed and open syllables in the words *also* and *usually* on p. 483. Say the words aloud and have students listen to where the syllable breaks occur. Have volunteers break the words into syllables on the board.

## First Read

### Generate Questions

**THINK ALOUD** The sidebar on this page titled “Making Sense of Cycles” ends with a question that’s posed to readers. When I come across a question such as this, I set a purpose for reading, scanning back through the parts of the text I’ve read and keeping the question in mind as I continue to read. If I don’t find the answer directly in the text, I make an inference to try to determine the answer.

## Close Read

### Interpret Text Features

Have students underline the part of a text feature on p. 484 that helps them understand the term *runoff*. Tell them to first reread **paragraph 29** to remind themselves what runoff is and then scan the two text features to find the answer. **See student page for possible response.**

Then, ask: *How does this example help you understand the role of runoff in the water cycle?*

**Possible Response:** It makes me realize how important runoff is—a powerful waterfall can be created by something that starts off as gentle as a small stream.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

### CLOSE READ

#### Interpret Text Features

Underline part of a text feature that supports your understanding of water runoff.

Use this example to interpret the role of runoff in the water cycle.

**trickles** flows or falls in drops

#### Underground Water

27 Once water has fallen back to Earth as precipitation, it has to go somewhere before it starts to evaporate and begin the cycle all over again. This step in the cycle is called collection.

28 Because 70 percent of our planet is covered with water, most of the precipitation ends up back in those bodies of water—oceans, lakes, rivers, and streams. Some, though, falls onto land.

29 In certain regions, the water trickles down hillsides, mountains, and slopes until it runs into a river or lake. This water is called runoff, and sooner or later it finds its way back to an ocean.

30 About 20 percent of water that falls to Earth soaks into the ground. It seeps through the top layers of soil and is pulled deeper by the force of gravity.

#### Making Sense of Cycles

Clouds come in different sizes, shapes, and colors, and they can be found at many different altitudes, or heights. For example, fog is a cloud that is close to the ground. The size and shape of a cloud may depend on temperature and wind in the sky, as well as how high the cloud is. Based on facts and pictures in this book, think about why certain clouds might be different colors and shapes. What do you think makes some clouds thin and wispy, and others heavy looking, and some almost completely white and others very dark?



The water in this spectacular waterfall in Norway started out as precipitation falling to Earth and collecting into small mountain streams. As shown here, those streams flow into larger rivers, which eventually find their way to the sea.

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### Possible Teaching Point

#### Read Like a Writer | Author’s Craft

**Text Structure** Point out that the text structure being used on pp. 484 and 486 is called description. It provides facts and details about how water is deposited underground. Have students reread paragraphs 27–33 and fill in a Main Idea and Details organizer with details about underground water. Ask volunteers to share their graphic organizers with the class.





## Watering the Animals

All animals, including humans, need water to survive. Many animals get it by drinking fresh water or by eating plants, which contain water. Water constantly circulates throughout an organism, bringing nutrition and energy to every organ and cell in every part of the body. It eventually leaves the organism and returns to the water cycle. Humans and other mammals sweat, which releases water into the air—and, therefore, into the water cycle. Mammals and other types of animals, even insects, also urinate, which releases liquid water into the water cycle. Fish take in and get rid of water through their gills. Other animals, such as frogs and lizards, absorb and release moisture through their skin. Every type of animal has to get rid of waste material somehow, and they all do it in different ways!

### CLOSE READ

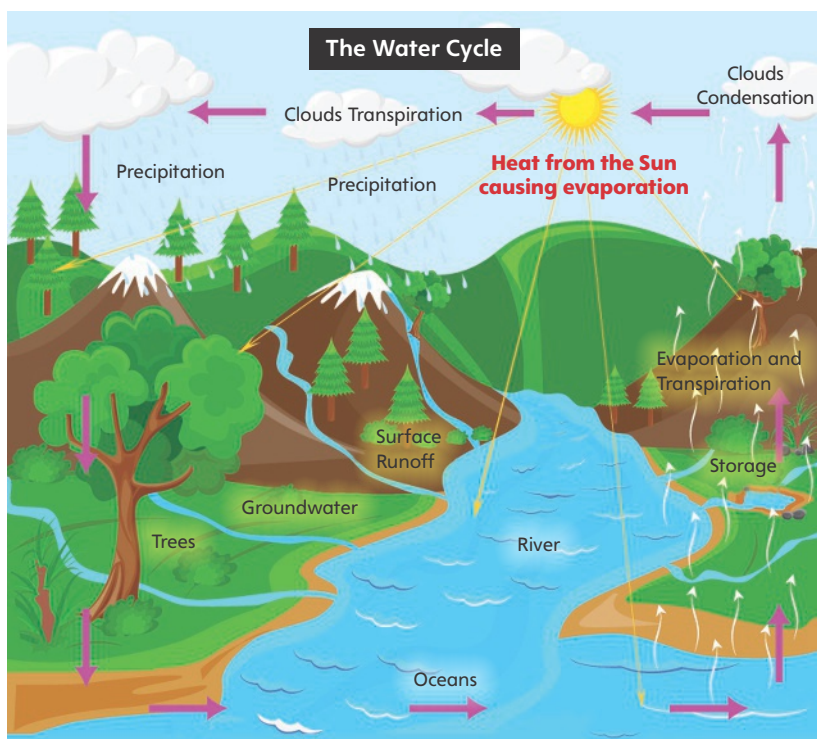
#### Confirm or Correct Predictions

**Highlight** details that confirm or correct a prediction that you made from reading the heading of the text feature.

## First Read

### Generate Questions

**THINK ALOUD** The “Watering the Animals” feature answers the question we discussed earlier about how water is released from humans. I’m finding that if I ask questions as I read, I’m more interested in the text and more likely to remember the answers to my questions when I find them.



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## Close Read

### Correct or Confirm Predictions

Point out to students that, when previewing a text and making predictions, the titles of text features can help them. The title usually states the topic and tells what the feature will be about.

Model setting a purpose for reading the sidebar on p. 485. Say: *The title of this sidebar is “Watering the Animals.” Before making my prediction about this feature, I’m going to set a purpose for reading by asking, “What role do animals play in the water cycle?”*

Next, have students read the title of the sidebar, make a prediction about the sidebar, and highlight details in the sidebar that confirm or correct the prediction they made based on the title. **See student page for possible responses.**

DOK 3

### OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

## CROSS-CURRICULAR PERSPECTIVES

### Science



The symptoms of thirst—dry mouth, decreased saliva—are signs that a body is becoming dehydrated. It’s the body’s way of telling a person or animal that it needs to drink more water. A person naturally expels about 1.25 quarts of water a day. That’s about five cups. If that water isn’t replaced regularly, the effects of dehydration set in quickly. These include dry, wrinkled skin, sunken eyes, and fever as sweating stops and the body can no longer regulate its temperature.

## First Read

### Notice

**THINK ALOUD** The diagram on page 486 answers a very important question about water: How do people who do not live near a body of fresh water get the water they need in their daily lives? Studying the diagram and reading the text, I understand that water soaks through the ground and collects in aquifers, and people dig wells to get the water out.

## Close Read

### Interpret Text Features

Tell students that some text features stand alone, but others require readers to gather additional information from the text to understand them.

Have students scan **paragraphs 31–33** and underline the words and phrases that help them understand the diagram. **See student page for possible response.**

Then, ask students to describe the diagram in their own words. **Possible Response:** After rain falls, it is soaked up by the soil and collects deep underground in aquifers. People dig wells to get the water back up to the surface.

DOK 3

### OBJECTIVE

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

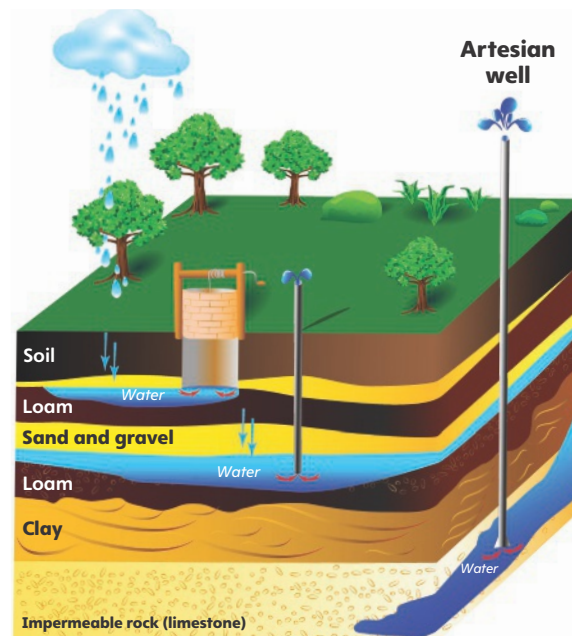
### CLOSE READ

#### Interpret Text Features

Underline words and phrases that help you interpret the water table diagram.

- 31 Eventually, the water reaches a level called the water table. The depth of the water table varies from location to location. Above the water table, the underground water trickles around rocks, stones, and sand, flowing downward.
- 32 Below the water table, every crack, pore, and air pocket in the ground is completely filled with water. This area is called the saturated zone, because it is saturated with, or full of, groundwater.
- 33 This is a source of drinking water for many people around the world. They dig wells, searching for an aquifer in the saturated zone. An aquifer is an underground area that contains a great deal of groundwater—enough to serve the people of a community, or to irrigate farmland.

This diagram shows how groundwater collects below the surface.



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**ELL Targeted Support Context Clues** Tell students they can use context clues—the surrounding words, sentences, or text features—to learn vocabulary heard during classroom instruction and interactions. Read aloud paragraphs 31 through 33. Direct students to review the caption and the labels in the diagram.

Ask questions to help student pairs connect words in the paragraphs with what they see in the diagram. For example: *What words in the text tell you why \_\_\_\_\_?* **EMERGING**

Provide sentence frames: *The surface of the ground is \_\_\_\_\_ the water table. Water \_\_\_\_\_ until it completely fills every space in the ground. Wells \_\_\_\_\_ water from below the surface.* **DEVELOPING**

Provide sentence starters. *A saturated zone is. . . Groundwater is found. . .* **EXPANDING**





### In Hot Water

The deeper underground that groundwater goes, the hotter it gets. Sometimes groundwater is pulled so deep into Earth's crust that its temperature can reach the boiling point. In some places, this water then returns to the surface in pools called hot springs. Sometimes, a cold spring feeds into the same pool. This cools down the water, so people can enjoy soaking in the hot spring. Sometimes, people add cooler water to control the heat. In other cases, as the hot water circulates back to the surface, it naturally cools down again, making the hot spring a suitable temperature for human relaxation.


### CLOSE READ

#### Interpret Text Features

Underline details that support your understanding of how mammals use hot springs.

## First Read

### Connect

 **THINK ALOUD** This is an effective way to end this excerpt! The fact that hot springs are heated by Earth's crust is interesting, and there's a great picture of monkeys enjoying a hot spring. The photo is a good choice because it's memorable and helps readers connect to what they're reading—the monkeys look like a family enjoying a soak in a hot tub!



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It's not only people who enjoy soaking in hot springs. In Japan, macaque monkeys warm up in hot springs during the cold, snowy winter.

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## Close Read

### Interpret Text Features

As students read, encourage them to underline details in text features too. Have students underline details about the monkeys and image. **See student page for possible response.**

Ask: **How does the image work with the caption to help the reader understand this detail?**

**Possible Response:** It's hard to imagine monkeys soaking in a hot spring, so the photograph helps me see what the text describes.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

### Possible Teaching Point



#### Read Like a Writer | Author's Craft

**Sidebars** Tell students that a sidebar is a section that is separated from the main body of a text. Sidebars provide extra information that is related to the main text. They might elaborate on a detail from the text or provide a different point of view. Have students read the sidebar on p. 487. Ask: **How can you identify this information as a sidebar? Why do you think the information was not included in the main body of the text?** Call on volunteers to explain their thinking.

# Respond and Analyze



Earth's Water Cycle

## OBJECTIVES

Respond using newly acquired vocabulary as appropriate.

Recognize characteristics and structures of informational text, including the central idea with supporting evidence.

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

## My View

Use these suggestions to prompt students' initial responses to reading the excerpt from *Earth's Water Cycle*.

- **React** What did you find most interesting about this informational text? Why?
- **Discuss** What detail about the water cycle surprised you? Why?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that authors of informational texts choose specific words to help readers better understand the topic. Point out the content-area vocabulary words *abundant*, *substance*, *condenses*, *altitude*, and *trickles* and how they relate to the water cycle. Say: [Here are two ways to help you acquire new vocabulary.](#)

- [Remind yourself of each word's meaning.](#)
- [Ask yourself how each word relates to the topic.](#)

**MODEL AND PRACTICE** Model filling out an example sentence in the word web on p. 488 of the *Student Interactive*.

- [I write the title \(and the main topic of the informational text\) in the center of the word web: \*Earth's Water Cycle\*.](#)
- [I read the sample sentence that goes with the word \*abundant\*. I notice how it relates to the topic. I will complete sentences in the other ovals in a similar way.](#)
- [I fill in the oval for \*substance\*, using the text to help me when needed.](#)

**ELL Targeted Support Vocabulary** Display the vocabulary words.

Explain that these words are appropriate for a scientific text, and students may encounter them again when reading about other scientific topics.

Read aloud each word and have students repeat after you. Discuss the meaning of each word and work with students to draw an image that helps them remember the definition. **EMERGING**





## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for developing vocabulary.

**OPTION 1 MyTURN** Have students respond using newly acquired vocabulary as they complete p. 488 of the *Student Interactive*. They should use text evidence in their answers.

**OPTION 2 Use Independent Text** Have students find and list unfamiliar words from their independent reading texts. Then, have them look up the meanings of the words and use them in sentences.

**QUICK CHECK**

**Notice and Assess** Can students explain how the vocabulary words relate to the water cycle?

**Decide**

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T120–T121.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T120–T121.

**Check for Understanding MyTURN** Have students complete p. 489 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 488–489

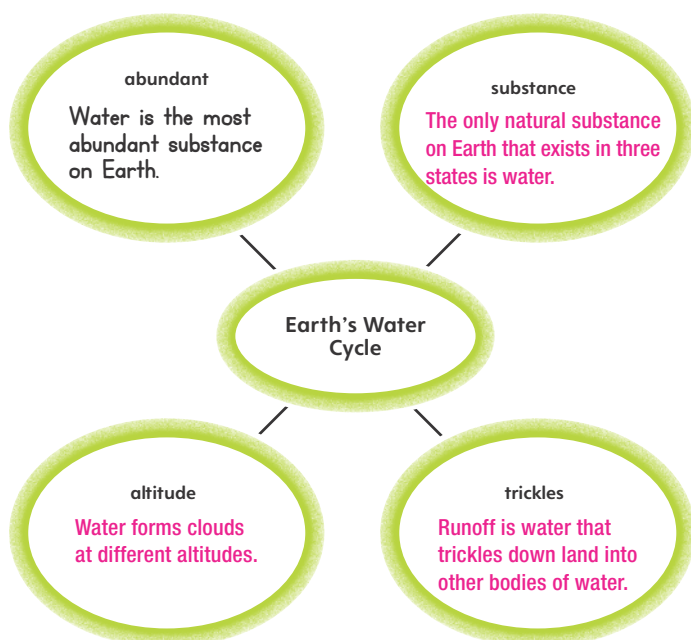


## VOCABULARY

**Develop Vocabulary**

In informational text, authors use words related to a subject, such as science. Understanding domain-specific words helps readers become more familiar with the subject.

**MyTURN** Complete the word web. In each circle, write a sentence using the vocabulary word. **Possible responses:**



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## COMPREHENSION

## READING WORKSHOP

**Check for Understanding**

**MyTURN** Look back at the text to answer the questions.

**Possible responses:**

1. What details make *Earth's Water Cycle* an informational text?

**DOK 2** The text defines scientific terms and explains how a scientific process works. It also provides text features, captions, and graphics.

2. Evaluate the strategies the author uses to explain the water cycle.

**DOK 3** The author uses description in the text combined with a diagram that illustrates the simple water cycle. The graphic helps readers understand the complex information included in the text.

3. Draw conclusions about why the water cycle is so important to life on Earth.

**DOK 2** If water didn't return to Earth as precipitation after it rises as a gas, people and plants could run out of water. Plus, all living things need water to survive.

4. Why is it important to avoid polluting water? Use details from the text to defend your opinion.

**DOK 2** Responses will vary, but students may say that all living things share a finite supply of fresh water, so we must protect the resource. Students may use an explanation of the water cycle to support their opinions.

489

# Word Study Syllable Patterns

## OBJECTIVES

Decode words using advanced knowledge of syllable division patterns.

Identify and read high-frequency words from a research-based list.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## LESSON 2

### Apply Syllable Patterns

**APPLY MyTURN** Have students complete the syllable divisions for the words on p. 494 in the *Student Interactive*.

atmosphere

beautiful

circulate

cycle

evaporate

particle

saturated

weather

Then direct students to write a paragraph using four of the words. Have students read their paragraphs to partners.

### High-Frequency Words

Explain that since high-frequency words appear often in texts but do not follow regular patterns. Have partners identify and read *forward*, *believe*, *evening*, *exercise*, *conditions*, and *affect* and use them in sentences.





STUDENT INTERACTIVE, p. 494



WORD STUDY

### Syllable Patterns

A syllable is a word part that contains a single vowel sound. To read multisyllabic words, divide syllables according to **syllable patterns**. Some familiar syllable patterns include vowel teams; VCe syllables; open syllables and closed syllables, such as V/CV and VC/V; final stable syllables, such as syllables ending in *-le*; and *r*-controlled syllables.

Syllables can be divided between consonants or between vowels.

**My TURN** Use your knowledge of syllable division patterns to read each word. On each line, write the word with slashes between the syllables. Then use print or digital resources to determine if your syllabication is correct.

atmosphere at/mo/sphere	evaporate e/vap/o/rate
beautiful beau/ti/ful	particle par/ti/cle
circulate cir/cu/late	saturated sat/u/ra/ted
cycle cy/cle	weather weath/er

### High-Frequency Words

**High-frequency words** are words writers use a lot. Sometimes they do not have regular spelling patterns. Knowing how to read high-frequency words helps you read more fluently. Read these high-frequency words: *forward*, *believe*, *evening*, *exercise*, *conditions*, *affect*. Try to identify them in your independent reading.

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## LESSON 2

### Apply Syllable Patterns


## LESSON 1

Teach Syllable Patterns

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

 **Spiral Review:**  
Consonant Changes

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T117 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Remember that the authors of informational texts carefully choose specific words that will help readers understand the topic. Have students look back at the excerpt from *Earth's Water Cycle* to find unfamiliar words the author uses to describe the water cycle.

### ELL Targeted Support

Tell students that learning unfamiliar words that an author uses in an informational text can increase their comprehension of the topic. Have students use context clues to enhance their understanding of the vocabulary words.

Point out the sentences from the excerpt from *Earth's Water Cycle* that contain the weekly vocabulary words. Then, with students, read the sentences aloud and have students point to the vocabulary word in each sentence. Discuss the meaning of each vocabulary word. **EMERGING**

Have student pairs work together to use each vocabulary word in a sentence. **DEVELOPING**

Have students work individually to write a description of the water cycle using three of the five vocabulary words. **EXPANDING**

Have students work individually to write a description of the water cycle using all five vocabulary words. **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

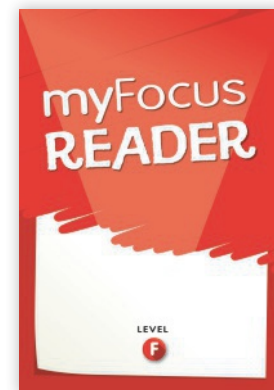
## Intervention Activity



### myFOCUS READER

Read pp. 56–57 in the *myFocus Reader* with students. Use the teaching support online at [SavvasRealize.com](http://SavvasRealize.com) to provide additional insight for students on the water cycle.

Provide instructional support for comprehension and word study—Syllable Patterns and Academic Vocabulary words.



## Fluency

Assess 2–4 students



### ACCURACY

Have students choose a passage of at least two paragraphs from the text. Tell pairs to take turns reading the passage, paying attention to each and every word and punctuation mark. Tell students to follow along as their partners read and point out any skipped words or other errors at the end of the reading.

### ORAL READING RATE AND ACCURACY

Use pp. 127–132 in Unit 5 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



## Conferring

3 students / 3–4 minutes per conference

### DEVELOP VOCABULARY

**Talk About Independent Reading** Ask students to describe the specific words the author uses that helped them understand the topic of the text.

### Possible Conference Prompts

- What words did the author use that helped you understand the topic?
- How did you try to figure out what these words mean?
- Did any text features help you understand the meaning of unfamiliar words? If so, how?

### Possible Teaching Point

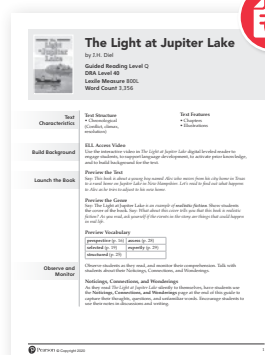
Active readers use the words, phrases, and text features around an unfamiliar word to figure out its meaning.

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T96–T97.
- For instructional support on how to use strategies to develop vocabulary, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share some of the new words they learned from their reading and to explain how those words relate to the topic of the text.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the excerpt from *Earth’s Water Cycle* or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



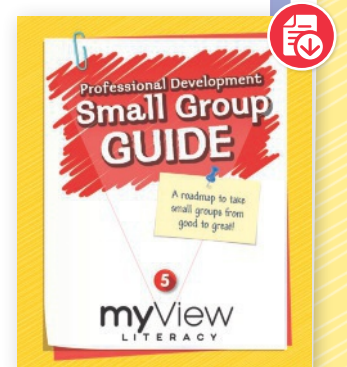
Students can

- complete the graphic organizer on *Student Interactive* p. 488.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 489.
- play the *myView* games.
- take turns reading a text with accuracy.

### SUPPORT PARTNER READING

Students will need to practice partner reading throughout the unit. Help partners set goals for their reading.

See also the *Small Group Guide* for additional support and resources to target your students’ specific instructional needs.



# Interpret Text Features



Earth's Water Cycle

## OBJECTIVE

Recognize characteristics and structures of informational text, including features such as insets, timelines, and sidebars to support understanding.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to talk about interpreting text features. Give students sentence starters such as

- The photo of Earth helps me understand how water impacts our planet because \_\_\_\_\_.
- The text feature on the water cycle helps me better understand the text because \_\_\_\_\_.

## ELL Access

Discuss with students the techniques and reasons for interpreting text features of an informational text. To help them with this task, ask for volunteers to respond to questions about the images and diagrams found within the text.

## Minilesson

**FOCUS ON STRATEGIES** Active readers use the text features included with an informational text, such as diagrams, images, headings, captions, sidebars, and so on, to clarify and expand on information given in the main body of the text.

- Ask yourself what information is provided in the text feature and how it relates to the section of the text or the text as a whole.
- Notice whether the text features provide new information or clarify information provided in the main text.
- Pay attention to how the text features help you understand the details and the main idea of the text.

**MODEL AND PRACTICE** Use the Close Read note on p. 474 of the *Student Interactive* to model how to interpret text features in an informational text.

- Say: First I scan the page to identify any text features. I see a black box with a photo of Earth and a caption explaining the photo.
- Say: I notice that the feature looks separate from the main body of text. This lets me know that this is additional information related to the text. I'll underline the photo and caption.
- Have student pairs underline a text feature on the opposite page that breaks up the information on the page. Then, have them underline the information in the caption on p. 474 that relates to the percentage of Earth covered by water.

**ELL Targeted Support Describe Text Features** To check comprehension, have students discuss and share information about text features in cooperative learning interactions.

Read aloud paragraph 1 on *Student Interactive* p. 474. Then have students study and describe the photo and its caption in cooperative groups. Provide sentence frames: *The photo shows the reader \_\_\_\_\_.* *The caption helps me understand \_\_\_\_\_.* **EMERGING/DEVELOPING**

Have pairs read paragraph 1 and study the photo and its caption. Then call on students to share a short explanation of how the text features enhance the information in the main body of text. **EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use strategies for interpreting text features.

**OPTION 1 MyTURN** Have students annotate the text using the Close Read notes for Interpret Text Features. Then, direct them to use their annotations to complete the chart on *Student Interactive* p. 490.

**OPTION 2 Use Independent Text** Have students take notes on the text, describing the text features they encounter and how each helps them understand that section or the text as a whole.

## QUICK CHECK

**Notice and Assess** Can students interpret the text features of an informational text?

**Decide**

- **If students struggle**, revisit instruction on interpreting text features in Small Group on pp. T128–T129.
- **If students show understanding**, extend instruction about interpreting text features in Small Group on pp. T128–T129.

## STUDENT INTERACTIVE, p. 490



## CLOSE READ

## Interpret Text Features

**Text features** provide additional information to help readers understand a subject. They include graphic features, such as photos, time lines, and diagrams. They also include print features, such as sidebars, headings, and captions.

1. **MyTURN** Go to the Close Read notes in *Earth's Water Cycle* and underline details that help you interpret text features.
2. **Text Evidence** Use the parts you underlined to complete the chart. Provide an example of each type of feature, and explain how it helps you better understand the text. **Possible responses:**

<p><b>Photograph</b></p> <p>The caption “we call our world, which is 70 percent covered with water, the ‘blue planet’” describes Earth. The photograph shows what the planet actually looks like from space.</p>	<p><b>Heading</b></p> <p>Headings, such as “Water, Water Everywhere” and “Water World” guide readers through the text by sorting information into logical sections.</p>
<p><b>Diagram</b></p> <p>The diagram of a simple water cycle helps readers understand how water moves from a body of water to the air as water vapor and back to Earth as precipitation. The diagram shows what the text explains.</p>	<p><b>Caption</b></p> <p>The caption next to the photo of the waterfall in Norway explains that water runoff from the mountains eventually meets up with larger rivers to make its way back into lakes and oceans.</p>

Text  
Features

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# Read Like a Writer

## OBJECTIVES

Recognize characteristics and structures of informational text.

Analyze and compare how the use of text structure contributes to the author's purpose.

## Analyze Text Structure

### Minilesson

**FOCUS ON STRATEGIES** Authors develop a text structure related to their purpose for writing. Chronological, compare-contrast, and description are common text structures in informational texts.

- Tell students that descriptive text clarifies a topic by presenting facts, characteristics, and examples.
- Review text structures easily identified by signal words, such as the use of *similar to/unlike* in compare-contrast text.

**MODEL AND PRACTICE** Direct students to the top of p. 495 of the *Student Interactive*. Have students follow along as you complete the steps.

- Identify the topic of the sidebar that this excerpt is from: how water moves through the bodies of animals. Ask: **How does the author elaborate on the topic?** (Possible response: by giving examples)
- Ask why giving examples is an effective way to organize information about this topic. If necessary, ask: **Is there a problem and a solution? Do events take place in order? Is one detail caused by another? Are two topics being compared?**
- Conclude that this organization helps the author achieve her purpose.

**Compare and Contrast Text Structure** Direct students to review the events in the rock cycle from Week 1 (from *Rocks and Fossils*) and the events in the water cycle in this week's text. Guide them to compare and contrast the text structure of these two sections of text. (Possible responses: Both cycles focus on events in sequence, even though the cycle is repeated. In *Rocks and Fossils*, the events in the rock cycle are shown in a simple graphic feature. In *Earth's Water Cycle*, both a simple graphic and a detailed graphic explain the events in the water cycle.)

**ELL Targeted Support Comprehend Vocabulary** Reinforce the elements of description text structure: facts, examples, and characteristics.

Display and read aloud the following items. Have students identify whether they feature a fact, characteristic, or example. 1. *Today is [Day of week].* 2. *My dog is brown. He has a fluffy tail.* 3. *Some students have short hair. [Name] has short hair. [Name] also has short hair.* **EMERGING/DEVELOPING**





## ASSESS UNDERSTANDING

## Apply

**My TURN** Tell students to go back to the excerpt from *Earth's Water Cycle* and underline several examples of the author using facts to inform her readers. Then, have students explain how the use of facts serves the author's purpose by completing the My Turn activity on p. 495 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 495



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

## Read Like a Writer

Authors use different text structures to organize support for their main idea and achieve their purpose for writing. For example, description is a text structure that lists and explains information such as facts, characteristics, and examples.

**Model !** Read the text from *Earth's Water Cycle*.

Fish take in and get rid of water through their gills.  
Other animals, such as frogs and lizards, absorb and release moisture through their skin.

examples

- 1. Identify** Diane Dakers uses "gills" and "skin" as examples of body parts through which animals get rid of water.
- 2. Question** How does the structure achieve the author's purpose?
- 3. Conclude** Diane Dakers's use of examples helps me understand information about animals.



Reread the second sentence in paragraph 14.

**My TURN** Analyze how the author uses text structure.

- 1. Identify** Diane Dakers uses "most" and "in liquid form in the world's oceans" as facts that tell where Earth's water is located.
- 2. Question** How does the text structure achieve her purpose?
- 3. Conclude** Diane Dakers's use of facts helps me understand where most of the water on Earth is.

# Word Study Syllable Patterns

## OBJECTIVES

Decode words using advanced knowledge of syllable division patterns.

Identify and read high-frequency words from a research-based list.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

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FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Remind students that they can use their knowledge of syllable division patterns to decode words as they read.

**MODEL AND PRACTICE** Write the word *particular* and model how to use syllable division patterns to decode the word. **The *r* after the *a* indicates an *r*-controlled vowel, so the *r* stays with the vowel in front of it.** The first syllable is *par*. Continue with the remaining syllables.





**APPLY** Have students complete *Word Study* p. 178 from the *Resource Download Center*.

On a separate piece of paper, have them use each high-frequency word in a sentence.

Name \_\_\_\_\_

**Word Study**

**Syllable Patterns**  
A syllable is a word part that has one vowel sound. Some words have more than one syllable and are called multisyllabic. To break down a multisyllabic word, look for **syllable patterns**, including

- **vowel teams**: vowel sounds spelled with two letters (oakoking)
- **VCE syllable**: long vowel followed by single consonant followed by a silent e (reinmate)
- **open and closed syllables**: open syllable ends with a vowel and a long vowel sound (gloobal); closed ends with a consonant (rieter)
- **final stable syllable**: comes at the end of a word, such as consonant + -le
- **r-controlled syllable**: the r controls the vowel sound (parking)

**ANALYZE** For the following words, determine whether the syllable division is correct. If correct, write *correct*. If not, write *incorrect* and add the correct syllable division. Then read each of the words using syllable division patterns.

1. accomplish	ac/omplish	<u>correct</u>
2. resemble	re/seemble	<u>incorrect: re/seem/ble</u>
3. independent	inde/pend/ent	<u>incorrect: in/de/pen/dent</u>
4. around	ar/ound	<u>correct</u>
5. particle	par/tide	<u>correct</u>
6. confiscate	con/fis/cate	<u>incorrect: con/fis/cate</u>

**High-Frequency Words**  
High-frequency words are words that you see over and over again in texts.

**REINFORCE** With a partner, read these high-frequency words aloud. Then take turns using each word in a sentence: forward, believe, evening, exercise, conditions, affect.

Grade 5, Unit 5, Week 2  
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**Word Study, p. 178**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Syllable Patterns

**LESSON 2**

Apply Syllable Patterns

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Consonant Changes

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T123 to determine small group instruction.

# Teacher-Led Options

## Strategy Group

### INTERPRET TEXT FEATURES

**Teaching Point** Active readers use their predictions about text features to set a purpose for reading each section of an informational text. As you read, be sure to keep track of whether the text supports or corrects your predictions.

### ELL Targeted Support

To help students use visual and contextual support to enhance and confirm their understanding, guide them in interpreting text features.


Ask students to provide oral responses to prompts: *What do you notice about the amount of water shown in the photo of Earth on page 474? Describe what you see in the illustration on page 475.* **EMERGING**

Have students use visual and contextual support to complete sentence frames: *The photo of Earth on p. 474 relates to the headings because \_\_\_\_\_.* *The illustration on p. 475 relates to the photo behind it because \_\_\_\_\_.* **DEVELOPING**

Have students work in pairs to write a short paragraph describing the photo on p. 474 and how it relates to the headings on the page. Remind them to include evidence from the text and visuals. **EXPANDING**

Have students work individually to write a short paragraph describing the photo on p. 474 and how it relates to the headings on the page.

### BRIDGING

 For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity

### INTERPRET TEXT FEATURES

Use Lesson 31, pp. T207–T212, in the *myFocus Intervention Teacher's Guide* for instruction on interpreting text features.

LEVEL F • READ

**Lesson 31** Using Graphic Sources or Text Features

**DIRECTIONS** Read the text. Think about how the graphic and text features help you understand the text.

**The History of Pizza**

1 These days, it's hard to imagine life without pizza. It's a perfect food for modern times: convenient, delicious, and easy to eat on the go. But although pizza hasn't always been called "pizza," it's not as modern as you might think.

**The Earliest Pizzas**

2 People have been putting toppings on baked flat bread for centuries. Evidence shows that pizza-like dishes were baked in ancient Egypt thousands of years ago. These ancient pizzas probably were baked over fire or coals in clay ovens. The ancient Greeks baked their pizzas with olive oil and spices. Soldiers in Persia—the country now called Iran—used their shields to cook breads topped with cheese and dates over an open fire.

3 Unlike most pizzas today, early pizzas did not have tomato sauce. Tomatoes first appeared in Europe in 1522, when explorers brought them back from Peru, in South America. At first, many people in Europe were afraid to eat tomatoes, believing they were poisonous. Then people in Naples, Italy, began to bake breads topped with tomatoes. It was a filling and convenient food. Pizza became a staple for working people of the city.

**Pizza Comes to America**

4 Pizza most likely traveled to America with Italian immigrants. Many of these immigrants settled on the East Coast. In 1905 the first official New York pizzeria opened on Spring Street in New York City. Between 1905 and 1933, many Italian immigrants opened pizza shops in other northeastern cities.

5 By the 1940s people were making pizza in other parts of the United States too. Different areas developed their own pizza styles. Chicago became known for its deep-dish pizza with plentiful toppings. Thin-crust pizza remained popular in New York.

**Pizza Timeline**

About 600 BCE — Flatbread topped with cheese and dates. 1522 — Explorers transport tomatoes from Peru to Europe. 1905 — The first pizzeria opens in New York City. 1943 — Deep-dish pizza is introduced in Chicago. 1950s — Pizza becomes popular all over the United States. 1960s — Pizza delivery and frozen pizza become popular.	Soldiers in the Persian army use shields to cook flatbread topped with cheese and dates. Explorers transport tomatoes from Peru to Europe. The first pizzeria opens in New York City. Deep-dish pizza is introduced in Chicago. Pizza becomes popular all over the United States. Pizza delivery and frozen pizza become popular.
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## Fluency

Assess 2–4 students

### ACCURACY

Have student pairs practice reading a short passage with accuracy.

### ORAL READING RATE AND ACCURACY

Use pp. 127–132 in Unit 5 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



## Conferring

3 students / 3–4 minutes per conference

### INTERPRET TEXT FEATURES

**Talk About Independent Reading** Have students look back at their notes and share what they concluded about how the text features helped them understand sections of the text or the text as a whole.

### Possible Conference Prompts

- How does the caption help you understand how the photo is connected to the text?
- How do the headings help you predict what a section will be about?
- Describe the information that any diagrams present.

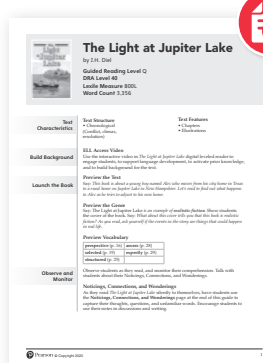
**Possible Teaching Point** Readers revise the predictions they made while previewing a text as they read and learn more about the topic.

## Leveled Readers



### INTERPRET TEXT FEATURES

- For suggested titles, see “Matching Texts to Learning,” pp. T96–T97.
- For instructional support on how to interpret text features, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share what they’ve learned by having them interpret several text features in a text they are reading. Ask them to explain how the text features contribute to their understanding of the overall text.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the excerpt from *Earth’s Water Cycle* or another text they have read.
- read a trade book or their Book Club text.
- support their partners in interpreting text features of an informational text.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



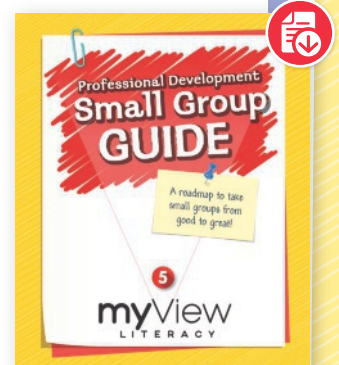
Students can

- complete the graphic organizer on *Student Interactive* p. 490.
- play the *myView* games.
- choose a passage from a text, and with a partner, take turns reading it for accuracy.

### SUPPORT INDEPENDENT READING

Encourage students to practice independent reading by urging them to choose texts with genres and topics that appeal to them.

See the *Small Group Guide* for additional support and resources for Independent Reading.



# Confirm or Correct Predictions



Earth's Water Cycle

## OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to help them monitor comprehension. Ask:

- What impact does the sun's heat have on water molecules on the ocean's surface?
- What are clouds composed of?

Continue to revisit Academic Vocabulary words with students throughout the week.

## Minilesson

**FOCUS ON STRATEGY** Explain to students that before reading an informational text, readers preview text features and make predictions about the text. As they read, they confirm or correct their predictions. Encourage students to keep the following tips in mind as they read:

- Read headings and subheadings to get a sense of what information will be covered in the text.
- Look at any images or visuals and scan labels and captions.
- Ask yourself questions about information in the text features, and predict how the features interact with the main body of the text.

**MODEL AND PRACTICE** Call students' attention to the visual on p. 479 of the *Student Interactive*. Then use the Close Read note on p. 479 to model how to confirm and correct predictions.

Say: *When I was previewing the text, I scanned this visual and wrote down my predictions. Looking back on my notes, I see that I predicted that water vapor over oceans would be salty and water vapor over lakes would be fresh. Now that I've read the sidebar more carefully, I can correct this prediction: all water vapor consists of fresh water. I can also confirm another prediction I made about this visual. I predicted that the sun causes water vapor to rise from a body of water—and the caption confirms this for me.*

**ELL Targeted Support Discuss Predictions** Support students as they preview a text, then develop and confirm or correct predictions.

Have pairs preview and discuss the diagram on *Student Interactive* p. 477. Ask: *Which details in the text feature might connect with information in the main text?* **EMERGING/DEVELOPING**

Have pairs preview text features and describe to each other what they see. Instruct students to ask their partners to predict what will appear in the main text and take notes on the responses. Students should then read the text to confirm or correct their predictions. **EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to make predictions about a text and confirm and correct them as they read.

**OPTION 1 MyTURN** Have students annotate the text using one of the Close Read notes for Confirm or Correct Predictions (other than the note you modeled on *Student Interactive* p. 479). Then, direct students to use their annotations to complete *Student Interactive* p. 491.

**OPTION 2 Use Independent Text** Have students write down their predictions in their notebooks as they preview the text. Then, have them begin reading the text and confirm and correct their predictions in their notebooks as they read.

## QUICK CHECK

**Notice and Assess** Can students successfully confirm or correct predictions?

**Decide**

- **If students struggle**, revisit instruction for confirming and correcting predictions in Small Group on pp. T136–T137.
- **If students show understanding**, extend instruction for confirming and correcting predictions in Small Group on pp. T136–T137.

STUDENT INTERACTIVE, p. 491



## READING WORKSHOP

**Confirm or Correct Predictions**

Before you read, make predictions about what the text will be about. Preview text features, such as photographs, headings, diagrams, and sidebars. As you read, **confirm** or **correct** your predictions.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you make predictions about the text.
2. **Text Evidence** Use your highlighted text to confirm or correct your predictions, and use evidence to support your responses.

**Possible responses:**

**Heading**

**My Prediction:** “Watering the Animals” is about how animals use water.

**Text Evidence:** “Humans and other mammals sweat”

**Confirmed or Corrected:** **Corrected.** The section is about how animals affect the water cycle.

**Diagram**

**My Prediction:** Evaporation is when water changes from liquid to gas.

**Text Evidence:** “liquid converts to gas, or water vapor”

**Confirmed or Corrected:** **Confirmed.**

**Sidebar**

**My Prediction:** Since dew is drops of water, I think it is precipitation.

**Text Evidence:** “formed by the condensation of water vapor in the air”

**Confirmed or Corrected:** **Corrected.** Dew does not fall from the sky.

# Write for a Reader

## OBJECTIVES

Recognize characteristics and structures of informational text.

Analyze how the use of text structure contributes to the author's purpose.

Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

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## Develop Text Structure

### Minilesson

**FOCUS ON STRATEGIES** The type of text structure an author uses depends in part on his or her purpose. If an author's purpose is to inform, the author might use the text structure of description. This structure presents facts, examples, and qualities about a topic.

Remind students of the analysis they did of author Diane Dakers's use of the structure of description to help readers understand the water cycle.

**MODEL AND PRACTICE** Model how students might use description in their own writing using p. 496 of the *Student Interactive*.

- Identify a topic about which you would write an informational text.
- Say: *I want to teach my readers a lot about recycling—how to recycle, why we should recycle, and how recycling makes an impact on the world.* List several facts and details you might include in a paragraph.
- Consider how you would list information in the structure of description. *I want readers to understand my topic and main idea. So, I would arrange facts and details meaningfully in paragraphs.*
- Work with students to draft a brief paragraph about recycling.

**ELL Targeted Support Text Structure** Guide students' understanding of how to structure the descriptions in their own content-based writing.

Work with students to brainstorm familiar topics for informational texts. With students, complete the following sentence frames to model key characteristics of the structure of description. *My topic is \_\_\_\_\_. My most important idea is \_\_\_\_\_. One fact is \_\_\_\_\_. One detail is \_\_\_\_\_. Encourage them to use newly acquired basic and content based vocabulary.*

#### EMERGING/DEVELOPING

Have student pairs list a topic, a main idea, and several facts and details about a familiar topic. Then have them discuss how they would present the information using the structure of description. Have students number each statement to show the order. **EXPANDING/BRIDGING**





## ASSESS UNDERSTANDING

## Apply

**MyTURN** Remind students that Diane Dakers used the description text structure in *Earth's Water Cycle*. Then, guide students to complete the My Turn activity on p. 496 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 496



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

Authors often use the text structure of description to achieve their purposes for writing. With description, informational texts use adjectives to describe the topic. They provide facts, examples, and qualities that inform readers.

Text structures  
organize facts to help  
readers understand  
a topic.



**MyTURN** Think about how Diane Dakers's use of description as the text structure in *Earth's Water Cycle* affects you as a reader. Now identify how you can use that text structure to influence your own readers.

1. If you were using description as the text structure, how would you organize information?

**Possible response: I would use facts and details that describe and support my main idea about the topic.**

2. Write an informational paragraph. Use description as the text structure to organize information for your readers.

**Responses will vary but should include facts, examples, and traits or qualities about the topic.**

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# Word Study Spiral Review

## OBJECTIVES

Decode word with consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.



FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Consonant Changes

**FOCUS ON STRATEGIES** Review the strategies on pp. T26–T27 about changes to consonant sounds when endings are added.

**MODEL AND PRACTICE** Ask students to explain how the pronunciation of the *c* changes when you add *-ian* to the word *magic* to form *magician*. The sound of the *c* changes from /k/ to /sh/.

**APPLY** Have students identify five words with consonant changes in their independent reading. Ask them to share these words with partners, who should explain how the sound of the consonant changed. Students may also choose to include words that can be changed by adding *-ian* or *-tion*. In these cases, have partners explain how the sound of the consonant would change.



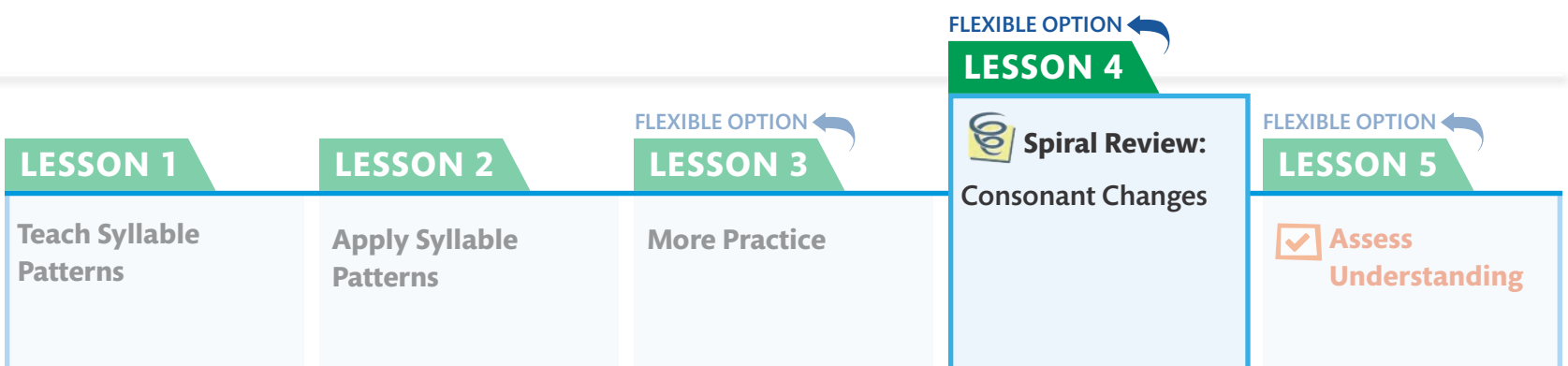
### ELL Targeted Support

**Pronunciation** Remind students that groups of letters sometimes form one sound.

Have partners look in a mirror to practice forming the /sh/ sound as they say words that end in *-cian* and *-tion* from the third column of the chart on p. 458.

#### EMERGING/DEVELOPING

Have partners look in a mirror to practice forming the /sh/ sound as they say words that end in *-cian* and *-tion* from the third column of the chart on p. 458. Then have partners work together to write and say sentences containing the words. **EXPANDING/BRIDGING**





Use the  **QUICK CHECK** on p. T131 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### CONFIRM OR CORRECT PREDICTIONS

**Teaching Point** Making predictions about the content of an informational text is an important step in setting a purpose for reading. Scan text features and ask yourself questions about what you will read. Then make predictions about the answers. As you read, refer back to your questions and predictions to help you focus on the information you're reading.


### ELL Targeted Support

Guide students in practicing making predictions and confirming or correcting them. Have them look at the visual on *Student Interactive* p. 482.

Ask students to orally answer the following questions: **What is the subject of the four photographs? Why do you think the author included an illustration of water droplets in the middle of the photographs?**

### EMERGING/DEVELOPING

Have students work in pairs to describe what they see in the four photographs and the illustration in the middle. Ask them what prediction they can make about how water droplets are related to clouds. Then, have them read the caption to confirm or correct their predictions. **EXPANDING**

 For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### CONFIRM OR CORRECT PREDICTIONS

Use Lesson 19, pp. T125–T130, in the *myFocus Intervention Teacher's Guide* for instruction on confirming and correcting predictions.

LEVEL F • READ

**Lesson 19** Monitor Comprehension

**DIRECTIONS** Read the following stories. As you read, make predictions about what you think will happen next. You can change your predictions as you read and learn new details about the characters and events. Look at how the author supports ideas in each passage.

**Reaching the Summit**

1 Emin had been excited when the camp director announced earlier in the day that they would be going hiking, but now he wasn't so sure.

2 "Is that the mountain we're supposed to climb?" he asked as the camp bus pulled into the parking area. Mount Carson was covered in pine trees. At the summit it was bare rock that came to a point and seemed to touch the clouds.

3 "You'll be surprised what you can do when you give yourself a chance," said the camp director Mr. Martin. Emin hoped he was right.

4 The campers filed out of the bus and began their trek up the wooded trail. It wasn't that hard at first. The trail was gradual and pleasant. Emin was struck by the sweet smell of pine needles and the birdsong, so different from his city neighborhood.

5 The path got steeper. Emin breathed heavily. During the school year he had played football and basketball, but this summer he had mostly been playing video games. He felt out of shape.

6 Then there was a loud crack in the woods. Emin hadn't thought of wild animals until now. Could it be a bear? He felt his feet shaking fearfully in his hiking boots.

7 But he kept going. The hike began to feel long. The trees on the path got smaller and smaller. Soon there were no trees at all. Emin's legs felt tired and wobbly.

8 "This is the last bit before we reach the top!" said Mr. Martin. Emin gasped. Before him was a steep rock face.

9 "You'll have to look for secure footholds and help your fellow climbers if they need it," Mr. Martin continued.

10 For a moment, Emin thought of sitting down and giving up. But then he remembered Mr. Martin's words and told himself, "You can do this." He took a big breath and began to climb. He found one foothold and then another. His muscles burned and his hands got scraped, but he didn't give up. Just when he thought he couldn't take another step, he reached the summit. The view was breathtaking. Trees and hills and lakes spread out far below him.

12 "Mr. Martin was right," he thought. "I just had to give myself a chance."

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## Fluency

Assess 2–4 students



### ACCURACY

Have students practice reading a short passage with accuracy.

### ORAL READING RATE AND ACCURACY

Use pp. 127–132 in Unit 5 Week 2 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



## Conferring

3 students / 3–4 minutes  
per conference

### CONFIRM OR CORRECT PREDICTIONS

**Talk about Independent Reading** Ask pairs to compare their independent reading experience. Have them share their notes and discuss how confirming or correcting their predictions as they read helped them better understand the text.

### Possible Conference Prompts

- How did making predictions about the text help you set a purpose for reading?
- Did you learn more from predictions that were confirmed or corrected?

**Possible Teaching Point** Active readers use predicting strategies to prepare to read an informational text. The predictions you make help you to better understand what you read.

## Leveled Readers



### CONFIRM OR CORRECT PREDICTIONS

- For suggested titles, see “Matching Texts to Learning,” pp. T96–T97.
- For instructional support on how to confirm and correct predictions, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to share the most interesting things they learned by making, confirming, and correcting predictions.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to another text they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



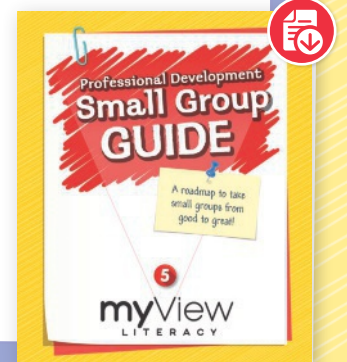
Students can

- complete the activity on *Student Interactive* p. 491.
- create a new graphic organizer for each text feature in their text.
- write about their text in their reader’s notebooks.
- play the *myView* games.

### SUPPORT PARTNER READING

Keep partners on track by giving them a list of suggested conversation prompts to keep their book discussions going.

See the *Small Group Guide* for additional support and resources for Partner Reading.



# Reflect and Share



Earth's Water Cycle

## OBJECTIVES

Use text evidence to support an appropriate response.

Compose informational texts, including brief compositions that convey information about a topic using a clear central idea and genre characteristics and craft.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to reflect on the text and make connections to other texts, the unit theme, and the Essential Question.

- The engineer designed a new type of well to pull water from \_\_\_\_\_.
- The cycle of seasons is similar to the water cycle because \_\_\_\_\_.

## Write to Sources

### Minilesson

Explain to students that when they write a response to an informational text, they should analyze and interpret what they learned from the text. They should take notes about the most important and interesting details so that they can use them as evidence in their responses.

- Before students begin writing, have them mark up or take notes on the texts to pull out the details they want to address in their responses.
- Tell students to include their interpretations of what they read, including the most interesting details and why they think the information is important.
- Have students include their thoughts about the information they interpreted from text features in their responses.

**MODEL AND PRACTICE** Model preparing to write a response to informational texts by using the Write to Sources prompt on p. 492.

- *As you prepare to write your response, review your notes and find the most interesting and important details in the texts you've read this week.*
- *Think about why the information is important. For example, the water cycle is important because water is necessary for every living thing to survive. And be sure to include evidence from the texts you've read to support your points. You can put information into your own words or use quotation marks around words or phrases that are taken directly from one of the texts.*

**ELL Targeted Support Retell** Have students retell information represented or supported by a visual of their choice in *Earth's Water Cycle*.

Encourage students to use the vocabulary words as they retell information supported by pictures. Provide sentence frames: *This visual shows \_\_\_\_\_.*  
*I learned \_\_\_\_\_.* **EMERGING/DEVELOPING**

Have students select a visual from the text. Ask them to orally describe the information that the visual provides, how the visual relates to the text, and why the visual is important. **EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for writing a response to texts.

**OPTION 1 Use the Shared Read** Have students choose the most important details from *Earth's Water Cycle* to use as evidence as they summarize what they've learned about the water cycle.

**OPTION 2 Use Independent Text** Have students annotate the most important details in their text. They should use these details as evidence in their response paragraphs.

**QUICK CHECK**

**Notice and Assess** Can students effectively write a response to informational texts?

**Decide**

- **If students struggle**, revisit instruction in Small Group on pp. T142–T143.
- **If students show understanding**, extend instruction in Small Group on pp. T142–T143.

**WEEKLY QUESTION** Have students use evidence from the texts they have read this week to respond to the Weekly Question. Tell them to write their responses on separate sheets of paper.

STUDENT INTERACTIVE, p. 492



## RESPOND TO TEXT

**Reflect and Share**

**Write to Sources** Consider the texts you've read this week. How have they informed you about systems in nature? What causes water to change form? Explain what you learned and how it may influence your everyday life.



**Use Text Evidence** When writing about informational texts, include text evidence that directly supports your response. Choose two texts you read this week, and identify text evidence from each. Use these questions to evaluate the evidence:

- Does this information clearly support my answer?
- Is there information that better supports my response? If yes, then I need to review my annotations and notes.

Add evidence as needed. Finally, on a separate sheet of paper, write a short paragraph that explains what you have learned from each text. Remember to use quotation marks around any direct quotations from the texts.

**Weekly Question**

What can cause water to change form?

**My VIEW**

**Write About It** For additional practice on developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

Review the excerpt from *Earth's Water Cycle*, focusing on the text features: sidebars, headings and subheadings, diagrams, and photos. Which text feature added the most to your understanding of the topic? Make a claim about the usefulness of a specific text feature. Use text evidence to support your opinion.

# Word Study Syllable Patterns

## OBJECTIVES

Decode words using advanced knowledge of syllable division patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## WEEKLY STANDARDS PRACTICE



To assess student progress on Word Study, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION 

## LESSON 5

### Assess Understanding

To assess students' understanding of syllable division patterns, have them use their knowledge to divide the bold-faced word in each sentence into syllables using slashes.

1. When the **temperature** drops below freezing, rain turns to snow or hail.
2. All the snow we have during the winter will melt **eventually**.

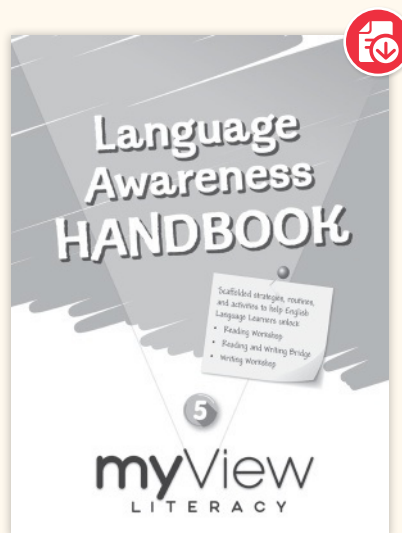
(Responses: 1. tem/per/a/ture; 2. even/tu/al/ly)





## Develop Language Awareness

For additional practice with syllable patterns, complete the activity on p. 39 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to understand syllable patterns.



### LESSON 1

Teach Syllable Patterns

### LESSON 2

Apply Syllable Patterns

FLEXIBLE OPTION

### LESSON 3

More Practice

FLEXIBLE OPTION

### LESSON 4

Spiral Review:  
Consonant Changes

FLEXIBLE OPTION

### LESSON 5

Assess  
Understanding



Use the  **QUICK CHECK** on p. T139 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** When writing a response to informational texts, it is important to support your points with direct evidence from the texts. Be sure, however, that you are not simply repeating the information. You should explain why the details you include are important.

### ELL Targeted Support

Guide students in discussion as they prepare to write a response to two informational texts.

Display and read aloud sentence starters: *Two important details from the texts I chose to write about are \_\_\_\_\_ and \_\_\_\_\_. I know they're important because \_\_\_\_\_.* Have students orally complete the sentences. **EMERGING**

Have students work in pairs to list three important details and content area vocabulary words from the texts they will write about. Then have them orally explain why the items in their lists are important. **DEVELOPING**

Complete the above activity. Then display the following question: *How do the texts inform you about systems in nature similarly or differently?* Instruct students to pose the questions to their partners and discuss their responses. Encourage them to use the vocabulary words in their discussions. **EXPANDING**



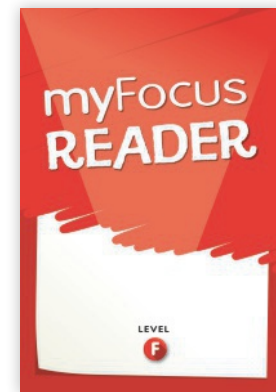
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 56–57 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation about the texts they have read this week. How do those texts support their understanding of what causes water to change forms and encourage them to use the Academic Vocabulary words.



## Intervention Activity



### WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–10.

## On-Level and Advanced



### INQUIRY

#### Organize Information and Communicate

Students should organize their findings on the water cycle into an effective format.

**Critical Thinking** Talk with students about their findings and the process they used.

See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### COMPARE TEXTS

**Talk About Independent Reading** Have students share what they learned about making connections between texts.

### Possible Conference Prompts

- What similarities and differences did you notice among the informational texts you read?
- What aspects of the texts did you find useful as you made your predictions?

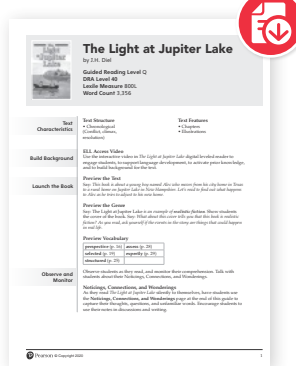
**Possible Teaching Point** You can become a more active reader by comparing and contrasting an informational text you are currently reading to others you have read.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T96–T97.
- For instructional support on how to compare texts, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share the connections they made between the texts they selected. Encourage students to express what they liked best about each.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the poem “The Water Cycle” with a partner.
- read a self-selected text.
- reread and or listen to their leveled readers.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write in their reader’s notebook in response to the Weekly Question.
- research additional information about what causes water to change forms.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T478–T479, for

- teacher’s summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

# UNIT 5 WEEK 3

## SUGGESTED WEEKLY PLAN

### Suggested Daily Times

#### READING WORKSHOP

- SHARED READING ..... 35–50 min.
- READING BRIDGE ..... 5–10 min.
- SMALL GROUP ..... 20–30 min.

#### WRITING WORKSHOP

- MINILESSON ..... 10 min.
- INDEPENDENT WRITING ..... 30–40 min.
- WRITING BRIDGE ..... 5–10 min.

### Learning Goals

- I can learn more about the theme *Systems* by analyzing plot and setting in historical fiction.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of poetry to write a poem.

#### SEL SOCIAL-EMOTIONAL LEARNING

### Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on [SavasRealize.com](https://www.savasrealize.com):

- Progress Check-Ups
- Cold Reads
- Weekly Standards Practice for Language and Conventions
- Weekly Standards Practice for Word Study
- Weekly Standards Practice for Academic Vocabulary
- Practice Tests
- Test Banks

### Materials

Turn the page for a list of materials that will support planning for the week.

#### LESSON 1

RI.5.7, RF.3.a, SL.5.2, L.5.2.b, L.5.4.a

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Video: Weekly Question T148–T149
- Listening Comprehension: Read Aloud: “The Big One” T150–T151
- Historical Fiction T152–T153
- Quick Check** T153

#### READING BRIDGE

- Academic Vocabulary: Context Clues T154–T155
- Word Study: Teach Multisyllabic Words T156–T157

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T158–T159, T161
- Strategy, Intervention, and On-Level/Advanced Activities T160
- ELL Targeted Support T160
- Conferring T161

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T161
- Literacy Activities T161

**BOOK CLUB** T161, T480–T481 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T382–T383
  - » Choose Line Breaks
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T383
- Conferences T380

#### WRITING BRIDGE

- Spelling: Multisyllabic Words T384
  - Assess Prior Knowledge** T384
- Language and Conventions: Spiral Review: Commas and Introductory Elements T385

#### LESSON 2

RL.5.10, RF.5.3.a, W.5.10, SL.5.1, L.5.2.d, L.5.4

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T162–T179
  - » Preview Vocabulary
  - » Read: “The Dog of Pompeii”
- Respond and Analyze T180–T181
  - » My View
  - » Develop Vocabulary
- Quick Check** T181
  - » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Multisyllabic Words T182–T183

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T158–T159, T185
- Strategy and Intervention Activities T184
- Fluency T184
- ELL Targeted Support T184
- Conferring T185

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T185
- Literacy Activities T185

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T386–T387
  - » Develop Stanzas
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T387
- Conferences T380

#### WRITING BRIDGE

- Spelling: Teach Multisyllabic Words T388
- Language and Conventions: Oral Language: Title Punctuation T389



## LESSON 3

RL.5.5, RF.5.3.a, W.5.10,  
L.5.2.d, L.5.5

### READING WORKSHOP

#### CLOSE READ

- Analyze Plot and Setting T186–T187
- Close Read: “The Dog of Pompeii”

 **Quick Check** T187

### READING BRIDGE

- Read Like a Writer: Analyze Denotation and Connotation T188–T189

**FLEXIBLE OPTION** 

- Word Study: More Practice: Multisyllabic Words T190–T191

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T158–T159, T193
- Strategy and Intervention Activities T192
- Fluency T192
- ELL Targeted Support T192
- Conferring T193

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T193
- Literacy Activities T193
- Partner Reading T193

### WRITING WORKSHOP

#### MINILESSON

- Poetry T390–T391
  - » Develop Poetry with Punctuation
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T391
- Conferences T380

### WRITING BRIDGE

**FLEXIBLE OPTION** 

- Spelling: More Practice: Multisyllabic Words T392
- Language and Conventions: Teach Title Punctuation T393

## LESSON 4

RL.5.1, RF.5.4, W.5.4,  
L.5.2.d, L.5.2.e

### READING WORKSHOP

#### CLOSE READ

- Make Inferences T194–T195
- Close Read: “The Dog of Pompeii”

 **Quick Check** T195

### READING BRIDGE

- Write for a Reader: Use Denotation and Connotation T196–T197

**FLEXIBLE OPTION** 

- Word Study: Spiral Review: Syllable Patterns T198–T199

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T158–T159, T201
- Strategy and Intervention Activities T200
- Fluency T200
- ELL Targeted Support T200
- Conferring T201

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T201
- Literacy Activities T201

### WRITING WORKSHOP

#### MINILESSON

- Poetry T394–T395
  - » Develop a Rhyme Scheme
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T395
- Conferences T380

### WRITING BRIDGE

**FLEXIBLE OPTION** 

- Spelling: Spiral Review: Syllable Patterns T396
- Language and Conventions: Practice Title Punctuation T397

## LESSON 5

RF.5.3.a, SL.5.1, W.5.9.a,  
W.5.10

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T202–T203
  - » Write to Sources

 **Quick Check** T203

- » Weekly Question

### READING BRIDGE

**FLEXIBLE OPTION** 

- Word Study: Multisyllabic Words T204–T205

 **Assess Understanding** T204

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T158–T159, T207
- Strategy, Intervention, and On-Level/Advanced Activities T206
- ELL Targeted Support T206
- Conferring T207

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T207
- Literacy Activities T207

**BOOK CLUB** T207, T480–T481 **SEL** 

### WRITING WORKSHOP

#### MINILESSON

- Poetry T398
  - » Rewrite for Precise Meaning
  - » Share Back

#### INDEPENDENT WRITING

- Select a Genre T399

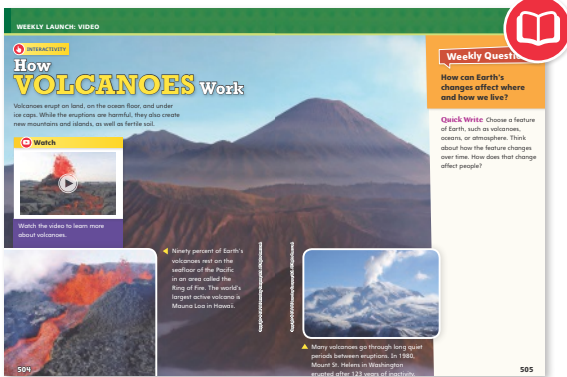
### WRITING BRIDGE

- Spelling: Multisyllabic Words T400
  -  **Assess Understanding** T400

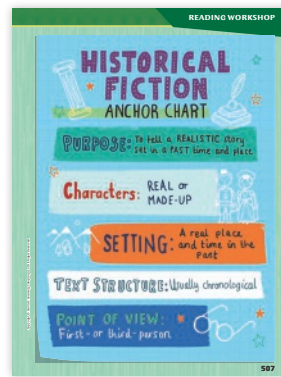
**FLEXIBLE OPTION** 

- Language and Conventions: Standards Practice T401

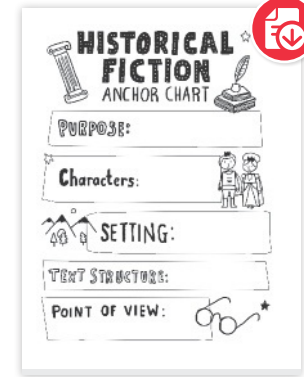
# Materials



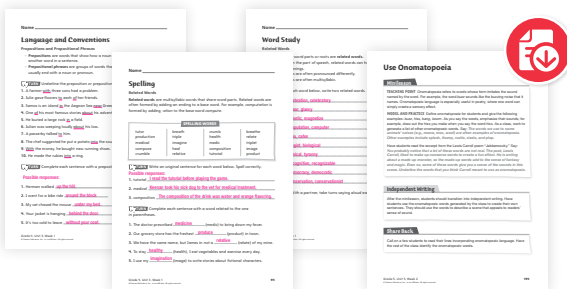
**VIDEO**  
How Volcanoes Work



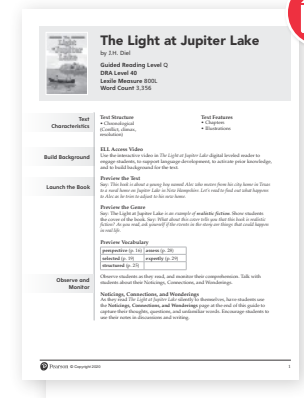
**READING ANCHOR CHART**  
Historical Fiction



**EDITABLE ANCHOR CHART**  
Historical Fiction



**RESOURCE DOWNLOAD CENTER**  
Additional Practice



**LEVELED READERS TEACHER'S GUIDE**

## Words of the Week

### Develop Vocabulary

coaxed  
comrade  
custom  
heed  
revived

### Spelling Words

elementary  
miniature  
probability  
definition  
literature  
ravioli  
cafeteria  
mosaic  
tuxedo  
cylinder  
intermediate  
centennial  
curiosity  
environment

humiliate  
harmonica  
stationery  
certificate  
punctuation  
amateur

### Challenge Spelling Words

accommodation  
characterization  
constituency

### Unit Academic Vocabulary

disturb  
cycle  
impact  
composed  
engineer

**WEEK 1 LESSON 1**  
READING WORKSHOP GENRE & THEME

### Listening Comprehension

**OBJECTIVES**  
Listen actively to voice messages, identify central messages, and make personal connections.

**Historical Fiction**  
Tell students you are going to read a historical fiction story about "The Big One". Explain that students should listen actively, paying special attention to elements of historical fiction in the story. Encourage students to ask questions to clarify information and follow agreed-upon discussion rules.

**START-UP**  
**READ-ALOUD ROUTINE**  
Purpose: Have students actively listen for elements of historical fiction.  
Read the entire text aloud before reading the Think Aloud section.  
Read the text aloud, pausing to model Think Aloud strategies related to historical fiction.

**The Big One**  
The Jacobs family had lived along Barringer Bay on the New Jersey coast for generations. And they would be the first to feel the pain that struck the entire coastline along the East Coast one spring morning when, heavy rain, and flooding, it was part of the along the water here.

**THINK ALOUD**  
Analyze the author's purpose. How does the author use historical fiction to tell the story of the Big One? How does the author use historical fiction to tell the story of the Big One? How does the author use historical fiction to tell the story of the Big One?

**READ ALOUD**  
"The Big One"



**READ ALOUD TRADE BOOK LIBRARY**

**Interactive Read Aloud**

**Fiction Lesson Plan**

**WHY**  
Interactive Read Alouds  
• Engage students to look about their independent reading levels.  
• Provide explicit comprehension strategies.  
• Enhance students' overall language development.  
• Provide an opportunity to build fluency and improve reading fluency.  
• Foster a love and enjoyment of reading.

**PLANNING**  
• Select a text from the Read Aloud Trade Book Library or the school or classroom library.  
• Read the text aloud to the class.  
• Determine the Teaching Point.  
• Write the key points of the text.  
• Write open-ended questions related to the text. Read aloud to the class, and pause at the points where you plan to stop to interact with students.

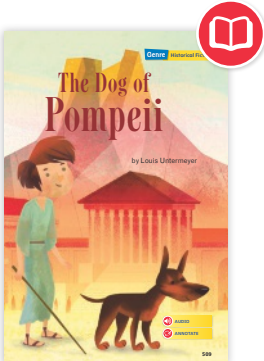
**BEFORE READING**  
• Show the cover of the book to introduce the title, author, illustrator, and genre.  
• Ask the class to share a theme of the story.  
• Point out interesting artwork or photos.  
• Connect prior knowledge and students' personal background necessary for understanding.  
• Discuss key vocabulary essential for understanding.

**DURING READING**  
• You can choose to stop and reading to students get to get to the end and apply Think Aloud and open-ended questions for a deeper dive into the text.  
• Read with expression to draw in listeners.  
• Ask questions to guide the discussion and draw attention to the teaching point.  
• Use Think Aloud to model strategies and model students use to monitor comprehension and construct meaning from text.  
• Help students make connections to their own experiences, beliefs they have read or learned in the past, or the world.

**AFTER READING**  
• Summarize and allow students to share thoughts about the story.  
• Support deeper comprehension by modeling the Think Aloud Big One of the story.  
• Choose one assign a Student Response Form available on ReadAloud.com.

**Finalists Teaching Points**  
• Monitor the story.  
• Monitor the characters.  
• Monitor the setting.  
• Monitor the theme.  
• Monitor the plot.

**INTERACTIVE READ ALOUD LESSON PLAN GUIDE**



**SHARED READ**  
"The Dog of Pompeii"

**BOOK CLUB**

Titles related to Spotlight Genre and Theme: T480-T481

**Mentor STACK**

Writing Workshop T379

**LITERACY STATIONS**

**rs SCOUT**

## Assessment Options for the Week

- Daily Formative Assessment Options
- The following assessments are available on SavvasRealize.com:**
- Progress Check-Ups
  - Cold Reads
  - Weekly Standards Practice for Language and Conventions
  - Weekly Standards Practice for Word Study
  - Weekly Standards Practice for Academic Vocabulary
  - Practice Tests
  - Test Banks

**Assessment GUIDE**

5

**myView LITERACY**

**ASSESSMENT GUIDE**



# Interact with Sources

## OBJECTIVES

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

Recognize characteristics of digital texts.

Know Earth's surface is constantly changing and consists of useful resources.

## ACADEMIC VOCABULARY

**Language of Ideas** Academic language helps students access ideas. After you discuss the video, images, and captions on pp. 504–505, ask the following:

*Why might people not heed warnings to evacuate before a volcano erupts? Why might people who have lived near a volcano for many years have to be coaxed into leaving when the volcano shows signs of erupting?*



- disturb
- cycle
- impact
- composed
- engineer

Emphasize that these words will be important as students read and write about the Essential Question.

## Explore the Video

Remind students of the Essential Question for Unit 5: *How do elements of systems change?* Point out the Week 3 Question: *How can Earth's changes affect where and how we live?*

Direct students' attention to the video on pp. 504–505 in the *Student Interactive*. Explain that although the majority of information related to volcanoes will be presented in the video, there are also images and captions on pp. 504–505 that students should view and read. Note that the static images on these pages allow students to study them and notice details—whereas in the video, a series of images moves past quickly.

Have students view the video and examine the images and captions on pp. 504–505. Then, have them discuss how changes on Earth, such as those caused by a volcano erupting, can affect where and how people live.  

Use the following questions to guide discussion:

- Which facts about volcanoes surprised or interested you?
- What dangers posed by volcanoes would force people to move?
- How might volcanoes lull people who live near them into a false sense of security?

**WEEKLY QUESTION** Reread the weekly question: *How can Earth's changes affect where and how we live?* Tell students that they've just learned about how the devastation that volcanoes can cause can affect the people who live near them. Explain that they will read about other ways that elements of systems change this week.

**QUICK WRITE** Have students Freewrite to answer the Quick Write question on *Student Interactive* p. 505 and then share their responses.



### EXPERT'S VIEW Jim Cummins, Professor Emeritus, University of Toronto

“The results of standardized tests may be misleading for evaluating English language learners' progress. Because it typically takes at least four to five years for ELLs to get on grade level academically, it may appear that students are not making adequate progress. Keep in mind that native speakers of English are increasing their literacy skills every year and so ELLs have to 'run faster' to catch up.”

See SavvasRealize.com for more professional development on research-based best practices.



**ELL Targeted Support Visual Support** Read aloud the captions that accompany the photos on pp. 504–505 of the *Student Interactive*. Tell students to listen closely as you read aloud.

Preview the visuals and discuss how they relate to the topic. Then preview the following key words found in the captions: *eruptions*, *fertile*, *active*, and *inactivity*. Point to the lower left photo on p. 504, and connect this image to the term *eruptions*. Then point to the images on p. 505, and connect these images to the word *active*. Have students say each word. **EMERGING**

Preview the visuals and discuss how they relate to the topic. Then preview the following key words found in the captions: *eruptions*, *fertile*, *active*, and *inactivity*. Next, have students work in pairs to identify which image is related to the word *eruptions* and which are related to the word *active*. Finally, direct student pairs to use the words *eruptions* and *active* in sentences. **DEVELOPING/EXPANDING**

STUDENT INTERACTIVE, pp. 504–505



WEEKLY LAUNCH: VIDEO

INTERACTIVITY

## How VOLCANOES Work

Volcanoes erupt on land, on the ocean floor, and under ice caps. While the eruptions are harmful, they also create new mountains and islands, as well as fertile soil.

Watch



Watch the video to learn more about volcanoes.



504

▶ Ninety percent of Earth's volcanoes rest on the seafloor of the Pacific in an area called the Ring of Fire. The world's largest active volcano is Mauna Loa in Hawaii.

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▲ Many volcanoes go through long quiet periods between eruptions. In 1980, Mount St. Helens in Washington erupted after 123 years of inactivity.

WEEK  
3

### Weekly Question

**How can Earth's changes affect where and how we live?**

**Quick Write** Choose a feature of Earth, such as volcanoes, oceans, or atmosphere. Think about how the feature changes over time. How does that change affect people?

505

# Listening Comprehension

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.

Recognize and analyze literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

## FLUENCY

After completing the Read-Aloud Routine, display “The Big One.” Model reading aloud a short passage, asking students to pay attention to your speaking rate. Explain that fluency is about reading for meaning, not speed, and it’s important to maintain a smooth pace while reading aloud. Invite partners to practice reading at an appropriate rate by selecting different sentences in “The Big One” and reading them aloud to each other.

### THINK ALOUD

#### Analyze Historical Fiction

While a work of historical fiction contains the elements of fiction, it also contains informative elements that teach the readers. As I read, I will think about what parts of the reading are informative.

## Historical Fiction

Tell students you are going to read a historical fiction story aloud. Have students listen as you read “The Big One.” Explain that students should listen actively, paying careful attention to elements of historical fiction in the story. Encourage students to ask questions to clarify information and follow agreed-upon discussion rules.

### START-UP

#### READ-ALoud ROUTINE

**Purpose** Have students actively listen for elements of historical texts.

**READ** the entire text aloud without stopping for Think Aloud callouts.

**REREAD** the text aloud, pausing to model Think Aloud strategies related to historical fiction.

## The Big One

The Jacobs family had lived along Barnegat Bay on the New Jersey coast for generations. And they would be the first to tell you that storms could sometimes travel up the East Coast and bring strong winds, heavy rain, and flooding. It was part of life along the water here.

The family home was little more than a fishing cottage on the bay when Emmitt and Lucinda Jacobs bought the house in the late nineteenth century. Emmitt worked as a fisherman and repaired boats, while Lucinda ran a busy household. And this modest house passed down from generation to generation, getting enlarged and updated along the way. But family heirlooms, such as photos, cribs, china, and even some furniture, were passed along from generation to generation with the house.

The house’s current owner, Abigail Jacobs Andrews, lived in the house her entire life and raised a family there, too. But last year, in August of 2011, Hurricane Irene came through and did serious damage to the house. Abigail, her husband Sean, and their daughter Mary evacuated before the storm. When they returned, they found that most of their possessions had been ruined by the floodwaters. Abigail was devastated—many of the family heirlooms had been destroyed. . . . But her husband and daughter supported and encouraged her and wouldn’t let her dwell on it. “We’ll rebuild!” they kept saying cheerfully. “The Jacobs family always does.”



*“The Big One,” continued*

And so they did. They had to keep working their regular jobs, of course, but at night and on weekends, they cleared all of the water-logged and damaged items from the house and then began the slow process of rebuilding—hiring help when they could, though carpenters were hard to find with so many people needing them. And Mary worked especially hard, knowing that she would have to return to college in the fall. She offered to take a semester off to help her parents, but they wouldn’t hear of it.

Over the next year, with much sacrifice, the Jacobs family set things to right. They had rebuilt—they had a home again. They even had a family gathering to celebrate the completed “new old house,” as they lovingly called it. Abigail was happy again and had almost gotten over the loss of the family heirlooms. She and her family were looking toward the future.

But the good cheer wasn’t to last. Just a month after the party, meteorologists were predicting an October hurricane. They were calling this one Hurricane Sandy, and it was supposed to be a “big one.” With Mary off at college, Abigail and Sean, with a sense of dread, evacuated again.

When they returned two days later, they stared in disbelief. They were speechless. The high winds and floodwaters had all but destroyed their newly finished house. Abigail stood motionless, tears in her eyes. Sean hugged her, saying “We’ll rebuild” again and again in a low, choked voice. Abigail nodded her head, eventually saying in a voice that seemed filled with a new understanding, “Yes, but not here. Home is not a place or things. Home is family.”

**THINK ALOUD**

**Analyze Historical Fiction** A key feature of historical fiction is that it’s set in the past. As I reread, I notice that it’s set in the recent past. And the author mentions Hurricanes Irene and Sandy, which are real storms that took place in 2011 and 2012. These storms did significant damage along the East Coast. And, while many people rebuilt after the storms, some didn’t—just like Abigail and her family in the story.

**THINK ALOUD**

**Analyze Historical Fiction** At the end of the story, Abigail seems to have learned something. What do you think it is? Why might some people choose not to rebuild in certain areas after a storm or a series of storms?

**WRAP-UP****THE BIG ONE**

Beginning

Middle

End

Use a sequence chart to help students describe what happens at the beginning, middle, and end of the story.

**FLEXIBLE OPTION**   
**INTERACTIVE**  
**Trade Book Read Aloud**

Conduct an interactive read aloud of a full-length trade book.

- Choose a book from the *Read Aloud Trade Book Library* or the school or classroom library.
- Select an **INTERACTIVE Read Aloud Lesson Plan Guide** and **Student Response** available on SavvasRealize.com.
- Preview the book you select for appropriateness for your students.



# Historical Fiction

## LEARNING GOAL

I can learn more about the theme *Systems* by analyzing the setting and plot in historical fiction.

## OBJECTIVE

Recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

## LANGUAGE OF THE GENRE

After discussing the genre and anchor chart, remind students to use words related to historical fiction in their discussions.

- purpose
- characters
- setting
- text structure
- point of view

## FLEXIBLE OPTION ANCHOR CHARTS

- Review the genre throughout the week by having students work with you to add to a blank, poster-sized class anchor chart.
- Have students add specific titles as they read new texts.

## ELL Language Transfer

**Base Words and Affixes** Point out that the base word of *coaxed* is *coax*. Offer several base words, and work with students to explore changes in meaning and punctuation when they add suffixes. Read each base word and each new word. Have students practice speaking each word.

## Minilesson

**FOCUS ON STRATEGIES** Explain to students that historical fiction is realistic fiction that takes place in the past. Historical fiction allows students to learn more about the world because the setting is a real time and place.

To understand historical fiction, students need to understand the following:

- the purpose, which is to tell a realistic story that's set in a past time and place
- the characters, who are either based on real people or are made-up
- the setting, which is a real place and time in the past
- the text structure, which is usually chronological
- the point of view, which is in the first- or third-person

**MODEL AND PRACTICE** Model determining that a text is historical fiction.

Say: In “The Big One,” it’s clear that the story is set in the past—in 2012.

Being set in the past is a key feature of historical fiction. And the hurricanes mentioned, Irene and Sandy, were real storms that happened in 2011 and 2012. Also, these storms affected the East Coast—just as they did in the story. All of these clues tell me that this story is an example of historical fiction.

**ELL Targeted Support Explain** Have students explain their reactions to “The Big One” with increasing specificity and detail.

Have students consider the ending of “The Big One.” Prompt them with questions: *What would they do in Abigail’s place? Would they rebuild again or move to someplace safer?* Instruct students to orally explain their responses in small groups. **EMERGING/DEVELOPING**

Supply student pairs with images related to hurricanes. Then have them describe what they see—the scope of the storm and the damage. Ask them to explain whether they would rebuild or move if they were in Abigail’s position. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to identify historical fiction.

**OPTION 1 TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 506 of the *Student Interactive*. As needed, circulate to remind students of some of the key features of historical fiction and informational texts.

**OPTION 2 Use Independent Text** Have students make a chart with historical fiction traits in the first column and the titles of works of historical fiction they've read independently in the second column. Then, have them complete the chart by checking off features of historical fiction that they note in the historical fiction texts they've read.

## QUICK CHECK

**Notice and Assess** Can students identify works of historical fiction?

## Decide

- **If students struggle**, revisit instruction about historical fiction in Small Group on pp. T160–T161.
- **If students show understanding**, have them continue practicing the strategies for reading historical fiction using the Independent Reading and Literacy Activities in Small Group on pp. T160–T161.

STUDENT INTERACTIVE, pp. 506–507



GENRE: HISTORICAL FICTION

READING WORKSHOP

## Learning Goal

I can learn more about the theme *Systems* by analyzing plot and setting in historical fiction.

## Historical Fiction

**Historical fiction** is realistic fiction that takes place in the **past**.

- Most **characters** are fictional but act like people from that time period.
- Sometimes characters are **real historical people** whom the author places in made-up situations.
- The **point of view** can be first person or third person.
- The **setting** is a real time and place. It is what makes this genre historical fiction.
- The **plot** mixes fact with fiction.

**TURN and TALK** With a partner, discuss how historical fiction is similar to and different from informational text. Use the chart to help you compare and contrast the genres. Take notes on your discussion.

## My NOTES

To compare and contrast, start with what makes the genres similar.



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**HISTORICAL FICTION ANCHOR CHART**

**PURPOSE:** To tell a **REALISTIC** story set in a **PAST** time and place

**Characters:** REAL or MADE-UP

**SETTING:** A real place and time in the **Past**

**TEXT STRUCTURE:** Usually chronological

**POINT OF VIEW:** First- or third- person

507



# Academic Vocabulary

## LEARNING GOAL

I can develop knowledge about language to make connections between reading and writing.

## OBJECTIVE

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

## ELL Language Transfer

**Cognate** Tell Spanish-speaking students they may sometimes see similarities between Spanish and English. Some English nouns are spelled the same way as Spanish nouns, but without the gendered *-o* or *-a* at the end (*impact* vs. *impacto*).

## WEEKLY STANDARDS PRACTICE



To assess student progress on Academic Vocabulary, use the Weekly Standards Practice at SavvasRealize.com.

## Context Clues

### Minilesson

**FOCUS ON STRATEGIES** Remind students that context clues are the words, phrases, and sentences around an unfamiliar word that can help them guess its meaning. Point out that context clues can also be used to understand multiple-meaning words.

**MODEL AND PRACTICE** Model this strategy for using context clues to determine the meaning of the academic vocabulary word *disturb*. Begin by writing or displaying the following sentences: *The river's ecosystem is very delicate. If you remove one animal or plant, it could disturb the entire food chain.*

- Say: In the second sentence, I notice the phrase *If you remove*. In this context, the word *disturb* seems to mean the result of what happens when you take something away. From the first sentence, I get the sense that removing something isn't a good thing. Based on these clues, I think the word *disturb* must mean "to change or alter how things are usually done."
- Have students apply the strategy you just modeled by using context clues to define the word *cycle* on p. 531 of the *Student Interactive*.

**ELL Targeted Support Academic Vocabulary** Remind students that words can have more than one meaning. Help them use context clues to determine which form of the word to use.

Display and read aloud the following sentences: *My mom likes to cycle for exercise. I enjoy the cycle of the seasons.* Have students copy the sentences in their notebooks. Then ask: In which sentence is *cycle* a noun?

a verb? **EMERGING/DEVELOPING**

Have student pairs write two sentences using the two different definitions of *cycle*. **EXPANDING**

Have students work individually to write two sentences using the two different definitions of *cycle*. **BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Have students follow the same strategy as they complete the My Turn activity on p. 531 of the *Student Interactive*. Remind them that they will use these Academic Vocabulary words throughout this unit.

## STUDENT INTERACTIVE, p. 531



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

Words and sentences around an unfamiliar word that can give clues to the word's meaning are called **context clues**. You can use context clues to determine the definition of a multiple-meaning word.

## Learning Goal

I can develop knowledge about language to make connections between reading and writing.

**My TURN** For each item,

1. **Read** the sentence.
2. **Determine** the meaning of the bold word as it is used in the sentence.
3. **Underline** the context clues and the correct definition of the bold word.

1. Many natural processes, such as the repetition of seasons or the phases of the moon, happen in a **cycle**.

- A. a wheeled vehicle
- B. to ride a wheeled vehicle
- C. events that happen again and again

2. Beethoven was completely deaf when he **composed** his Ninth Symphony, one of the most well-known pieces of music in the world.

- A. made up of
- B. free of tension or distress
- C. wrote or created something

3. Cody liked building things as a child, but he did not design real machines until he became an **engineer** many years later.

- A. a person who drives a train
- B. to create or plan something specific
- C. a person who designs and builds engines

# Word Study Multisyllabic Words

## OBJECTIVES

Decode multisyllabic words; with various common syllable patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

---

## LESSON 1

### Teach Multisyllabic Words

**FOCUS ON STRATEGIES** Tell students that some words have more than one syllable. These words are called multisyllabic. Explain that they can decode multisyllabic words by understanding syllable division patterns. Remind students that there are different types of syllable patterns, and then review the common syllable patterns with the class.

**MODEL AND PRACTICE** Point out the word *particular* in paragraph 13 of “The Dog of Pompeii”. Ask students to decode the syllables in *particular*. Encourage them to use a print or digital dictionary to make sure their syllabication is correct.

Then, have students go over each syllable part and identify whether it is open or closed.





## ELL Targeted Support

**Multisyllabic Words** Tell students that knowing syllable division patterns can help them decode words.

Say the word *shaken*. Have students repeat each syllable pattern after you.

### EMERGING

Have students write the word *shaken* and draw a slash between the syllables.

### DEVELOPING

Have student pairs write *shaken*, draw a slash between the syllables, and use the word in a sentence. **EXPANDING**

Have each student write *shaken*, draw a slash between the syllables, and use the word in a sentence. **BRIDGING**



## LESSON 1

Teach Multisyllabic Words

## LESSON 2

Apply Multisyllabic Words


FLEXIBLE OPTION   

## LESSON 3

More Practice

FLEXIBLE OPTION   

## LESSON 4

 **Spiral Review:**  
Syllable Patterns

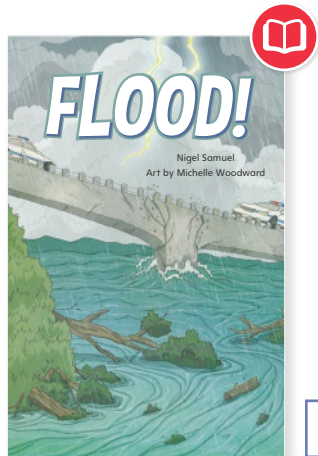
FLEXIBLE OPTION   

## LESSON 5

**Assess Understanding**

# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



LEVEL U

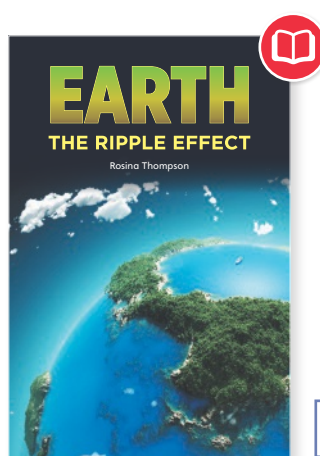
**Genre** Realistic Fiction

**Text Elements**

- Figurative language
- Content may be new to some students

**Text Structure**

- Chronological



LEVEL U

**Genre** Expository Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Compare and Contrast



LEVEL V

**Genre** Science Fiction

**Text Elements**

- Figurative language
- Theme presents social issues

**Text Structure**

- Chronological

## Guided Reading Instruction Prompts

To support the instruction in this week's minilessons, use these prompts.

### Identify Historical Fiction

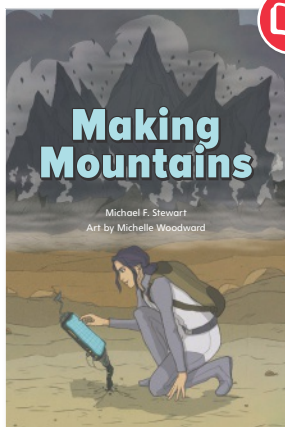
- How can you tell this book is historical fiction?
- What is a main idea in the text?
- What is a detail that supports that main idea?
- What did you already know about the topic of the text?

### Develop Vocabulary

- What context clues lead us to the meaning of the word \_\_\_? What does the word mean?
- What does the word \_\_\_ tell us about history?
- What new words did the author use that gave you more information about a main idea or detail?

### Analyze Plot and Setting

- What happens at the beginning, middle, and end of the story?
- What are the story's rising action, climax, falling action, and resolution?
- When and where does the story take place?



LEVEL V

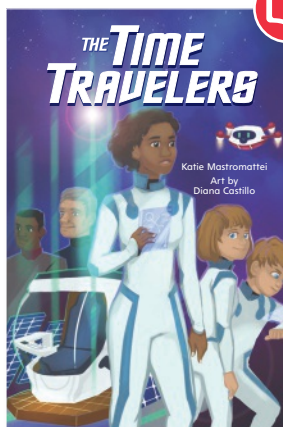
**Genre** Fantasy

**Text Elements**

- Figurative language
- Changes of setting

**Text Structure**

- Chronological



LEVEL W

**Genre** Science Fiction

**Text Elements**

- Themes build social awareness
- Figurative language

**Text Structure**

- Chronological



LEVEL W

**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Compare and Contrast

## Make Inferences

- What can we infer about the setting of the story?
- What can we infer about the characters?
- What evidence does the author provide that supports your inferences?

## Compare Texts

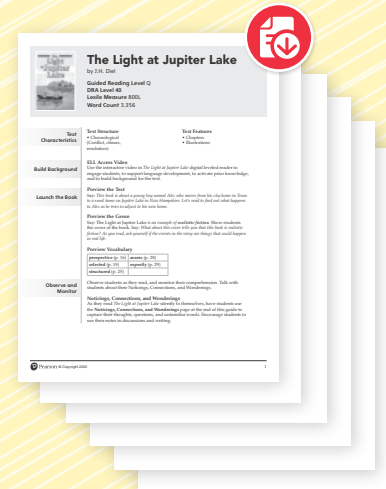
- What connections can you make to other books?
- What did the author do to make this book interesting?

## Word Study

For Possible Teaching Points, see the *Leveled Reader Teacher's Guide*.

## Leveled Reader Teacher's Guide

For full lesson plans for these and other leveled readers, go online to [SavvasRealize.com](https://www.savvasrealize.com).





Use the  **QUICK CHECK** on p. T153 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



**IDENTIFY HISTORICAL FICTION** When you're reading historical fiction, it helps to imagine yourself in the time and place in which the events of the story happen. This allows you to identify with the characters and better understand the events that are described.

### ELL Targeted Support

Explain that works of historical fiction have a purpose: to tell a realistic story set in a past time and place. Use the anchor chart on p. 507 to help students enhance their comprehension of elements of historical fiction.

Read aloud the anchor chart. Review point of view with students. Explain that historical fiction can be written in the first- or third-person point of view. Provide examples to help students differentiate between points of view. **EMERGING**

Encourage students to use prereading supports to enhance comprehension of written text. Have students read aloud the anchor chart with a partner. Then have them review elements of “The Big One” by identifying the setting and the point of view. **DEVELOPING**

Have students independently read the anchor chart for prereading support. Then have them think of a setting for a work of historical fiction. Direct them to choose a point of view from which to tell the story and to make up one or two characters. Have volunteers share their work.

### EXPANDING/BRIDGING



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### READING HISTORICAL FICTION

Use Lesson 15, pp. T99–T104, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of historical fiction.

LEVEL F • READ

**Lesson 15** Genre: Fiction

**DIRECTIONS** Read each story. Pay attention to how the events are organized. Think about the characters and the setting.

**Try Again**

1 My little brother believes everything I tell him. Every now and then I take advantage to give me a leg up. The last whopper, though, worked to my disadvantage.

2 I was so busy bragging about how awesome I am at carnival games, I didn't realize I was setting myself up. He, of course, asked me to win a prize for him. Don't get me wrong. I would love to win a giant stuffed animal for Ty, but I have never—not even once—won a carnival game.

3 “Jamal is going to win a giant stuffed animal for me at the fair next week!” Ty declared. Dad looked skeptical. Mom shook her head. I tried to look confident but failed miserably.

4 I hoped Ty would forget. He didn't. Every time he saw me, he asked which game I was going to win. I told him I would have to check things out at the fair.

5 In the meantime, I checked my piggy bank. I knew I would be spending my life's savings trying to get that giant stuffed animal for Ty. Maybe one of the attendants would take pity on me. That seemed like my only hope.

6 The fair arrived and we went. Mom and Dad wished me luck. I tried to dodge Ty to see if I could just buy a prize. I couldn't shake him. I kept playing, but I lost every game. Despite a look of disappointment, Ty said, “It's okay, Jamal. I don't need a stupid animal anyway.”

7 That made me feel even worse. I had lied and disappointed him and he was trying to make me feel better. I had to do something. . . . I had the perfect idea. There was a game I could win for sure!

8 I told Dad my plan. He nodded. I ran as fast as I could in the other direction. It took only five minutes.

9 As I returned to my family, I could see the smile stretch across Ty's face. He started jumping up and down! “For me???” he asked incredulously.

10 “For you,” I said as I handed him a bag of five goldfish.

11 I was the hero for the day. And I promised myself to try not to disappoint this little guy ever again.

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## On-Level and Advanced



### INQUIRY

**Question and Investigate** Have students use the weekly launch to generate questions about Earth's systems and then choose one of these questions to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### IDENTIFY HISTORICAL FICTION

**Talk About Independent Reading** Ask students to share their charts about historical fiction traits in texts they've read.

#### Possible Conference Prompts

- Where do the events of the story take place?
- When do the events of the story take place?
- How do the setting and the plot contribute to your understanding of the story?

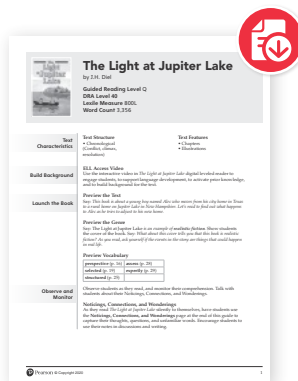
**Possible Teaching Point** Remember that the setting of a work of historical fiction is important because it relates to the events in the plot.

## Leveled Readers



### IDENTIFY HISTORICAL FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to identify the characteristics of historical fiction, see the *Leveled Reader Teacher's Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share some observations from the Turn and Talk discussion on *Student Interactive* p. 506, in which they compared and contrasted the characteristics of works of historical fiction with informational texts.

## Independent/Collaborative

### Independent Reading



Students can

- read a self-selected trade book.
- reread or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T473.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write about a text in a reader's notebook.
- read to a partner.
- play the *myView* games.
- work on an activity in the *Resource Download Center*.

## BOOK CLUB



See Book Club, pp. T480–T481, for

- teacher's summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

# Introduce the Text



## OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## Shared Read Plan

**First Read** Read the text. Pause to discuss the First Read notes with students.

**Close Read** Use the Close Read notes to guide your instruction for Lessons 3 and 4.

## Preview Vocabulary

- Introduce the vocabulary words on p. 508 of the *Student Interactive* and define them as needed.

**comrade:** a companion who shares in a person's activities and who is that person's equal

**custom:** an accepted, repeated way of behaving or doing things

**coaxed:** persuaded someone to do something by words or actions

**revived:** brought back to consciousness

**heed:** pay attention to; listen to

- These words will help you understand the characters, setting, and plot events in "The Dog of Pompeii." As you read, highlight these vocabulary words in the text. Ask yourself what they tell you about the characters and setting of the story.

## Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to enjoy the story and to distinguish fact from fiction.

### FIRST READ STRATEGIES

**NOTICE** Remind students to focus on the the setting and how the author develops the historical time period.

**GENERATE QUESTIONS** Encourage students to jot down questions before, during, and after reading about *Systems*, the unit theme.

**CONNECT** Ask students to consider how the text connects to what they already know about the ancient city of Pompeii.

**RESPOND** Have students mark any parts of the text that connect to the theme, *Systems*.

Students may read independently, in pairs, or as a class. Use the First Read notes to help them connect with the text and guide their understanding.



**ELL Targeted Support Word Webs** Tell students that word webs can help them learn relationships between words and meanings.

Create a word web on the board with the vocabulary word *custom* in the center circle and blank circles surrounding it. Work with students to name some customs that they are familiar with, such as saying “thank you” when receiving something or shaking hands when meeting someone. Fill in the circles around the word *custom* with the examples. Then, use sentences frames to reinforce the definition of *custom*. **EMERGING/DEVELOPING**

Create a word web on the board with the vocabulary word *custom* in the center and blank circles surrounding it. Have students copy the web and work individually or in pairs to write customs they are familiar with in the blank circles. Then, have students use the word *custom* in sentences of their own creation. Ask volunteers to share their work. **EXPANDING/BRIDGING**

**ELL Access**

**Background Knowledge** Students make meaning not only from the words they learn but also from their prior knowledge. Encourage students to share personal knowledge or facts they have read about earthquakes and volcanic eruptions.

STUDENT INTERACTIVE, pp. 508-509



Meet the Author



**Louis Untermeyer's** mother read him many stories and poems, including some about historical figures. He used the texts as raw material for bedtime stories he told his brother. Later, he wrote poems, essays, and short stories, many for children, and collected the poems of others in anthologies.

**The Dog of Pompeii**

**Preview Vocabulary**

As you read “The Dog of Pompeii” from *Best Shorts: Favorite Short Stories for Sharing*, pay attention to these vocabulary words. Notice how they connect to elements of plot and setting.

comrade	custom
coaxed	revived
	heed

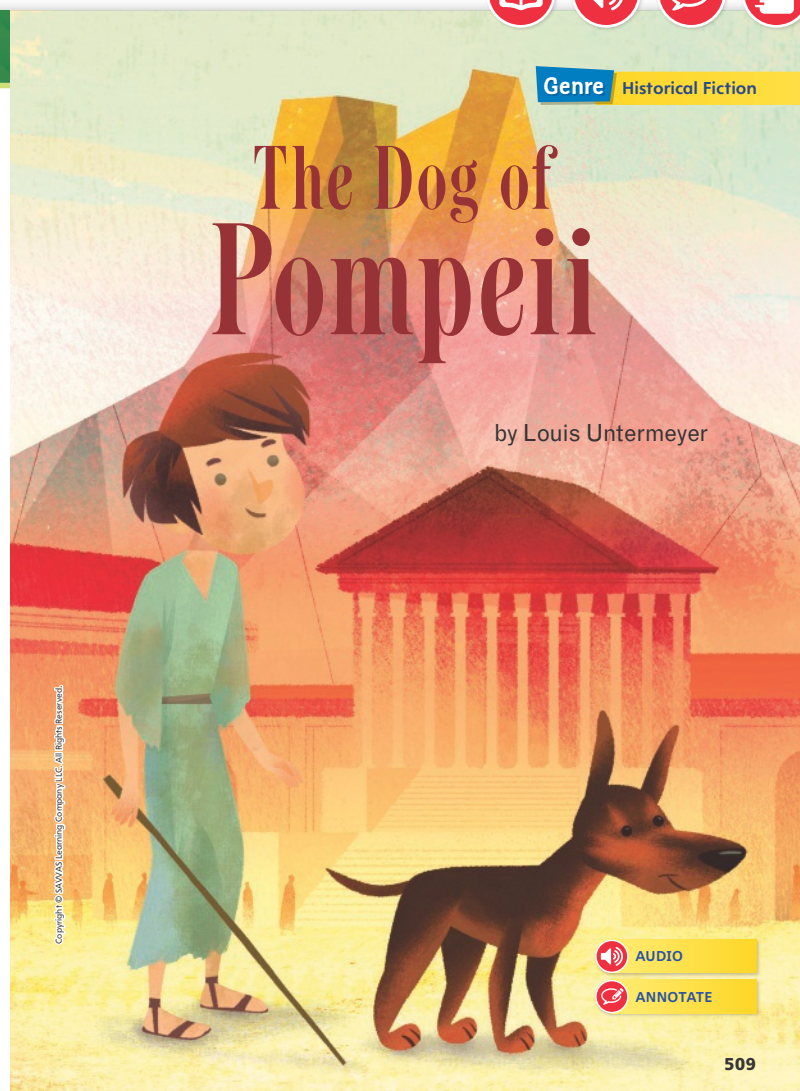
**Read**

Before you begin, establish a purpose for reading. You may want to learn more about ancient Pompeii. You could also read to distinguish fact from fiction in the text. Follow these strategies when you read **historical fiction**.

<p><b>Notice</b></p> <p>the setting and how the author develops the historical time period.</p>	<p><b>Generate Questions</b></p> <p>about how this text applies to the theme, <i>Systems</i>.</p>
<p><b>Connect</b></p> <p>this text to what you already know about the ancient city of Pompeii.</p>	<p><b>Respond</b></p> <p>by discussing the text's relationship to the theme, <i>Systems</i>.</p>

First Read

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Genre Historical Fiction

**The Dog of Pompeii**

by Louis Untermeyer

AUDIO  
ANNOTATE

## First Read

### Connect

**THINK ALOUD** The first sentence of the story describes a boy and his dog. I have a dog, so I know that people and their pets can be very close and form special relationships. As I read, I'm going to pay attention to Tito and Bimbo's relationship.

## Close Read

### Analyze Plot and Setting

Remind students that the setting is the time and place in which the story events take place. Noting the setting in a work of historical fiction is important because the details related to when and where the story is set have an impact on events.

Have students scan **paragraph 1** and underline details that describe the setting. **See student page for possible responses.**

Ask: Which clue in the text tells you that the city of Pompeii is located in Italy?

**Possible Response:** the word *Roman*

Ask: Which clues tell you that the story is set in an ancient time?

**Possible Response:** the words *shining chariots* and *emperor*

DOK 1



### CLOSE READ

#### Analyze Plot and Setting

Underline details that introduce the setting of the story.

1 Tito and his dog Bimbo lived (if you could call it living) under the city wall where it joined the inner gate. They really didn't live there; they just slept there. They lived anywhere. Pompeii was one of the gayest of the old Roman towns, but although Tito was never an unhappy boy, he was not exactly a merry one. The streets were always lively with shining chariots and bright red trappings; the open-air theaters rocked with laughing crowds; sham battles and athletic sports were free for the asking in the great stadium. Once a year the emperor visited the pleasure city, and the fireworks and other forms of entertainment lasted for days.

2 But Tito saw none of these things, for he was blind—had been blind from birth. He was known to everyone in the poorer quarters. But no one could say how old he was; no one remembered his parents; no one could tell where he came from. Bimbo was another mystery. As long as people could remember seeing Tito—several years at least—they had seen Bimbo. The dog never left his side. He was not only a watchdog, but mother and father to Tito.

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### Possible Teaching Point



#### Word Study | Multisyllabic Words

Direct students to the following multisyllabic words in paragraph 1: *stadium*, *anywhere*, *unhappy*, *chariots*, *theaters*, *athletic*, *emperor*, *visited*, and *fireworks*. Have small groups of students divide the words into syllables using slashes. Encourage groups to use a dictionary to check their work. Then, direct the groups to create their own sentences using the words. For more instruction on Multisyllabic Words, see pp. T156–T157.





3 Did I say Bimbo never left his master? (Perhaps I had better say “comrade,” for if anyone was the master, it was Bimbo.) I was wrong. Bimbo did trust Tito alone exactly three times a day. It was a custom understood between boy and dog since the beginning of their friendship, and the way it worked was this:

4 Early in the morning, shortly after dawn, while Tito was still dreaming, Bimbo would disappear. When Tito awoke, Bimbo would be sitting quietly at his side, his ears cocked, his stump of a tail tapping the ground, and a fresh-baked loaf of bread—more like a large round roll—at his feet. Tito would stretch himself, Bimbo would yawn, and they would breakfast.

5 At noon, no matter where they happened to be, Bimbo would put his paw on Tito’s knee, and the two of them would return to the inner gate. Tito would curl up in the corner (almost like a dog) and go to sleep, while Bimbo, looking quite important (almost like a boy), would disappear again. In a half-hour he would be back with their lunch. Sometimes it would be a piece of fruit or a scrap of meat; often it was nothing but a dry crust. But sometimes there would be one of those flat, rich cakes, sprinkled with raisins and sugar, that Tito liked so much.



## CLOSE READ

## Analyze Plot and Setting

Underline a detail that helps you understand how Tito and Bimbo’s relationship affects the events of the plot.

**comrade** a companion who shares in a person’s activities and who is that person’s equal

**custom** an accepted, repeated way of behaving or doing things

## First Read

## Respond

**THINK ALOUD** Even at this early point in the story, I’ve learned some important pieces of information about the main characters—Tito and Bimbo. Tito is blind, an orphan, and homeless. I’ve also learned that Bimbo, Tito’s dog, watches over Tito and even finds food for him. I think they must rely on each other and have a close relationship.

## Close Read

## Analyze Plot and Setting

Remind students of the importance of the time and place in which a work of historical fiction is set. The challenges that the characters face are directly related to where and when they live.

Ask: *What challenges do Tito and Bimbo face on a daily basis?*

**Possible Response:** They have to find food, water, and shelter every day.

Next, have students scan **paragraph 4** and underline a detail that helps them understand how Tito and Bimbo’s lives are influenced by where they are. **See student page for possible responses.**

Finally, say: *This story is set in the ancient Roman city of Pompeii in Italy. Let’s say the story were set today where you live instead. Compare the two settings. How would things be different for Tito and Bimbo?*

**Possible Response:** In ancient Pompeii, no people looked after Tito. Today, adults would help Tito. He might still have a dog, but their relationship would be different.

DOK 3

**ELL Targeted Support Use Visuals** Help students use visual and contextual support to enhance and confirm their understanding of the illustration on *Student Interactive* p. 511.


Point to the illustration on *Student Interactive* p. 511. Ask students to describe what they see. **EMERGING/DEVELOPING**

Complete the above activity. Then have students independently read the text on p. 511. Ask them to identify the sentences that describe the illustration. **EXPANDING/BRIDGING**



## First Read

### Connect

 **THINK ALOUD** I have heard about the city of Pompeii before. It is famous for a volcanic explosion that happened a long time ago. I wonder if the eruption will play a part in this story.

## Close Read

### Make Inferences

Remind students that an inference is a logical conclusion reached based on text details. Students should combine their prior knowledge with evidence from the story to make an inference.

Have students scan **paragraph 7** and respond to the prompt. **See student page for possible response.**

Then, say: *Based on these text details and others, make an inference about what Tito's life would be like without Bimbo.*

**Possible Response:** Not all of Tito's food comes from Bimbo, but a lot of it does, so Tito would probably struggle to get enough to eat without Bimbo.

DOK 2

### Vocabulary in Context

Review the definition of *context clues*. Have students locate the word *villa* in **paragraph 9** and underline context clues. **See student page for possible responses.**

DOK 2

#### OBJECTIVES

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

Make inferences and use evidence to support understanding.

#### CLOSE READ

#### Make Inferences

**Highlight** details that help you make an inference about what Tito's life would be like without Bimbo.

#### Vocabulary in Context

**Context clues** are words or phrases around an unfamiliar word that helps readers determine the unfamiliar word's meaning.

**Underline** context clues around the word *villa* in paragraph 9 to determine its definition.

6 At suppertime the same thing happened, although there was a little less of everything, for things were hard to snatch in the evening with the streets full of people.

7 But whether there was much or little, hot or cold, fresh or dry, food was always there. Tito never asked where it came from, and Bimbo never told him. There was plenty of rainwater in the hollows of soft stones; the old egg woman at the corner sometimes gave him a cupful of strong goat's milk; in the grape season the fat winemaker let him have drippings of the mild juice. **So there was no danger of going hungry or thirsty. There was plenty of everything in Pompeii if you knew where to find it and if you had a dog like Bimbo.**

8 As I said before, Tito was not the merriest boy in Pompeii. He could not romp with the other youngsters or play hare-and-hounds and I-spy and follow-your-master and ball-against-the-building and jackstone and kings-and-robbers with them. But that did not make him sorry for himself. If he could not see the sights that delighted the lads of Pompeii, he could hear and smell things they never noticed. When he and Bimbo went out walking, he knew just where they were going and exactly what was happening.

9 As they passed a handsome villa, he'd sniff and say, "Ah, Glaucus Pansa is giving a grand dinner here tonight. They're going to have three kinds of bread and roast pigling and stuffed goose and a great stew—I think bear stew—and a fig pie." And Bimbo would note that this would be a good place to visit tomorrow.

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### Possible Teaching Point

#### Read Like a Writer | Author's Craft

**Shades of Meaning** To help students understand how connotations convey feelings or ideas, direct students to these words in paragraph 9: *grand*, *great*, and *good*. Ask students whether these words have a positive or a negative connotation. Then, discuss how the positive connotations of the words help the author convey the idea that Tito feels good when his senses of smell and hearing help him notice things that other people don't notice. For more instruction on Author's Craft, see pp. T188–T189.



10 Or “Hmm,” Tito would murmur, half through his lips, half through his nostrils. “The wife of Marcus Lucretius is expecting her mother. She’s airing all the linens; she’s going to use the best clothes, the ones she’s been keeping in pine needles and camphor, and she’s got an extra servant cleaning the kitchen. Come, Bimbo, let’s get out of the dust!”

11 Or, as they neared the forum, “Mmm! What good things they have in the marketplace today! Dates from Africa and salt oysters from sea caves and cuttlefish and new honey and sweet onions and—ugh!—water buffalo steaks. Come, let’s see what’s what in the forum.” And Bimbo, just as curious as his comrade, hurried on. Being a dog, he, too, trusted his ears and nose more than his eyes, and so the two of them entered the center of Pompeii.

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#### CLOSE READ

#### Make Inferences

**Highlight** a detail that helps you make an inference about why Bimbo is excited to enter the center of the city.

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## First Read

### Notice

**THINK ALOUD** Tito’s murmured words connect to how the author develops the time period. One woman keeps her best clothes in pine needles and camphor. This must be how some people kept their clothes fresh in ancient Pompeii. The woman also has a servant. Most people today don’t have servants.

## Close Read

### Make Inferences

Remind students that when they make an inference about a text or a character, they call upon what they already know—whether that knowledge comes from their own life experience or from what they’ve already learned by reading the text.

Say: *We know that Tito and Bimbo have to find their own food, and, sometimes, there isn’t a lot of it. Why do you think Tito mentions these foods?*

**Possible Response:** He and Bimbo don’t always get enough to eat, so they may be hungry.

Next, have students scan **paragraph 11** and highlight a detail that helps them make an inference about why Bimbo is happy to enter the city center. **See student page for possible responses.** *Why do you think Bimbo wants to enter the city center?*

**Possible Response:** He is excited by the foods that will be there—just as Tito is.

DOK 2

### OBJECTIVE

Make inferences and use evidence to support understanding.

**ELL Targeted Support Cognates** Point out the Spanish cognates in the last two sentences on p. 513: curious : *curioso*; comrade : *camarada*; entered : *entraron*; center : *centro*.

Have students complete the following sentence frames: *The boy was \_\_\_\_\_ about what was in the box. The close brothers were friends and \_\_\_\_\_.* Many students \_\_\_\_\_ the contest. The \_\_\_\_\_ of the mall has a food court.

#### EMERGING/DEVELOPING

Have students dictate or write a paragraph using each cognate listed above. **EXPANDING/BRIDGING**



## First Read

### Notice

**THINK ALOUD** The illustration on this page shows an open area with people in it. It must be the forum. There's a big mountain in the background. The mountain takes up most of the illustration. It makes me think that the mountain is going to be an important part of the story.

## Close Read

### Vocabulary in Context

Remind students what context clues are. Point out the word *bazaars* in **paragraph 12**. Ask students to scan the paragraph and underline nearby words or phrases that might serve as clues to the definition of the word. **See student page for possible responses.**

Ask: *What clues help you define bazaars?*

**Possible Response:** The text suggests that bazaars are out in public. The author relates bazaars to “shops” and “booths.” They belong to “weavers,” who make goods, and “merchants,” who sell goods. I can conclude that the word *bazaar* must mean “a marketplace or a place where goods are sold.”

DOK 2

### OBJECTIVE

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.



**ELL Targeted Support Use Visuals** Tell students that they can use illustrations to understand a character's feelings. Direct students to the illustration on *Student Interactive* p. 514 for visual support.

Ask students to describe what Tito and Bimbo are doing and what they think the boy and the dog are feeling. Provide sentence frames: *Tito is \_\_\_\_.* *Bimbo is \_\_\_\_.* *I think they feel \_\_\_\_.* **EMERGING/DEVELOPING**

Ask students to compare Tito and Bimbo to the other people in the illustration. Have students describe how Tito and Bimbo feel and explain how they know. **EXPANDING/BRIDGING**





12 The forum was the part of town to which everybody came at least once during the day. Everything happened there. There were no private houses; all was public—the chief temples, the gold and red bazaars, the silk shops, the town hall, the booths belonging to the weavers and the jewel merchants, the wealthy woolen market. Everything gleamed brightly here; the buildings looked new. The earthquake of twelve years ago had brought down all the old structures; and since the citizens of Pompeii were ambitious to rival Naples and even Rome, they had seized the opportunity to rebuild the whole town. Hence there was scarcely a building that was older than Tito.

13 Tito had heard a great deal about the earthquake, although, since he was only about a year old at the time, he could hardly remember it. This particular quake had been a light one, as earthquakes go. The crude houses had been shaken down, and parts of the outworn wall had been wrecked, but there had been little loss of life. No one knew what caused these earthquakes. Records showed they had happened in the neighborhood since the beginning of time. Sailors said that it was to teach the lazy cityfolk a lesson and make them appreciate those who risked the dangers of the sea to bring them luxuries and to protect their town from invaders. The priests said that the gods took this way of showing their anger to those who refused to worship properly or failed to bring enough sacrifices to the altars. The tradesmen said that the foreign merchants had corrupted the ground and it was no longer safe to traffic in imported goods that came

## CLOSE READ

## Vocabulary in Context

Underline context clues to determine the definition of *bazaars* in paragraph 12.

## Analyze Plot and Setting

Underline details that show how the cultural setting of ancient Pompeii contributes to the rising action of the story.

## First Read

## Respond

**THINK ALOUD** I see that earthquakes had been happening in Pompeii "since the beginning of time." No one at the time knew what caused them, although the Roman people had many different theories and explanations. Today, we know that Earth's system of tectonic plates shifts large pieces of our planet, which can lead to earthquakes.

## Close Read

## Analyze Plot and Setting

Explain to students that setting and plot work hand-in-hand. Where and when a story is set affects the events of that story.

Have students scan **paragraph 12** and underline details that show how the setting of ancient Pompeii moves the story along. **See student page for possible responses.**

DOK 2

## OBJECTIVE

Analyze the influence of the setting, including historical and cultural setting, on the plot.

## Possible Teaching Point



## Word Study | Multisyllabic Words

Direct students to the three- and four-syllable words in paragraph 13: *remember, particular, neighborhood, beginning, cityfolk, appreciate, luxuries, invaders, properly, sacrifices, corrupted, imported*. As time allows, instruct students to divide some or all of these words into syllables, confirm their work using a dictionary, and use the words in sentences.

## First Read

### Notice

**THINK ALOUD** In paragraph 13, we learn what people think caused an earthquake 12 years earlier. It makes me wonder if the author is foreshadowing a future earthquake. Foreshadowing means suggesting through hints what might happen in the future.

## Close Read

### Analyze Plot and Setting

Have students scan **paragraph 16** and underline a detail that suggests that the setting might be dangerous. **See student page for possible responses.**

Ask students to analyze how this dangerous setting contributes to the rising action.

**Possible Response:** It seems as if earthquakes happen every few years in this region of Italy, and some towns have been destroyed. If an earthquake happens in this story, Pompeii could be destroyed.

Call students' attention to paragraph 16. Say: *The stranger notes the destruction that Mount Etna, a volcano, caused to two towns in Sicily, an Italian island. What does the "smoke above Vesuvius" that the stranger refers to tell you about Mount Vesuvius?*

**Possible Response:** It tells me that Mount Vesuvius is an active volcano.

DOK 3

### OBJECTIVES

Analyze plot elements, including rising action, climax, falling action, and resolution.

Analyze the influence of the setting, including historical and cultural setting, on the plot.



### CLOSE READ

#### Analyze Plot and Setting

Underline a detail that suggests that the setting might be dangerous. Analyze how the setting contributes to the rising action of the plot.

from strange places and carried a curse upon them. Everyone had a different explanation and everyone's explanation was louder and sillier than his neighbor's.

- 14 People were talking about it this afternoon as Tito and Bimbo came out of the side street into the public square. The forum was crowded. Tito's ears, as well as his nose, guided them to the place where the talk was loudest.
- 15 "I tell you," rumbled a voice that Tito recognized as that of the bath master, Rufus, "there won't be another earthquake in my lifetime or yours. There may be a tremble or two, but earthquakes, like lightning, never strike twice in the same place."
- 16 "Don't they?" asked a thin voice Tito had never heard before. It had a high, sharp ring to it, and Tito knew it as the accent of a stranger. "How about the two towns in Sicily that have been ruined three times within fifteen years by the eruptions of Mount Etna? And were they not warned? And does that column of smoke above Vesuvius mean nothing?"
- 17 "That?" Tito could hear the grunt with which one question answered another. "That's always there. We use it for our weather guide. When the smoke stands up straight, we know we'll have fair weather; when it flattens out, it's sure to be foggy; when it drifts to the east—"

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### Possible Teaching Point

#### Read Like a Writer | Author's Craft

**Shades of Meaning** Direct students to the words *rumbled*, *thin*, *high*, *sharp*, *warned*, and *grunt* in paragraphs 15–17. Ask students whether these words have a positive or a negative connotation. Discuss how the use of these words helps the author convey a feeling of uneasiness and uncertainty.





18 “Very well, my confident friend,” cut in the thin voice, which now sounded curiously flat. “We have a proverb: ‘Those who will not listen to man must be taught by the gods.’ I say no more. But I leave a last warning. Remember the holy ones. Look to your temples. And when the smoke tree above Vesuvius grows to the shape of an umbrella pine, look to your lives!”

19 Tito could hear the air whistle as the speaker drew his toga about him, and the quick shuffle of feet told him that the stranger had gone.

20 “Now what,” said Attilio, the cameo cutter, “did he mean by that?”

21 “I wonder,” grunted Rufus. “I wonder.”

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#### CLOSE READ

#### Make Inferences

**Highlight** details that help you make an inference about the stranger’s purpose in the story.

## First Read

### Generate Questions

**THINK ALOUD** I have several questions about this part of the text. Why is Rufus so sure there won’t be more earthquakes? What does the stranger mean when he says “Those who will not listen to man must be taught by the gods”? Why don’t the people in the Forum believe his warning?

## Close Read

### Make Inferences

Explain to students that readers make inferences about information that isn’t directly stated in the text. Point out that the author doesn’t explicitly state what the stranger’s role in the story is. Readers have to make an inference about it.

Have students scan **paragraph 18** and highlight the details that help them make an inference about the stranger’s purpose in the story. **See student page for possible responses.**

Ask: *What inference can you make about why the stranger has come to the city?*

**Possible Response:** The stranger is in the city to warn the people that a volcanic eruption is about to happen.

DOK 2

#### OBJECTIVE

Make inferences and use evidence to support understanding.

### Possible Teaching Point




#### Academic Vocabulary | Context Clues

Use the Academic Vocabulary lesson on pp. T154–T155 in the Reading-Writing Workshop Bridge to underscore how readers can use clues from the text to understand unfamiliar words. Guide students to identify clues in paragraph 19 that help them understand what a toga is. The surrounding phrases *drew his* and *about him* point to the word’s meaning.



## First Read

### Notice

 **THINK ALOUD** In paragraph 24, Bimbo seems anxious, and there's a thick, smoky fog in the air. I think something bad is about to happen.

## Close Read

### Vocabulary in Context

Have students locate the word *keen* in paragraph 22 and underline the context clues that help define it. **See student page for possible responses.**

Ask: *What clues from earlier in the story helped you understand the word *keen*?*

**Possible Response:** Paragraph 11 explains that Bimbo trusts his ears and nose more than his eyes. His ears, his footing, and his instincts—all well developed—are what he relies on to help him navigate the crowd. This all helped me conclude that the word *keen* means “highly developed.”

DOK 2

### Make Inferences

Have students scan paragraphs 22 and 24. Ask: *What details show you how Tito experiences the changes that occur in Pompeii in this scene?* Have students highlight details that describe Tito's reactions to the changes. **See student page for possible responses.**

DOK 2

### OBJECTIVES

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

Make inferences and use evidence to support understanding.

### CLOSE READ

#### Vocabulary in Context

What is the definition of *keen* in paragraph 22? Underline context clues around *keen* to help you determine the word's meaning.

#### Make Inferences

Highlight evidence that helps you make an inference about how Tito experiences the changes that occur in Pompeii in this scene.

- 22 Tito wondered, too. And Bimbo, his head at a thoughtful angle, looked as if he were doing a heavy bit of pondering. By nightfall the argument had been forgotten. If the smoke had increased, no one saw it in the dark. Besides, it was Caesar's birthday, and the town was in a holiday mood. Tito and Bimbo were among the merrymakers, dodging the charioteers, who shouted at them. But Tito never missed his footing. He was thankful for his keen ears and quick instinct—most thankful of all for Bimbo.
- 23 They visited the open-air theater; then went to the city walls, where the people of Pompeii watched a sham naval battle in which the city, attacked from the sea, was saved after thousands of flaming arrows had been burned. Though the thrill of flaring ships and lighted skies was lost to Tito, the shouts and cheers excited him as much as anyone.
- 24 The next morning there were two of the beloved raisin cakes for his breakfast. Bimbo was unusually active and thumped his bit of a tail until Tito was afraid he would wear it out. Tito couldn't imagine whether Bimbo was urging him to some sort of game or was trying to tell him something. After a while he ceased to notice Bimbo. He felt drowsy. Last night's late hours had tired him. Besides, there was a heavy mist in the air—no, a thick fog rather than a mist—a fog that got into his throat and made him cough. He walked as far as the marine gate to get a breath of the sea. But even the salt air seemed smoky.
- 25 Tito went to bed before dusk, but he did not sleep well . . .

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### Possible Teaching Point

#### Read Like a Writer | Author's Craft

**Shades of Meaning** Direct students to these words in paragraph 22: *holiday*, *merrymakers*, and *thankful*. Ask students whether these words have a positive or a negative connotation. Then, discuss how the author used these words with positive connotations to convey a carefree feeling of fun and happiness.



26 He awoke early. Or rather, he was pulled awake, Bimbo doing the pulling. The dog had dragged Tito to his feet and was urging the boy along. Where, Tito did not know. His feet stumbled uncertainly; he was still half asleep. For a while he noticed nothing except the fact that it was hard to breathe. The air was hot and heavy, so heavy that he could taste it. The air, it seemed, had turned to powder, a warm powder that stung his nostrils and burned his sightless eyes.



27 Then he began to hear sounds, peculiar sounds. Like animals under the earth. Hissings and groanings and muffled cries. There was no doubt of it now. The noises came from underneath. He not only heard them—he could feel them. The earth twitched; the twitching changed to an uneven shrugging of the soil. Then, as Bimbo half pulled, half coaxed him along, the ground jerked away from his feet and he was thrown against a stone fountain.

## CLOSE READ

## Analyze Plot and Setting

Underline sensory details that help describe the setting and suggest that the climax of the story is near.

## First Read

## Notice

The illustration on this page shows Bimbo pulling on Tito's clothes. Why is Bimbo doing that? What else do you see in the illustration?

**Possible Response:** I think Bimbo is trying to wake Tito up so they can go somewhere safe. I see the “powder” that’s mentioned in paragraph 26.

## Close Read

## Analyze Plot and Setting

Remind students that sensory details are those that involve the sense of sight, sound, touch, smell, and taste. Writers use such details to bring a story to life and to help the reader experience what’s being described.

Have students scan **paragraphs 26 and 27**. Ask: **What sensory details describe the setting and let you know that the climax is near?** Have students underline sensory details. **See student page for possible responses.**

Have students describe the setting and draw a conclusion about what is happening.

**Possible Response:** The air has become hot and heavy and has turned to a “powder.” And the ground is making noises and is shaking. I think that the city of Pompeii is experiencing an earthquake and that Mount Vesuvius is about to erupt!

DOK 3

## OBJECTIVES

Analyze plot elements, including rising action, climax, falling action, and resolution.

Analyze the influence of the setting, including historical and cultural settings, on the plot.

## Possible Teaching Point



## Read Like a Writer | Author's Craft

**Figurative Language** Remind students that a simile is a type of figurative language that compares two unlike things using the word *like* or *as*. Direct students to the first two sentences of paragraph 27. Ask them what is being compared (“sounds” to “animals under the earth”). Have students read the third sentence. Ask students how this descriptive language and the earlier comparison make them feel and why the author may have used the language here.



## First Read

### Respond

Call students' attention to the first sentence of paragraph 30. Say: *Tito has no idea what time of day it is. Why do you think that is?*

**Possible Response:** Bimbo wakes Tito up, so he probably doesn't know how long he's been sleeping. Because he is blind, Tito has limited access to visual cues that others might use to determine the approximate time of day. People are running around and not doing their normal routine, so he can't judge the time of day by the usual sounds and smells of the city.

## Close Read

### Make Inferences

Remind students that the climax of a story occurs when the tension or conflict is at its highest point.

Have students scan **paragraphs 28–30** and highlight details about the setting that give clues about how the tension will reach a climax. **See student page for possible responses.**

Ask: *What do you think is going to happen next?*

**Possible Response:** It's going to get even more dangerous as buildings fall and the air becomes more difficult to breathe. People will panic, making it harder to run out of the city.

DOK 2

#### OBJECTIVE

Make inferences and use evidence to support understanding.

#### CLOSE READ

#### Make Inferences

**Highlight** details about the setting that help you make inferences about how the tension will reach a climax.

**revived** brought back to consciousness

- 28 The water—hot water!—splashing in his face revived him. He got to his feet, Bimbo steadying him, helping him on again. The noises grew louder; they came closer. The cries were even more animal-like than before, but now they came from human throats. A few people began to rush by; a family or two, then a group, then, it seemed, the whole city of people. Tito, bewildered though he was, could recognize Rufus's voice as he bellowed like a water buffalo gone mad.
- 29 It was then that the crashing began. First a sharp crackling, like a monstrous snapping of twigs; then an explosion that tore earth and sky. The heavens, though Tito could not see them, were shot through with continual flickerings of fire. Lightning above was answered by thunder beneath. A house fell. Then another. By a miracle the two companions had escaped the dangerous side streets and were in a more open space. It was the forum. They rested here awhile; how long, the boy did not know.
- 30 Tito had no idea of the time of day. He could feel it was black—an unnatural blackness. Something inside, perhaps the lack of breakfast and lunch, told him it was past noon. But it didn't matter. Nothing seemed to matter. He was getting drowsy, too drowsy to walk. But walk he must. He knew it. And Bimbo knew it; the sharp tugs told him so. Nor was it a moment too soon. The sacred ground of the forum was safe no longer. It began to rock, then to pitch, then to split. As they stumbled out of the square, the earth wriggled like a caught snake, and all the columns of the Temple of Jupiter came down. It was the end of the world, or so it seemed.

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### Possible Teaching Point

#### Word Study | Suffixes

Remind students that adding a suffix to a base word changes the base word's meaning. The suffix *-ous* means "full of" or "having." Adding this suffix to a base word turns it into an adjective. Point out the word *monstrous* in paragraph 29. Ask students what they think the original base word for *monstrous* is. (*monster*) Guide them to define *monstrous*. ("having qualities of a monster") Then have student pairs list other words with the suffix *-ous* (*adventurous, disastrous, famous, nervous*) and find the corresponding base word (*adventure, disaster, fame*).





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521

## First Read

### Notice

Direct students' attention to the image on p. 521 of the *Student Interactive*. Say: **Look at the illustration on this page. What are the people doing? How are they feeling? What's happening?**

**Possible Response:** They are running away from the volcano, which is erupting. They look terrified, and there is a sense of panic. In the background, the columns of the Temple of Jupiter are falling down.

**ELL Targeted Support Use Visuals** Remind students that illustrations can help enhance and confirm their understanding of what is happening in a story.

Have students preview the illustration on *Student Interactive* p. 521. Then ask them to identify the text on p. 520 that likely describes what is happening in the illustration. **EMERGING/DEVELOPING**

Ask students to choose an event or moment from the text that is not included in one of the illustrations. Have students create a new picture of the scene.

Ask them to share their drawings with the class. **EXPANDING/BRIDGING**



## First Read

### Notice

**THINK ALOUD** At first, Tito doesn't understand why Bimbo is pulling him so hard. This makes me think that they have never been in a dangerous situation like this together.

## Close Read

### Make Inferences

Have students scan p. 522. Ask: *What can we infer about the purpose of the stranger in the story?* Discuss with students how the author implies that the stranger's warning wouldn't be heeded, or listened to, and the consequences would be terrible. Have students highlight details that support this inference. **See student page for possible responses.**

Have students scan paragraph 33 and highlight text that supports observations they made earlier about the plot and setting of the story. Say: *Explain how the text supports your earlier observation.*

**Possible Response:** When I read this story, I thought that once the volcano erupted, things were only going to get worse. The air was going to get harder to breathe because of the dust and ash and debris. The text in paragraph 33 confirms my prediction.

DOK 2

### OBJECTIVE

Make inferences and use evidence to support understanding.



### CLOSE READ

#### Make Inferences

**Highlight** evidence that supports an inference you made about the purpose of the stranger in the story.

31 To walk was not enough now. They must run. Tito, too frightened to know what to do or where to go, had lost all sense of direction. He started to go back to the inner gate; but Bimbo, straining his back to the last inch, almost pulled his clothes from him. What did the dog want? Had he gone mad?

32 Then suddenly he understood. Bimbo was telling him the way out. The sea gate, of course. The sea gate—and then the sea, far from falling buildings, heaving ground. He turned, Bimbo guiding him across open pits and dangerous pools of bubbling mud, away from buildings that had caught fire and were dropping their burning beams.

33 New dangers threatened. All Pompeii seemed to be thronging toward the marine gate, and there was the chance of being trampled to death. But the chance had to be taken. **It was growing harder and harder to breathe. What air there was choked him. It was all dust now, dust and pebbles as large as beans.** They fell on his head, his hands—pumice stones from the black heart of Vesuvius! The mountain had turned itself inside out. Tito remembered what the stranger had said in the forum two days ago: “Those who will not listen to man must be taught by the gods.” **The people of Pompeii had refused to heed the warnings; they were being taught now, if it was not too late.**

**heed** pay attention to; listen to

522

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**ELL Targeted Support Vivid Verbs** Remind students that verbs express action. Reread paragraph 33 on *Student Interactive* p. 522 and tell students to listen closely for vivid verbs.

Say the vivid verbs aloud and define them for students. Have students repeat after you. If necessary, use accessible language and gestures to help define strong verbs such as *threatened, thronging, trampled, choked, and refused*.

#### EMERGING/DEVELOPING

With students, choose and write down unfamiliar vivid verbs in paragraph 33. Encourage students to use context clues to determine the meaning of new and essential language. **EXPANDING/BRIDGING**



34 Suddenly it seemed too late for Tito. The red-hot ashes blistered his skin; the stinging vapors tore his throat. He could not go on. He staggered toward a small tree at the side of the road and fell. In a moment Bimbo was beside him. He coaxed, but there was no answer. He licked Tito's hands, his feet, his face. The boy did not stir. Then Bimbo did the thing he least wanted to do. He bit his comrade, bit him deep in the arm. With a cry of pain, Tito jumped to his feet, Bimbo after him. Tito was in despair, but Bimbo was determined. He drove the boy on, snapping at his heels, worrying his way through the crowd, barking, baring his teeth, heedless of kicks or falling stones.

35 Sick with hunger, half dead with fear and sulfur fumes, Tito plodded on, pursued by Bimbo. How long, he never knew. At last he staggered through the marine gate and felt soft sand under him. Then Tito fainted.

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#### CLOSE READ

##### Analyze Plot and Setting

Underline the story's turning point, or the climax. Analyze how the setting influences the events.

## First Read

### Respond

**THINK ALOUD** The suspense on this page is almost unbearable. Tito's skin and throat are badly burned, and when he falls down, he cannot get up. Bimbo finally bites his friend to make Tito start moving again. This extreme action makes me realize how desperate the situation is for everyone in Pompeii. When it seems as if Tito has finally reached safety, he faints! I wonder what will happen next.

## Close Read

### Analyze Plot and Setting

Remind students that the climax of a story occurs when the tension or conflict is at its highest point.

Have students scan **paragraph 34** and underline the climax of the story. **See student page for possible responses.**

Have students describe what makes the situation so tense and what Bimbo does to save Tito's life.

**Possible Response:** Tito can't go on—he staggers and falls. If he doesn't get up and start moving, he's going to die. Bimbo bites Tito to revive him, and then Bimbo drives him forward.

Ask: **How does the setting influence events?**

**Possible Response:** The setting is more and more dangerous, and it is forcing Bimbo and Tito to keep moving to save their lives.

DOK 3

#### OBJECTIVES

Analyze plot elements, including rising action, climax, falling action, and resolutions.

Analyze the influence of the setting, including historical and cultural settings, on the plot.

### Possible Teaching Point



#### Read Like a Writer | Author's Craft

**Shades of Meaning** Direct students' attention to **paragraph 34** and ask them to identify words and phrases with a negative connotation (*too late, red-hot, blistered, stinging, staggered, fell, cry of pain, despair, falling stones*). Ask students how these words make them feel and why the author chose to use them here.



## First Read

### Respond

In the illustration on this page, I can see that Tito is on a boat and looks worried. And it seems as if he's calling out. Who do you think he's calling for?

**Possible Response:** He's calling for Bimbo, who has disappeared.

Have students connect the illustration to its corresponding text in paragraph 39.

## Close Read

### Analyze Plot and Setting

Remind students that the falling action is the part of a plot that takes place after the climax and after the conflict, or main problem, has been resolved.

Have students scan **paragraph 39**. Ask: *What details tell the outcome of Bimbo's actions, or the falling action of the plot?* Have students underline the outcome. **See student page for possible responses.**

DOK 2

### OBJECTIVE

Analyze plot elements, including rising action, climax, falling action, and resolution.

### CLOSE READ

#### Analyze Plot and Setting

Underline the outcome of Bimbo's actions, the falling action of the plot.

- 36 Someone was dashing sea water over him. Someone was carrying him toward the boat.
- 37 "Bimbo!" he called. And then louder, "Bimbo!" But Bimbo had disappeared.
- 38 Voices jarred against each other. "Hurry! Hurry!" "To the boats!" "Can't you see the child's frightened and starving?" "He keeps calling for someone!" "Poor child, he's out of his mind." "Here boy, take this!"
- 39 They tucked him in among them. The oarlocks creaked; the oars splashed, the boat rode over the toppling waves. Tito was safe. But he wept continually. "Bimbo!" he wailed. "Bimbo! Bimbo!"
- 40 He could not be comforted.



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### Possible Teaching Point

#### Read Like a Writer | Author's Craft

**Imagery** Call students' attention to paragraph 39, and direct them to the words and phrases *creaked*, *splashed*, and *toppling waves*. Have a discussion about how and why writers use imagery, noting that such language allows readers to imagine what the scene looked and felt like and allows them to imagine themselves in the scene.



41 Eighteen hundred years passed. Scientists were restoring the ancient city; excavators were working their way through the stones and trash that had buried the entire town. Much had already been brought to light—statues, bronze instruments, bright mosaics, household articles, even delicate paintings that had been preserved by the ashes that had taken over two thousand lives. Columns were dug up, and the forum was beginning to emerge.

42 It was at a place where the ruins lay deepest that the director paused.

43 “Come here,” he called to his assistant. “I think we’ve discovered the remains of a building in good shape. Here are four huge millstones that were most likely turned by slaves or mules, and here is a whole wall standing, with shelves inside it. Why, it must have been a bakery! And here’s a curious thing—the skeleton of a dog!”

44 “Amazing!” gasped his assistant. “You’d think a dog would have had sense enough to run away at that time. What is that flat thing he’s holding between his teeth? It can’t be a stone.”

45 “No, it must have come from this bakery. Do you know, it looks to me like some sort of cake, hardened with the years. And bless me, if those little black pebbles aren’t raisins! A raisin cake almost two thousand years old! I wonder what made him want it at such a moment?”

46 “I wonder,” murmured his assistant.

#### CLOSE READ

##### Analyze Plot and Setting

Underline details that show the resolution of the story. Analyze how the setting affects the outcome.

##### Make Inferences

Highlight evidence that supports an inference about Bimbo’s loyalty to Tito.

## First Read

### Notice

**THINK ALOUD** Almost all of the story takes place in the ancient past. But, beginning with paragraph 41, the setting shifts to the present day. Scientists are digging in ancient Pompeii. I wonder what they’re going to find.

## Close Read

### Analyze Plot and Setting

Have students scan **paragraph 43**. Ask: **Which sentence shows the resolution of the story?** Have students underline the relevant sentence. **See student page for possible response.**

Ask students to describe the resolution in their own words.

**Possible Response:** Toward the end of the story, Bimbo goes to a bakery to get Tito food to revive him. But he dies in the bakery, and his remains are found by the scientists.

DOK 3

### Make Inferences

Have students scan **paragraph 45** and highlight text evidence that allows them to infer something about Bimbo’s loyalty. **See student page for possible response.**

DOK 3

### OBJECTIVES

Make inferences and use evidence to support understanding.

Analyze plot elements, including rising action, climax, falling action, and resolution.

Analyze the influence of the setting, including historical and cultural settings, on the plot.

### CROSS-CURRICULAR PERSPECTIVES

#### Science



Fossils are the naturally preserved remains, imprints, or traces of prehistoric living things. There are two types of fossils: body and trace. Trace fossils are signs, such as footprints, that an organism existed. Body fossils can be unchanged, often frozen or mummified. They can also be changed in different ways. Chemicals can become part of the organism, forming a sort of rock made of the organism and minerals.



# Respond and Analyze



## OBJECTIVES

Create mental images to deepen understanding.

Use text evidence to support an appropriate response.

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

Respond using newly acquired vocabulary as appropriate.

Analyze the relationships of and conflicts among the characters.

Analyze the influence of the setting, including historical and cultural settings, on the plot.

## My View

Use these suggestions to prompt students' initial responses to reading "The Dog of Pompeii."

- **Respond** What part of the story surprised you the most?
- **Discuss** What do you think of the way the story ended?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that in historical fiction, authors often use vivid, precise words to describe characters and their actions. This allows readers to connect to the story by seeing mental images of what is happening. The vocabulary words *comrade*, *custom*, *coaxed*, and *revived* help create clear images of events and characters in the story.

**MODEL AND PRACTICE** Model filling out the chart on p. 526 of the *Student Interactive* using the word *comrade*:

- A *comrade* is a friend who shares your activities and is your equal. When I think of the word *comrade*, I see an image of two good friends together, smiling and talking.
- People are usually the leaders of their dogs, but in the story, Tito and Bimbo are *comrades*. This means that they are good friends and they are each other's equals. Tito is more like Bimbo's friend.

**ELL Targeted Support Comprehend Vocabulary** Use the following activities to check students' comprehension of the vocabulary words.

Say each word aloud and have students repeat after you. Ask students to explain what they think the words mean. Then have them follow along as you write and read aloud the definitions. **EMERGING**

Have pairs locate sentences in the selection that contain the vocabulary words. Ask students to explain what the sentence describes in the story. **DEVELOPING**

Have pairs research the vocabulary words in a dictionary. Ask them to compare and contrast the dictionary's definitions with the ones you provided in the earlier activity. **EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for developing vocabulary.

**OPTION 1 MyTURN** Have students respond using newly acquired vocabulary as they complete p. 526 of the *Student Interactive*. They should use text evidence in their answers.

**OPTION 2 Use Independent Text** Have students find and list vivid, precise words that help them create a mental image of the events, characters, and relationships from their independent reading texts. Then, have them describe the mental image that each word creates and explain why they think the author selected the word.

## QUICK CHECK

**Notice and Assess** Can students identify how vocabulary words create mental images in “The Dog of Pompeii”?

## Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T184–T185.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T184–T185.

**Check for Understanding MyTURN** Have students complete p. 527 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 526–527



## VOCABULARY

## Develop Vocabulary

Concrete words refer to things people can touch. In historical fiction, authors often use vivid, precise words to describe characters and their actions. These words give readers mental images to connect with the story.

**MyTURN** Complete the chart to identify how the author uses precise words to describe the relationship between Tito and Bimbo in “The Dog of Pompeii.”  
**Possible responses:**

Word	Mental Image	Clues About Relationship
comrade	two people walking together, smiling, and talking	Normally a person is the “leader” of his/her dog, but Tito is more like Bimbo’s friend than his leader.
custom	a holiday tradition, such as making a big meal for Thanksgiving	Tito and Bimbo are so close that they observe traditions that only involve them.
coaxed	someone gesturing to another person to “come over here”	One way Bimbo takes care of Tito is to convince him to do things that will keep him safe, such as fleeing the volcanic eruption.
revived	a person who has fainted regaining consciousness and looking around	When Tito was knocked out, Bimbo could have saved himself. Instead, he stayed until Tito revived and helped him keep moving. Bimbo loves Tito.

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## COMPREHENSION

## READING WORKSHOP

## Check for Understanding

**MyTURN** Look back at the text to answer the questions.

**Possible responses:**

1. What details from “The Dog of Pompeii” show that it is historical fiction?  
**DOK 2** The setting is a real place in the past. The characters’ clothing shows they live in the past.
2. Analyze how the author makes Bimbo into a main character in the story.  
**DOK 3** The author often tells what Bimbo is thinking. Bimbo also seems to understand the words Tito says about the places they visit. When the author describes what Bimbo feels, he creates a connection with the dog that makes Bimbo’s death meaningful and sad.
3. Retell the events of the story. Be sure to maintain meaning and logical order.  
**DOK 1** Tito and his dog, Bimbo, live on the streets of ancient Pompeii. Bimbo takes care of Tito. One morning, Mount Vesuvius erupts. Bimbo helps Tito escape the city. But after they reach the gate, the friends are separated. Years later, people find a dog skeleton in the ruins.
4. Data from natural disasters help scientists develop early warning systems that allow people to get to safety. How might the people of Pompeii have benefited from a better early warning system?  
**DOK 3** The people of Pompeii could have benefited from knowing more about volcanoes. The signs of the eruption were there, but people did not know enough to learn from them. With more information, people could have left the city before their lives were in danger.

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# Word Study Multisyllabic Words

## OBJECTIVES

Decode multisyllabic words; with various common syllable patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## LESSON 2

### Apply Multisyllabic Words

**APPLY MyTURN** Have students complete the chart on p. 532 of the *Student Interactive*.

*protect*

*scientists*

*exploration*

*continually*

*recognize*

Then, have students work with a partner to check if they divided the syllables correctly. Encourage them to use a print or digital dictionary.



STUDENT INTERACTIVE, p. 532



WORD STUDY

### Multisyllabic Words

Many words are **multisyllabic**, or contain more than one syllable. Many multisyllabic words contain common syllables, which include *-tion*, *-ize*, *-ance*, *-ist*, *-ly*, *pro-*, and *con-*. Recognizing syllable patterns, such as V/CV, VC/V, and VCe, in multisyllabic words makes them easier to read.

The word *ambitious* in paragraph 12 of "The Dog of Pompeii" has three syllables: am/bi/tious. The syllables divide with the common pattern VC/CV and before the suffix *-tious*.

**My TURN** Read each multisyllabic word from "The Dog of Pompeii." Then divide each word using your knowledge of syllable division patterns. To determine if your syllabication is correct, use a print or digital dictionary.

Word	Divided by Syllables
protect	pro/tect
explanation	ex/pla/na/tion
recognize	rec/og/nize
scientists	sci/en/tists
continually	con/tin/u/al/ly

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## LESSON 2

### Apply Multisyllabic Words

## LESSON 1

Teach Multisyllabic Words

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

Spiral Review:  
Syllable Patterns

FLEXIBLE OPTION  
**LESSON 5**

Assess Understanding



Use the  **QUICK CHECK** on p. T181 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** When you read a story, pay attention to the way that certain words create images in your mind. This can help you understand the story better. Have students look back at “The Dog of Pompeii” to find vivid, precise words that help create mental images.

### ELL Targeted Support

Have students use strategies to enhance their understanding of vivid language in the text.

Provide synonyms for the vocabulary words and have students match the synonyms to the new vocabulary. **EMERGING**

Have students take turns acting out and saying the following vocabulary words: *comrade*, *coaxed*, and *revived*. **DEVELOPING**

Have students work with a partner to find other examples of vivid and precise words in the story and describe the images that the words create. **EXPANDING**

Have students work with a partner to find one or two synonyms for each of the vocabulary words. Then, have them use accessible language to discuss whether each synonym helps to create a mental image. **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

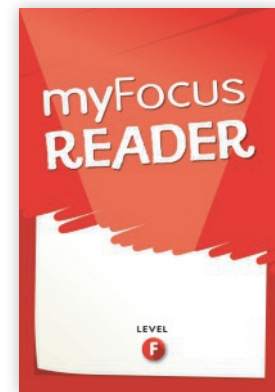
## Intervention Activity



### myFOCUS READER

Read pp. 58–59 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how Earth’s changes can affect where and how we live.

Provide instructional support for comprehension and word study—Multisyllabic Words and Academic Vocabulary.



## Fluency

Assess 2–4 students



### PROSODY

Have students choose a short passage containing vivid and precise vocabulary from the text or a leveled reader. Have pairs take turns reading aloud with appropriate expression. If necessary, model reading with expression.

### ORAL READING RATE AND ACCURACY

Use pp. 133–138 in Unit 5 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

## Conferring

3 students / 3-4 minutes per conference

### DEVELOP VOCABULARY

**Talk About Independent Reading** Have students tell you about words the author uses to help readers create mental images of the text they are reading. Have them discuss the effects of these words.

### Possible Conference Prompts

- What words does the author use to help readers create mental images?
- What mental images do these words create?
- What do these mental images tell you about the story?

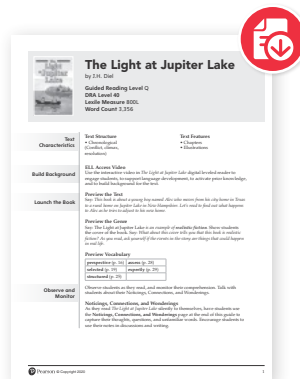
**Possible Teaching Point** As you're reading, take time to visualize the story. What do the characters look like? What does the setting look like?

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to use strategies to develop vocabulary, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Ask one or two students to share vivid words that they found and to describe how the mental images created by the words gave them clues about something in the story.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “The Dog of Pompeii” or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



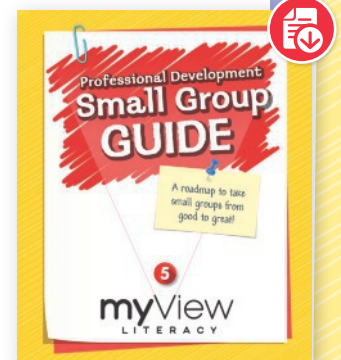
Students can

- complete the graphic organizer on *Student Interactive* p. 526.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 527.
- play the *myView* games.
- take turns reading a text with expression.

### SUPPORT INDEPENDENT READING

Students will need to practice independent reading throughout the unit. See Independent Reading in the *Resource Download Center*.

See also the *Small Group Guide* for additional support and resources.



# Analyze Plot and Setting



## OBJECTIVES

Analyze plot elements, including rising action, climax, falling action, and resolution.

Analyze the influence of the setting, including historical and cultural settings, on the plot.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice of the unit Academic Vocabulary words to talk about the influence of the setting on the story. Provide sentence starters:

- The volcanic eruption disturbs \_\_\_\_\_.
- The impact of the explosion creates \_\_\_\_\_.

## ELL Access

Discuss with students the fact that in historical fiction, the setting often has a big influence on the plot. With students, draw a map of what the city of Pompeii might have looked like, including features such as the forum, the “great stadium,” the volcano, the wall, the Temple of Jupiter, and the sea outside the city.

## Minilesson

**FOCUS ON STRATEGIES** Setting is the time and place of a story. In historical fiction, the events or the culture of a particular time and place influence the plot. The plot is a story’s series of events.

- Rising action: The events that lead up to a turning point in the story
- Climax: The point at which the tension or conflict is highest
- Falling action: The conflict starts to work itself out
- Resolution: The solution to the conflict

**MODEL AND PRACTICE** Use the Close Read note on p. 516 of the *Student Interactive* to model how to annotate the text to analyze the relationship between the setting and the plot.

- Why could the setting be dangerous? In paragraph 16, the stranger says that two towns in Sicily were destroyed when Mount Etna erupted. I’ll underline these details.
- Explain that volcanoes smoke before erupting. Have students find and underline another detail and have them explain how the smoking Mount Vesuvius adds to the rising action.

**ELL Targeted Support Summarize** Tell students summarizing the plot of a story can help them check their understanding of the story.

Have students list in order the main events of the plot. Then have partners take turns summarizing the story. **EMERGING**

Ask students to retell the story to each other, focusing on the way the setting influences the progress of the plot. **DEVELOPING**



## EXPERT’S VIEW Judy Wallis, Literacy Specialist and Staff Developer

“When doing multiple readings of an anchor text, the first reading is about the whole—the genre, the key ideas, the author’s purpose. The second reading is about the parts, and students may only need to reread parts of the text, not the whole text. You might focus on the structure of the text, author’s word choice, or perhaps the problem and resolution. Then return to the whole text for application and practice: *What is the author of this text trying to communicate?*”

See SavvasRealize.com for more professional development on research-based best practices.





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for analyzing plot and setting.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Analyze Plot and Setting and then use the text evidence from their annotations to complete the chart on *Student Interactive* p. 528.

**OPTION 2 Use Independent Text** Have students write notes on the setting, the rising action, the climax, the falling action, and the resolution of the text. Then, have them find text evidence that shows how the historical or cultural setting influences the plot.

## QUICK CHECK

**Notice and Assess** Can students explain how the setting of a story influences the plot?

**Decide**

- **If students struggle**, revisit instruction about analyzing plot and setting in Small Group on pp. T192–T193.
- **If students show understanding**, extend instruction about analyzing plot and setting in Small Group on pp. T192–T193.

## STUDENT INTERACTIVE, p. 528



## CLOSE READ

## Analyze Plot and Setting

In historical fiction, the plot is influenced by the setting when the setting focuses on the events or culture of a particular time and place.

1. **MyTURN** Go to the Close Reading notes in “The Dog of Pompeii” and underline parts that help you analyze how the setting affects the plot.
2. **Text Evidence** Use text evidence to analyze how the setting influences the events. **Possible responses:**

## Setting

Pompeii, ancient Rome, in the shadow of the volcano Mount Vesuvius

## Rising Action

“How about the two towns in Sicily that have been ruined three times within fifteen years by the eruptions of Mount Etna? And were they not warned?”

## Climax

“He drove the boy on, snapping at his heels, worrying his way through the crowd, barking, baring his teeth, heedless of kicks or falling stones.”

## Falling Action

“They tucked him in among them. . . . Tito was safe.”

## Resolution

“And here’s a curious thing—the skeleton of a dog!”

How does the historical setting influence the plot? **The main event is the eruption of Mount Vesuvius. The historical setting is central to the plot.**

# Read Like a Writer

## OBJECTIVE

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

## Analyze Denotation and Connotation

### Minilesson

**FOCUS ON STRATEGIES** Authors choose words to influence reader responses. Words can make a reader feel emotions or recall memories that are different from a word's literal meaning.

- A word's denotation is its literal meaning. It is the definition you would find in the dictionary.
- Connotation refers to the emotions, images, or ideas that come to mind when you see a word.
- Authors may choose a certain word because the word's connotations suggest a specific idea or feeling. This is a "shade of meaning."

**MODEL AND PRACTICE** Model analyzing a text for shades of meaning. Direct students to the top of p. 533 of the *Student Interactive*. Have students follow along as you complete the steps.

- Identify that Louis Untermeyer uses the words *lively*, *shining*, *bright red*, *rocked*, and *laughing*.
- Ask students what images come to mind when they read these words. Encourage them to think how the words create a mood and setting.
- Help students understand why Louis Untermeyer chose words with positive connotations. Point out the words that describe a fun and exciting place to live.

**ELL Targeted Support Shades of Meaning** Help students use content area vocabulary in discussion. Display *crashing*, *sharp crackling*, *monstrous snapping*, and *explosion* from paragraph 29 of "The Dog of Pompeii."

Ask students what kind of sound these words describe. Have students share similar words. **EMERGING**

Have pairs describe how these words make them feel. **DEVELOPING**

Have students discuss the connotations of the sound devices used in paragraph 29. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Have students go back to paragraph 28 of “The Dog of Pompeii” and mark words that have negative connotations. Then, direct them to continue to analyze an author’s use of shades of meaning by completing the My Turn activity on *Student Interactive* p. 533.

## STUDENT INTERACTIVE, p. 533



## ANALYZE AUTHOR’S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

**Denotation** is the literal, or dictionary, meaning of a word. **Connotation** is the feelings or ideas that the word brings to a reader’s mind. When authors choose to use a certain word, they often intend for the word’s connotations to convey a particular feeling or idea. This may be called a “shade of meaning.”

**Model** ! Read the text from “The Dog of Pompeii.”

The streets were always **lively** with **shining** chariots and **bright red** trappings; the open-air theaters **rocked** with **laughing** crowds. . . .

words with positive connotations

- 1. Identify** Louis Untermeyer uses the words *lively*, *shining*, *bright red*, *rocked*, and *laughing*.
- 2. Question** How do the connotations convey shades of meaning?
- 3. Conclude** The words’ positive connotations convey that Pompeii was an energetic city, and its citizens liked to have fun.

Reread the first two sentences of paragraph 29.

**My TURN** Follow the steps to analyze how the author uses shades of meaning.

- 1. Identify** Louis Untermeyer uses the words *crashing*, *sharp*, *crackling*, *monstrous*, *snapping*, *explosion*, and *tore*.
- 2. Question** How do the connotations convey shades of meaning?
- 3. Conclude** The words’ negative connotations convey the terror people felt during the volcanic eruption.





# Word Study Multisyllabic Words

## OBJECTIVES

Decode multisyllabic words; with various common syllable patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Remind students that recognizing syllable patterns will help them decode, or read, multisyllabic words in context.

**MODEL AND PRACTICE** Write or display the word *explanation*, which appears toward the end of paragraph 13 in “The Dog of Pompeii.” Point out the prefix *ex-* and the suffix *-tion*.

Then, have students divide the word into its syllable parts and identify which pattern each part follows.



**APPLY** Have students complete *Word Study* p. 179 from the *Resource Download Center*.

Name \_\_\_\_\_

**Word Study**

**Multisyllabic Words**

A **syllable** is a word part that has one vowel sound. If a word has more than one syllable, it is called **multisyllabic**. There are some common syllables found in multisyllabic words, including the following:

-tion (*ambition*)    -ize (*globalize*)    -ance (*guidance*)    -ist (*artist*)  
 -ly (*perfectly*)    pro- (*professor*)    con- (*conflict*)

Multisyllabic words often follow common **syllable patterns**, such as the following:

- VCV: ends in a vowel and has a long vowel sound: even (*even*);  
 annual (*annual*)
- VCVC: ends in a consonant and has a short sound: living (*living*);  
 honest (*honest*)
- VCC: long vowel, followed by a single consonant, followed by a silent e: *reimake*

Recognizing syllable patterns makes multisyllabic words easier to read.

**Activity** Circle the common syllables (-tion, -ize, -ance, -ist, -ly, pro-, con-) in the following words. Then divide each word into syllables on the line provided. Finally, read each of the words using what you learned about syllable patterns.

1. protect    (pro)ject; pro|fact \_\_\_\_\_
2. marginalize    mar|gin|al|ize \_\_\_\_\_
3. happily    hap|pi|ly \_\_\_\_\_
4. defiance    (con)fiant; de|fi|ance \_\_\_\_\_
5. comfort    (con)fort; com|fort \_\_\_\_\_
6. caution    cau|tion; cau|tion \_\_\_\_\_
7. coexist    coex|ist; co|ex|ist \_\_\_\_\_

Grade 5, Unit 5, Week 5  
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**Word Study, p. 179**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Multisyllabic Words

**LESSON 2**

Apply Multisyllabic Words

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Syllable Patterns

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T187 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### ANALYZE PLOT AND SETTING

**Teaching Point** Readers pay attention to how the setting influences the plot in a story. Particularly in historical fiction, this helps them understand how the events or the culture of a time and place drive the events in the story.

### ELL Targeted Support

Have students examine the setting in “The Dog of Pompeii,” and discuss how the setting moves the plot along.

Work with students to identify and list important details of the setting. Then, list important events in the plot, and help students see the connections between the two. **EMERGING**

List elements of the setting (such as ancient Rome, Mount Vesuvius, the forum, the city wall) and have students work in pairs to explain how each element influences a piece of the plot.

### DEVELOPING

Have students work in pairs and discuss the detail of the setting that they think had the biggest influence on the plot. **EXPANDING**

Have students work individually and imagine Tito in different settings. Ask them to discuss how the plot in this setting might progress differently than it did in “The Dog of Pompeii.” **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### ANALYZE PLOT AND SETTING

Use Lesson 21, pp. T139–T144, in the *myFocus Intervention Teacher’s Guide* for instruction on analyzing characters.

LEVEL F • READ

**Lesson 21** Compare and Contrast Characters, Settings, and Events

**DIRECTIONS** As you read, pay attention to the lives and experiences of Melanie and Charlotte. What do the girls have in common? What is different?

**Season’s Greetings**

1 “Mel, honey!” Mom shook Melanie’s shoulder gently. “It’s time to get up.”

2 “Already?” Melanie moaned. “Ugh.”

3 She pried her eyes open and looked at the clock—6:45. Outside the sky was dark as midnight. She could hear the wind whipping around their seventh-floor apartment, and the *click-click-click* of sleet hitting the window. In the kitchen, her mom was humming the song “Winter Wonderland.” She was getting into the spirit of the season.

4 “Mom,” she called, “did you check online? Maybe school’s canceled.”

5 “No such luck, kid.” Her mom’s voice floated down the hall.

6 Actually, it was lucky school was still open, Melanie realized. Today was her last chance to write to Charlotte, her school pen pal, before Charlotte went on break. The thought got Melanie out of bed and into the shower.

7 Breakfast was oatmeal—again. Then she and Mom laced up their winter boots, wound scarves around their necks, bundled into heavy coats, and headed for the elevator.

8 Shivering, Melanie slipped into the warm school building at 8:42. All day, she looked forward to writing to Charlotte. Finally, at 2:20, it was time. She sat down at the keyboard.

9 Dear *Charlie*,

10 How are things in sunny Sydney? Things here in Chicago are cold, cold, cold. It’s 23 degrees, and there’s ice everywhere. Mom makes me eat oatmeal every morning for breakfast because it’s “warming and sustaining.” You know how you told me a hat is part of your school uniform? And kids all over Australia have to wear one at recess to protect them from the sun? Well, I wear a hat outside all the time now, too. Only mine isn’t a sun hat. Grandma knitted it from thick wool, and it has earflaps. If I go anywhere without it, my ears feel semifrozen.

11 You’re so lucky it’s summer where you are. And you’re extra lucky that your school year ends today! Probably you’ll be out on the beach tomorrow, right? I’ll be at school. I’m SO JEALOUS.

12 I am looking forward to winter break, though. It starts next week. We’re going to my grandparents’. Grandpa says their pond is frozen solid, so we can ice skate!

Reading Literature T • 139

## Fluency

Assess 2–4 students



### PROSODY

Have students practice reading a short passage with appropriate expression.

### ORAL READING RATE AND ACCURACY

Use pp. 133–138 in Unit 5 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.





## Conferring

3 students / 3–4 minutes  
per conference

### ANALYZE PLOT AND SETTING

**Talk About Independent Reading** Ask students to look back at their notes and share what they learned about how the setting influenced the plot of the story they read.

### Possible Conference Prompts

- What is the setting of the story?
- Briefly summarize the rising action, the climax, the falling action, and the resolution.
- Describe one or two examples of how the setting influenced the plot.

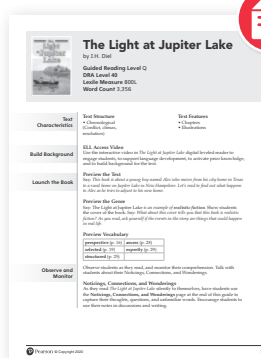
**Possible Teaching Point** Readers pay as much attention to the setting of a story as they do the characters and the plot. That helps them thoroughly understand a story.

## Leveled Readers



### ANALYZE PLOT AND SETTING

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to analyze plot and setting, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Have volunteers share one or two examples of how the setting of their story influenced the plot.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “The Dog of Pompeii” or another text they have previously read.
- read a trade book or their Book Club text.
- summarize the plot of a text for partners.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



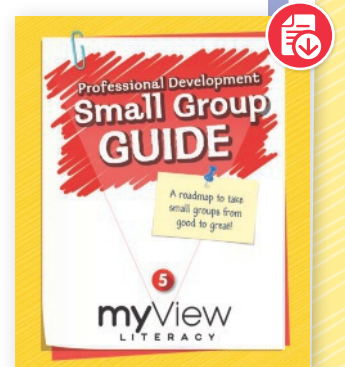
Students can

- complete the chart on *Student Interactive* p. 528.
- practice the week’s word study focus by decoding multisyllabic words from “The Dog of Pompeii.”
- play the *myView* games.

### SUPPORT PARTNER READING

Prior to their book discussions, have partners jot down ideas for conversation or questions they’d like to pose.

See the *Small Group Guide* for additional support and resources for Partner Reading.



# Make Inferences



## OBJECTIVE

Make inferences and use evidence to support understanding.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit academic vocabulary words to make inferences. Ask:

- Why do you think people in the forum didn't listen to the stranger, even though they remember the impact of the earthquake twelve years before?
- Do you think the stranger believes that events such as earthquakes and volcano eruptions come in cycles? Why or why not?

## Minilesson

**FOCUS ON STRATEGIES** Remind students that readers combine what they already know—their prior knowledge—with evidence from the text to make inferences, or logical conclusions about information not stated explicitly.

- Think about the plot, the setting, or a character.
- Consider how real people feel or act in particular situations—or how events really happen.
- Combine text details with what you know to make an inference.

**MODEL AND PRACTICE** Use the Close Read note on p. 518 of the *Student Interactive* to model how to annotate the text to make inferences.

- Say: In paragraph 24, the first signs that the volcano is going to erupt become noticeable. But the author doesn't always state directly how Tito experiences this. I need to make an inference. The text says "Tito couldn't imagine whether Bimbo was urging him to some sort of game or was trying to tell him something." My prior knowledge—what I already know—can help me make an inference here. I know that Tito is blind. This means that he can't tell that Bimbo is trying to warn him.
- Later in the paragraph, Tito thinks there is a thick fog in the air. But it is probably ash from the volcano. Based on these clues, I can infer that Tito experiences the events differently from those who can see the events taking place.

**ELL Targeted Support Text to Self** Model how students can use personal and prior experiences to make a connection to the text.

Provide sentence frames to encourage students to use prior experiences as they make a personal connection: *Tito smells foods as he passes a villa. When I smell \_\_\_\_\_ being cooked, it makes me hungry!* **EMERGING**

Have student pairs discuss how a relationship between a human and a dog, such as that between Tito and Bimbo, is something that most readers can understand. **DEVELOPING**

Have student pairs discuss how they might react if a stranger told them something they didn't want to believe—much like the stranger does with the people in the forum in "The Dog of Pompeii." Encourage them to reference prior experiences in their discussions. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for making inferences.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Make Inferences, and then use the text evidence from their annotations to complete *Student Interactive* p. 529.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark places where they can make an inference about the setting or the characters. Students should then write their inferences on the sticky notes.

## QUICK CHECK

**Notice and Assess** Can students make inferences?

## Decide

- **If students struggle**, revisit instruction for making inferences in Small Group on pp. T200–T201.
- **If students show understanding**, extend instruction for making inferences in Small Group on pp. T200–T201.

## STUDENT INTERACTIVE, p. 529



## READING WORKSHOP

## Make Inferences

When an author does not state every detail about the plot, setting, or characters directly, readers must make inferences. To make an inference, readers combine what they already know with evidence from the story.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you make inferences about the how Bimbo helps Tito.
2. **Text Evidence** Use your highlighted text to complete the chart, and use evidence to support your inferences. **Possible responses:**

<b>What I Read</b>
Tito has to try to interpret Bimbo's actions to understand the situation: "Tito couldn't imagine whether Bimbo was urging him to some sort of game or was trying to tell him something."
+
<b>What I Know</b>
It's easy to be scared of something you can't see, and it's worse to be scared when you're alone.
=
<b>My Inference</b>
Tito's experience of the events before and during the eruption of Mount Vesuvius would have been much scarier without Bimbo there to guide him.



# Write for a Reader

## OBJECTIVES

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

## Use Denotation and Connotation

### Minilesson

**FOCUS ON STRATEGIES** Relate to students that writing that only uses the literal meanings of words, or their denotations, is a straightforward way of presenting a topic. Using shades of meaning can make writing descriptive and expressive.

**MODEL AND PRACTICE** Help students understand how they might use denotation and connotation in their own writing using p. 534 of the *Student Interactive*. Model an example.

- First, use literal language to explain a topic. Say: *Saya was happy.*
- Then use connotation to express the same feeling without stating it literally. *If I want to convey that a character is happy, I might describe the character's body language or smile. I could use words such as *bubbling, gleeful, or glowing*, which suggest happiness without stating it outright.*
- Then, as a class, draft a brief paragraph using literal language and connotation to illustrate happiness.

**ELL Targeted Support Shades of Meaning** Help students understand denotation and connotation by writing words that show excitement.

Have students create a word bank of words they would use to describe an exciting situation or event. **EMERGING/DEVELOPING**

Working with a partner, have students write two sentences describing an exciting situation or event. **EXPANDING**

Have students work independently to write several sentences describing an exciting situation or event. Ask volunteers to share their writing with the class. **BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students refer to Louis Untermeyer’s use of literal language and connotation as an example for their own writing. Then, have students complete the My Turn activity on p. 534 of the *Student Interactive*.

## Writing Workshop

Have students use shades of meaning in their poems from the Writing Workshop. During conferences, support students’ writing by helping them find opportunities to include connotation and denotation in their writing.

## STUDENT INTERACTIVE, p. 534



## DEVELOP WRITER’S CRAFT

## Write for a Reader

Authors can use literal language, or a word’s denotation, for the purpose of stating something directly and clearly. They can also use elements of craft, such as connotation, to convey meanings without stating them outright for the purpose of expressing feelings.

**MyTURN** Think about how Louis Untermeyer’s use of shades of meaning in “The Dog of Pompeii” affects you as a reader. Now identify how you can use denotation and connotation to influence your own readers.

When I say *sunny*,  
you say *happy*.  
*Sunny! Happy!*  
*Sunny! Happy!*



1. What literal language could you use to describe a sad situation directly?

Possible response: I could say *It was sad*.

2. What language could you use to describe a sad situation without directly stating it?

Possible response: I could use words such as *heartbroken, somber, longingly, wistfully, and sorry*. I could use colors such as *blue, gray, or black*, and I could describe an outdoor scene as *overcast and rainy*.

3. Compose a literary paragraph about an imaginary sad situation. Use words with unhappy connotations to show readers that the situation is sad.

Possible response: *Somber, Adnan gazed silently through his window, watching the cold wind whip leaves and trash down the street. He turned and glanced mournfully at his lacrosse gear. Rain pattered against the glass behind him. Maybe next year he would make the team.*

# Word Study Spiral Review

## OBJECTIVES

Decode words using advanced knowledge of syllable division patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.



FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Syllable Patterns

**FOCUS ON STRATEGIES** Remind students that a syllable contains a single vowel sound.

**MODEL AND PRACTICE** Write or display the word *satisfaction*. Draw a slash between the syllables in the word, decoding the word as you go along.

**APPLY** Have students work in pairs to select 10 multisyllabic words from “The Dog of Pompeii” or another selection they’ve read.

Pairs should then use their knowledge of syllable division patterns to divide each word into syllables and then say the word aloud, emphasizing the syllable breaks. Students should use a print or an online dictionary to make sure their syllabication is correct.





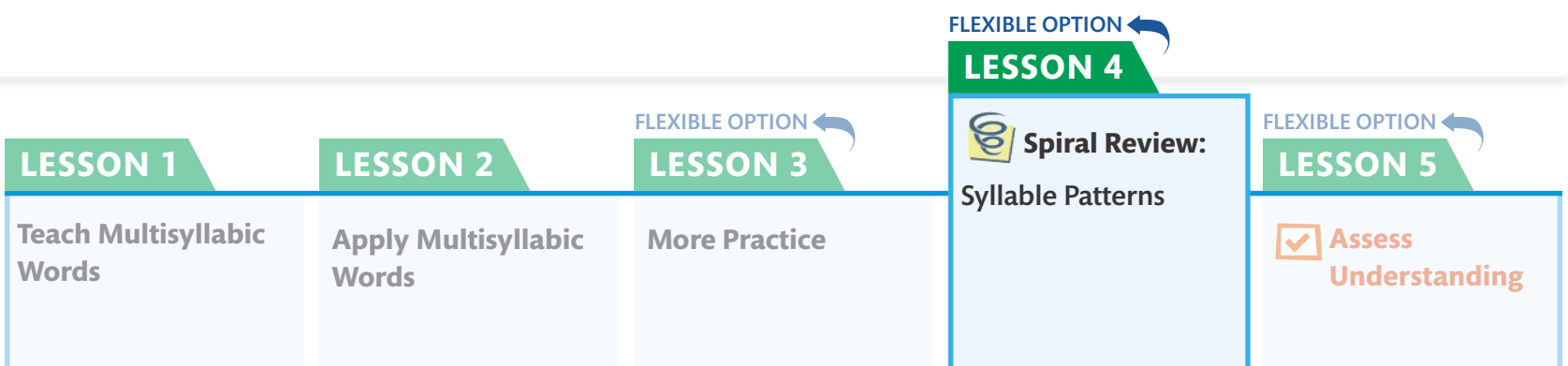
## ELL Targeted Support

**Syllable Patterns** Tell students that each syllable makes a sound. We can identify the syllables by counting them.

Say the word *atmosphere* slowly, emphasizing the syllables as you count to three with your fingers. Have students repeat after you. Do the same with the word *particle*. **EMERGING**

Have students say some words from *Student Interactive* p. 494, emphasizing their syllable divisions. **DEVELOPING**

After students say some words from *Student Interactive* p. 494, have them write the words and use slashes to divide them into syllables. Encourage them to use a dictionary to check their work. **EXPANDING/BRIDGING**



Use the  **QUICK CHECK** on p. T195 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### MAKE INFERENCES

**Teaching Point** When an author doesn't state information directly, you can make inferences about the plot, setting, or characters in a story by combining what you already know with evidence from the story. Guide students to make inferences about the story.

### ELL Targeted Support

Provide students with additional blank graphic organizers like the one on *Student Interactive* p. 529. Display and read or have students read sentences from "The Dog of Pompeii." Then work with them to make inferences about plot, setting, and character.

Put students in small groups. Allow groups to use resources such as translation dictionaries and photo libraries. Have them use pictures and words to complete *Make Inferences* graphic organizers. **EMERGING**

Put students in small groups. Have them draw or write English words and phrases. Ask a volunteer to read aloud an inference about plot.

### DEVELOPING

Give individuals time to make multiple inferences. Encourage students to write complete sentences. Ask a volunteer to read aloud inferences about plot and setting. **EXPANDING**

Guide individuals to use complete sentences in their inferences about plot, setting, and character. Have students read aloud their inferences. **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### MAKE INFERENCES

Use Lesson 19, pp. T125–T130, in the *myFocus Intervention Teacher's Guide* for instruction on making inferences.

LEVEL F • READ

**Lesson 19** Monitor Comprehension

**DIRECTIONS** Read the following stories. As you read, make predictions about what you think will happen next. You can change your predictions as you read and learn new details about the characters and events. Look at how the author supports ideas in each passage.

**Reaching the Summit**

1 Emin had been excited when the camp director announced earlier in the day that they would be going hiking, but now he wasn't so sure.

2 "Is that the mountain we're supposed to climb?" he asked as the camp bus pulled into the parking area. Mount Carson was covered in pine trees. At the summit it was bare rock that came to a point and seemed to touch the clouds.

3 "You'll be surprised what you can do when you give yourself a chance," said the camp director Mr. Martin. Emin hoped he was right.

4 The campers filed out of the bus and began their trek up the wooded trail. It wasn't that hard at first. The trail was gradual and pleasant. Emin was struck by the sweet smell of pine needles and the birdsong, so different from his city neighborhood.

5 The path got steeper. Emin breathed heavily. During the school year he had played football and basketball, but this summer he had mostly been playing video games. He felt out of shape.

6 Then there was a loud *crack* in the woods. Emin hadn't thought of wild animals until now. Could it be a bear? He felt his feet shaking fearfully in his hiking boots.

7 But he kept going. The hike began to feel long. The trees on the path got smaller and smaller. Soon there were no trees at all. Emin's legs felt tired and wobbly.

8 "This is the last bit before we reach the top!" said Mr. Martin.

9 Emin gasped. Before him was a steep rock face.

10 "You'll have to look for secure footholds and help your fellow climbers if they need it," Mr. Martin continued.

11 For a moment, Emin thought of sitting down and giving up. But then he remembered Mr. Martin's words and told himself, "You can do this." He took a big breath and began to climb. He found one foothold and then another. His muscles burned and his hands got scraped, but he didn't give up. Just when he thought he couldn't take another step, he reached the summit. The view was breathtaking. Trees and hills and lakes spread out far below him.

12 "Mr. Martin was right," he thought. "I just had to give myself a chance."

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Reading Literature T • 125

## Fluency

Assess 2-4 students



### PROSODY

Have student pairs practice reading a short passage with expression.

### ORAL READING RATE AND ACCURACY

Use pp. 133–138 in Unit 5 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



## Conferring

3 students / 3–4 minutes per conference

### MAKE INFERENCES

**Talk About Independent Reading** Ask students to reread their sticky notes. Have them talk with a partner about one of their inferences and the prior knowledge that led them to it.

### Possible Conference Prompts

- What did the author state directly?
- What did you infer?
- What prior knowledge led you to your inference?

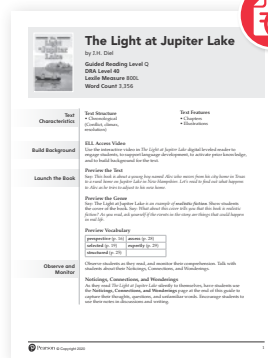
**Possible Teaching Point** Authors don't state every detail directly because stories are more interesting when readers have to make some inferences.

## Leveled Readers



### MAKE INFERENCES

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to make inferences, see the *Leveled Reader Teacher's Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share an inference that they made about the story they read.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to another text they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner by reading with appropriate phrasing.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- complete the chart on *Student Interactive* p. 529.
- write about their book in their reader's notebook.
- play the *myView* games.
- read aloud a text with expression to a partner.

### SUPPORT INDEPENDENT READING

Encourage students to jot down questions as they read. After they finish reading, they can revisit the text to try to answer their questions.

See the *Small Group Guide* for additional support and resources for Independent Reading.





# Reflect and Share



## OBJECTIVES

Use text evidence to support an appropriate response.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

Apply grade 5 Reading standards to literature.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to reflect on the text and make connections to other texts, the unit theme, and the Essential Question. Ask:

- What impacts do different types of natural systems have on people?
- Which natural systems come in cycles?

## Write to Sources

### Minilesson

**FOCUS ON STRATEGIES** Explain to students that when they write an argumentative text, they are trying to convince the reader that something is true.

- Identify an opinion or a claim. Your opinion or claim should be specific, and you should be able to support it.
- Provide facts, details, and evidence to support your opinion or claim.

**MODEL AND PRACTICE** Model using text evidence to support an opinion using the Write to Sources prompt on p. 530 in the *Student Interactive*. Say: I want to argue that a volcanic eruption can be the most destructive natural system. Evidence in paragraph 30 of “The Dog of Pompeii” supports my claim: “It began to rock, then to pitch, then to split. . . . The earth wriggled like a caught snake, and all the columns of the Temple of Jupiter came down.” I think that volcanoes are destructive because the volcanic eruption in Pompeii causes an earthquake, which, in turn, causes buildings to fall down.

Mention other dangers posed by the volcanic eruption, such as the ash that made breathing difficult. Explain how these examples serve as support for your claim.

**ELL Targeted Support Respond to Questions** Help students use text evidence from “The Dog of Pompeii” to demonstrate comprehension of increasingly complex English.

Display the claim *Volcanoes are the most destructive natural system*. Read it aloud. Ask students which sentence supports the claim: “How about the two towns in Sicily that have been ruined three times within fifteen years by the eruptions of Mount Etna?” “When the smoke stands up straight, we know we’ll have fair weather; when it flattens out, it’s sure to be foggy.” **EMERGING/DEVELOPING**

Have students read paragraphs 32 and 33 on *Student Interactive* p. 522. Ask: What details in the paragraphs support the idea that volcanic eruptions are the most dangerous natural system? **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for writing an argumentative text.

**OPTION 1 Use the Shared Read** Have students use evidence from this week’s text to discuss whether they think volcanic eruptions might be more destructive than any other natural system.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark places in their text that mention destructive natural systems.

**QUICK CHECK**

**Notice and Assess** Can students generate and support an opinion?

**Decide**

- **If students struggle**, revisit instruction on argumentative texts in Small Group on pp. T206–T207.
- **If students show understanding**, extend instruction on argumentative texts in Small Group on pp. T206–T207.

**WEEKLY QUESTION** Have students use evidence from the texts they have read this week to respond to the Weekly Question. Tell them to write their response on a separate sheet of paper.

STUDENT INTERACTIVE, p. 530



## MAKE CONNECTIONS

**Reflect and Share**

**Write to Sources** In “The Dog of Pompeii,” movement of the tectonic plates below Earth’s crust causes a volcanic eruption that separates Tito and Bimbo forever. What other texts describe how systems in nature affect people? On a separate sheet of paper, state an opinion about which system in nature can be most destructive. Use examples from more than one text to support your response.



**State and Support an Opinion** When writing argumentative texts, begin by identifying the opinion, or claim, that you are arguing.

I think \_\_\_\_\_ can be the most destructive.

Use facts, details, and evidence from texts to support your response.

I think \_\_\_\_\_ because the text shows \_\_\_\_\_.

**Weekly Question**

How can Earth’s changes affect where and how we live?

**My VIEW**

**Write About It** For additional practice on developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

Louis Untermeyer uses foreshadowing effectively in “The Dog of Pompeii.” Reread these excerpts from the story: “although Tito was never an unhappy boy, he was not exactly a merry one.” “Tito was not the merriest boy in Pompeii. . . . But that did not make him sorry for himself.” What do you think the author is signaling to the reader in these descriptions? Use text evidence to support your opinion.

# Word Study Multisyllabic Words

## OBJECTIVES

Decode multisyllabic words; with various common syllable patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## WEEKLY STANDARDS PRACTICE



To assess student progress on Word Study, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION

## LESSON 5

### Assess Understanding

To assess students' ability to decode multisyllabic words, write or display the following words. Then, have students divide each word into syllables and say the word aloud, emphasizing the syllable breaks.

gigantic

obsolete

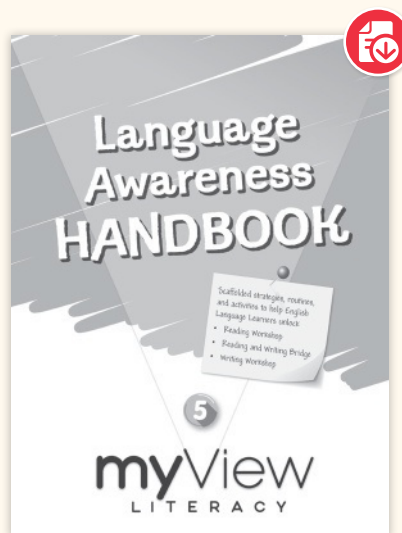






## Develop Language Awareness

For additional practice with multisyllabic words, complete the activity on p. 57 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to read multisyllabic words.



### LESSON 1

Teach Multisyllabic Words

### LESSON 2

Apply Multisyllabic Words

FLEXIBLE OPTION

### LESSON 3

More Practice

FLEXIBLE OPTION

### LESSON 4

Spiral Review:  
Syllable Patterns

FLEXIBLE OPTION

### LESSON 5

Assess  
Understanding

Use the  **QUICK CHECK** on p. T203 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** When you write an argumentative text, your supporting facts, details, and evidence can come from stories or from informational texts, depending on your assignment.

### ELL Targeted Support


With small groups, create a T-chart with *Volcanoes* on one side and another natural system of the group's choosing on the other side. Have the groups complete the T-chart with information about the destructiveness of both systems. Use the Weekly Launch and video as sources.

Have students write down details from the chart that stand out and choose which natural system they think is more dangerous. **EMERGING**

Have students complete this frame: *I think \_\_\_\_\_ is/are more destructive than \_\_\_\_\_.* **DEVELOPING**

Have students complete these frames: *I think \_\_\_\_\_ is/are more destructive than \_\_\_\_\_. One reason that I think this is \_\_\_\_\_.*  **EXPANDING**

Have students complete these frames: *I think \_\_\_\_\_ are more destructive than \_\_\_\_\_. One reason that I think this is \_\_\_\_\_. Another reason is \_\_\_\_\_.*  **BRIDGING**

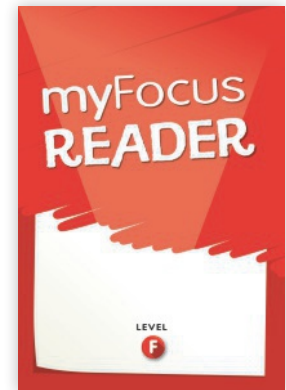
 For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 58–59 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of how Earth's changes affect us and encourages them to use the Academic Vocabulary words.



## Intervention Activity



### WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–10.

## On-Level and Advanced



### INQUIRY

#### Organize Information and Communicate

Students should organize their findings into an effective format.

**Critical Thinking** Talk with students about their findings and the process they used.

See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### COMPARE TEXTS

**Talk About Independent Reading** Ask students to share information about natural systems from texts they have read and identify which system is the most destructive.

### Possible Conference Prompts

- What natural systems have you read about this week?
- What kinds of destruction does each natural system cause?
- Which do you think is the most destructive? Why?

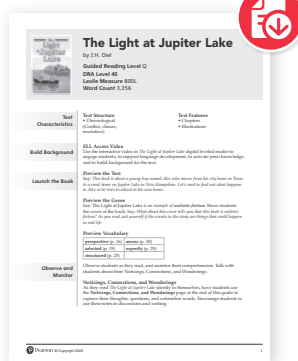
**Possible Teaching Point** Readers think about other texts they have read to decide what their opinions are about different issues.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to compare texts, see the *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share their opinions about what they think are the most destructive natural systems. Direct them to provide one or two details to support their opinions.

## Independent/Collaborative

## Independent Reading



Students can

- rewatch “How Volcanoes Work” with a partner.
- read a self-selected text.
- reread or listen to their leveled reader.

## Centers



See the myView Literacy Stations in the *Resource Download Center*.

## Literacy Activities



Students can

- write in their reader’s notebook in response to the Weekly Question.
- research other types of natural systems.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T480–T481, for

- teacher’s summary of chapters in *the Into Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for incorporating the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.



# UNIT 5 WEEK 4

## SUGGESTED WEEKLY PLAN

### Suggested Daily Times

#### READING WORKSHOP

- SHARED READING ..... 35–50 min.
- READING BRIDGE ..... 5–10 min.
- SMALL GROUP ..... 20–30 min.

#### WRITING WORKSHOP

- MINILESSON ..... 10 min.
- INDEPENDENT WRITING ..... 30–40 min.
- WRITING BRIDGE ..... 5–10 min.

### Learning Goals

- I can learn more about informational text by comparing and contrasting authors' points of view on a topic.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of poetry to write a poem.

#### SEL SOCIAL-EMOTIONAL LEARNING

### Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on **SavasRealize.com**:

- Progress Check-Ups
- Cold Reads
- Weekly Standards Practice for Language and Conventions
- Weekly Standards Practice for Word Study
- Weekly Standards Practice for Academic Vocabulary
- Practice Tests
- Test Banks

### Materials

Turn the page for a list of materials that will support planning for the week.

#### LESSON 1

RI.5.10, RF.5.3, SL.5.2, L.5.3.b, L.5.5

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Diagram: Weekly Question T212–T213
- Listening Comprehension: Read Aloud: “The Problem with Palm Oil” T214–T215
- Informational Text T216–T217
- Quick Check** T217

#### READING BRIDGE

- Academic Vocabulary: Analogies T218–T219
- Word Study: Teach Schwa T220–T221

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T222–T223, T225
- Strategy, Intervention, and On-Level/Advanced Activities T224
- ELL Targeted Support T224
- Conferring T225

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T225
- Literacy Activities T225

**BOOK CLUB** T225, T482–T483 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T406–T407
  - » Use Poetic License
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T407
- Conferences T404

#### WRITING BRIDGE

- Spelling: Words with Schwa Sounds T408
  - Assess Prior Knowledge** T408
- Language and Conventions: Spiral Review: Title Punctuation T409

#### LESSON 2

RI.5.10, RF.5.3, W.5.5, SL.5.1, L.5.2, L.5.4

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T226–T233
  - » Preview Vocabulary
  - » Read: “Let’s Talk Trash” and “It’s Time to Get Serious About Reducing Food Waste, Feds Say”
- Respond and Analyze T234–T235
  - » My View
  - » Develop Vocabulary
  - Quick Check** T235
  - » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Schwa T236–T237

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T222–T223, T239
- Strategy and Intervention Activities T238
- Fluency T238
- ELL Targeted Support T238
- Conferring T239

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T239
- Literacy Activities T239
- Partner Reading T239

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T410–T411
  - » Try a New Approach
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T411
- Conferences T404

#### WRITING BRIDGE

- Spelling: Teach Words with Schwa Sounds T412
- Language and Conventions: Oral Language: Quotation Marks with Dialogue T413

## LESSON 3

RI.5.6, RI.5.10, W.5.5,  
L.5.1.a, L.5.2

### READING WORKSHOP

#### CLOSE READ

- Compare and Contrast Accounts T240–T241
- Close Read: “Let’s Talk Trash” and “It’s Time to Get Serious About Reducing Food Waste, Feds Say”  
 **Quick Check** T241

### READING BRIDGE

- Read Like a Writer: Analyze Graphic Features T242–T243  
**FLEXIBLE OPTION**
- Word Study: More Practice: Schwa T244–T245

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T222–T223, T247
- Strategy and Intervention Activities T246
- Fluency T246
- ELL Targeted Support T246
- Conferring T247

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T247
- Literacy Activities T247

### WRITING WORKSHOP

#### MINILESSON

- Poetry T414–T415
  - » Edit for Subordinating Conjunctions
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T415
- Conferences T404

### WRITING BRIDGE

- Spelling: More Practice: Words with Schwa Sounds T416  
**FLEXIBLE OPTION**
- Language and Conventions: Teach Quotation Marks with Dialogue T417

## LESSON 4

RI.5.9, RF.5.4.a, W.5.4,  
W.5.5, L.5.2, L.5.3

### READING WORKSHOP

#### CLOSE READ

- Monitor Comprehension T248–T249
- Close Read: “Let’s Talk Trash” and “It’s Time to Get Serious About Reducing Food Waste, Feds Say”  
 **Quick Check** T249

### READING BRIDGE

- Write for a Reader: Develop Graphic Features T250–T251  
**FLEXIBLE OPTION**
- Word Study: Spiral Review: Multisyllabic Words T252–T253

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T222–T223, T255
- Strategy and Intervention Activities T254
- Fluency T254
- ELL Targeted Support T254
- Conferring T255

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T255
- Literacy Activities T255
- Partner Reading T255

### WRITING WORKSHOP

#### MINILESSON

- Poetry T418–T419
  - » Edit for Adjectives
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T419
- Conferences T404

### WRITING BRIDGE

- Spelling: Spiral Review: Multisyllabic Words T420  
**FLEXIBLE OPTION**
- Language and Conventions: Practice Quotation Marks with Dialogue T421

## LESSON 5

W.5.5, W.5.9, SL.5.1,  
L.5.2.d, L.5.2.e

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T256–T257
  - » Write to Sources
  - Quick Check** T257
  - » Weekly Question

### READING BRIDGE

- Word Study: Schwa T258–T259  
**FLEXIBLE OPTION**  
 **Assess Understanding** T258

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T222–T223, T261
- Strategy, Intervention, and On-Level/Advanced Activities T260
- ELL Targeted Support T260
- Conferring T261

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T261
- Literacy Activities T261

**BOOK CLUB** T261, T482–T483 **SEL**

### WRITING WORKSHOP

#### MINILESSON

- Poetry T422
  - » Edit Titles and Show Emphasis
  - » Share Back

#### INDEPENDENT WRITING

- **WRITING CLUB** T422–T423 **SEL**
- Conferences T404

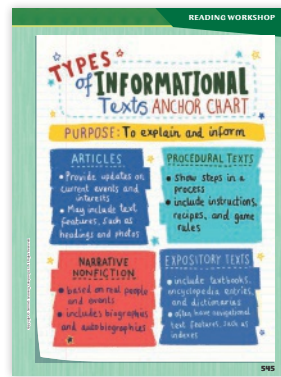
### WRITING BRIDGE

- Spelling: Words with Schwa Sounds T424  
 **Assess Understanding** T424  
**FLEXIBLE OPTION**
- Language and Conventions: Standards Practice T425

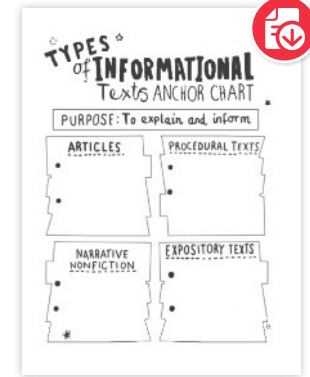
# Materials



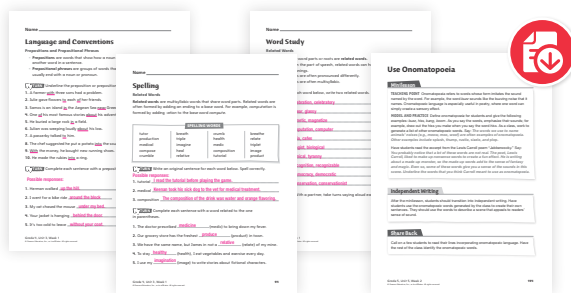
**DIAGRAM**  
Waste Is a Problem



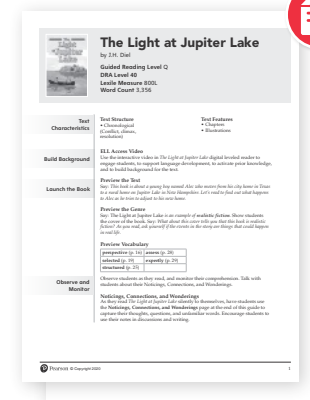
**READING ANCHOR CHART**  
Informational Text



**EDITABLE ANCHOR CHART**  
Informational Text



**RESOURCE DOWNLOAD CENTER**  
Additional Practice



**LEVELED READERS**  
TEACHER'S GUIDE

## Words of the Week

### Develop Vocabulary

edible  
compost  
conscious  
manufacturing  
contamination

### Spelling Words

jewel	bulletin
kingdom	carnival
gasoline	illustrate
consolidation	elegant
garage	census
tropical	terrific
pajamas	celebrate
universal	independent
ordinary	celery
humidity	experiment

### Challenge Spelling Words

pleasurable  
interdependent  
problematic

### Unit Academic Vocabulary

disturb  
cycle  
composed  
impact  
engineer





# Interact with Sources

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Recognize characteristics of digital texts.

Predict the effects of changes in ecosystems caused by living organisms, including humans, such as the overpopulation of grazers or the building of highways.

## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the diagram, ask: [What might happen if a habitat is disturbed?](#) [What impact do you think you have on the environment?](#)

- disturb
- cycle
- impact
- composed
- engineer

Emphasize that these words will be important as students read and write about the Essential Question.

## Explore the Diagram

Remind students of the Essential Question for Unit 5: *How do elements of systems change?* Point out the Week 4 Question: *How do human actions create and change cycles?*

Direct students' attention to pp. 542–543 in the *Student Interactive*. Discuss the background photo and diagram, having students share what they know about garbage and what happens to it. Either read aloud the text, having students follow along with you while listening actively, or ask them to read it silently. 

Use the following questions to guide discussion:

- Why is plastic not good for the environment? What could people use instead?
- What effect do landfills have on our water systems?
- What are examples of biodegradable and non-biodegradable waste? What is the difference between these two kinds of waste?

**WEEKLY QUESTION** Reread the Week 4 Question: *How do human actions create and change cycles?* Work with students to review key details from your class discussion about the diagram, "Waste Is a Problem." Ask a volunteer to give examples of actions related to food waste. Explain that students will return to the Week 4 question after reading an infographic and reading or listening to an interview.

**TURN, TALK, AND SHARE** Read aloud the directions for the Turn and Talk activity on p. 543. Ask students to take 30 seconds to think about the assignment and then turn and talk with a partner. Call on partners to share their thinking about the effect both the text and the images had on them.



**ELL Targeted Support Vocabulary in Context** Provide the cognates *problem/problema*, *plastic/plastico*, *decompose/descomponer*, *gas/gas*, *atmosphere/atmósfera*, *odor/olor*, and *habitat/hábitat* for your Spanish-speaking students.

Read aloud the text as students follow along, stopping occasionally to paraphrase or explain. Show students a plastic bag and a banana. Use gestures and sketches to explain the meaning of *biodegradable* and *non-biodegradable*. **EMERGING**

Read aloud the text as students follow along, stopping occasionally to ask students to paraphrase. Lead students in a discussion about biodegradable and non-biodegradable products. Have them draw on what they know about waste and recycling. **DEVELOPING**

Have partners read aloud the text together, stopping occasionally to be sure they understand the meaning. After reading, have them discuss what the text shows about the ways people influence natural systems. Have them draw on their background knowledge about waste and recycling. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 542-543



WEEKLY LAUNCH: DIAGRAM

INTERACTIVITY

# WASTE Is a PROBLEM

A plastic bag is useful for storing a sandwich, but it becomes useless once the sandwich is eaten. After you throw the bag away, it gets dumped into a landfill. Biodegradable waste, such as a banana peel, will naturally break down and nourish the soil. Nonbiodegradable waste, including plastic, takes years to decompose and creates many problems in our environment.

## The Problems

- Landfills produce air pollution.
- Waste contaminates the groundwater.
- Hazardous chemicals get into soil, which can harm plants and food.
- Landfills produce greenhouse gases, including methane, which traps heat in the atmosphere.
- Waste emits odor.
- Waste is harmful to animals and their habitats.



WEEK  
4

## Weekly Question

How do human actions create and change cycles?

**TURN and TALK** With a partner, discuss different ideas to reduce the amount of waste your school produces. Consider a recycling program or a school garden where food compost can be used to improve the soil.



# Listening Comprehension

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.

Recognize characteristics and structures of informational text.

## ELL Language Transfer

**Cognates** Point out the Spanish cognates in “The Problem with Palm Oil”:

- problem : *problema*
- production : *producción*
- atmosphere : *atmósfera*
- destruction : *destrucción*

## THINK ALOUD

### Analyze Informational Text

I notice lots of facts about palm oil—what it is, where it’s found, what it’s used for. This is an informational text.

## FLUENCY

After completing the Read-Aloud Routine, display “The Problem with Palm Oil.” Model reading aloud a short section, asking students to pay attention to your prosody, or expression, noticing how you read the punctuation as well as the words. Invite partners to practice expressive reading using their favorite sentences from the story.

## Informational Text

Tell students you are going to read an informational text aloud. Have students listen as you read “The Problem with Palm Oil.” Tell students to listen actively, paying attention to features of informational text and main points the text is trying to make, as well as to the verbal and nonverbal messages of their fellow students.



### START-UP

#### READ-ALoud ROUTINE

**Purpose** Have students actively listen for elements of informational text.

**READ** the entire text aloud without stopping for Think Aloud callouts.

**REREAD** the text aloud, pausing to model Think Aloud strategies related to the genre and the central idea.

## The Problem with Palm Oil

Palm oil comes from oil palm trees that grow in Africa, Asia, and North and South America. Palm oil is used in baked goods and chocolate. It is also used in the production of many household items such as cleaning products, shampoo, toothpaste, and cosmetics. Palm oil is what is called a biodiesel fuel, one that comes from plants or animals. It could be used to replace gasoline. This might seem like a solution to the problem of fossil fuels like gasoline and the greenhouse gases they produce—gases like carbon dioxide that can cause the lower atmosphere to trap the sun’s rays like a greenhouse, leading to climate change.

However, the bulk of palm oil is produced using methods that are not sustainable. Eighty-six percent of the palm oil we use comes from the rainforests of Malaysia and Indonesia. The growing number of palm oil plantations is a problem. Developers use fire to clear the land, releasing large amounts of carbon dioxide into the atmosphere. Clearing the forests in Borneo led to the emission of 140 million metric tons of carbon dioxide in just one year. This means that even though palm oil is a biodiesel fuel, attempting to use it actually had an effect on the environment that was three times worse than that of traditional fossil fuels because of their larger emission of greenhouse gases.



*“The Problem with Palm Oil,” continued*

The destruction of the rainforests is not only a problem for the environment but also for the animals that live in rainforests. One animal that is in great danger is the orangutan. Because of deforestation, several thousand orangutans die each year. Other animals that suffer are the Sumatran tiger, the Sumatran rhinoceros, the clouded leopard, the pygmy elephant, and the proboscis monkey.

What is being done about the problems associated with palm oil? In 2004 a group called the Roundtable on Sustainable Palm Oil, supported by the World Wildlife Fund, was set up to provide strict guidelines for producing palm oil. The group believes that palm oil can be produced without destroying rainforests. Companies that create products made with palm oil are encouraged to buy only sustainably produced palm oil.

**THINK ALOUD**

**Analyze Informational Text**  
After the author names specific issues with palm oil, he or she explains a possible solution in the conclusion. Informational texts often use a problem-and-solution text structure to organize information.

**WRAP-UP**

**Informational Text Summary**

Topic	Facts
Problems	Solutions

Create a chart to help students summarize the most important information in the text.

**ELL Access**

Briefly discuss with students what they know about rainforests and about pollution. To prepare them for the oral reading, read aloud this short summary:

Palm oil comes from palm trees. It is used in many foods and household products. To grow palm trees, tropical rainforests are destroyed. Not only is this bad for animals in the rainforest, but it also releases harmful gases into the air.

**FLEXIBLE OPTION**  
**INTERACTIVE**  
**Trade Book Read Aloud**



Conduct an interactive read aloud of a full-length trade book.

- Choose a book from the *Read Aloud Trade Book Library* or the school or classroom library.
- Select an **INTERACTIVE Read Aloud Lesson Plan Guide** and **Student Response** available on SavvasRealize.com.
- Preview the book you select for appropriateness for your students.





SPOTLIGHT ON GENRE

# Informational Text

## LEARNING GOAL

I can learn more about informational text by comparing and contrasting authors' points of view on a topic.

## OBJECTIVES

Make connections to personal experiences, ideas in other texts, and society.

Recognize characteristics and structures of informational text.

Recognize characteristics of digital texts.

## LANGUAGE OF THE GENRE

After discussing the genre and anchor chart, remind students to use words related to informational text in their discussions.

- heading
- subheading
- graphic
- procedural text
- narrative nonfiction
- expository text

## FLEXIBLE OPTION ANCHOR CHARTS

Create a poster-sized anchor chart in the classroom that students can use throughout the week.

- Have students suggest headings and graphics.
- Have students suggest vocabulary relevant to informational texts.
- Have them add specific titles as they read new texts.

## ELL Language Transfer

**Cognates** Point out these Spanish cognates.

- information : *información*
- idea : *idea*

## Minilesson

**FOCUS ON STRATEGIES** Explain that informational text presents facts and details about a topic. It often includes headings and subheadings that signal important ideas and visual features, or graphics, which illustrate or summarize them. Types of informational texts include articles and interviews in print or online publications. They can also include:

- procedural texts such as recipes and instructions.
- narrative nonfiction such as biographies and autobiographies.
- expository texts such as dictionaries, encyclopedias, and textbooks.

Digital informational texts include these features, in addition to links, videos, and other media.

**MODEL AND PRACTICE** Model how you recognize informational text: *I know that the purpose of an informational text is to give me factual information and details about a topic, so I look for facts. I look for text features such as the title, headings, and subheadings that show me what the text is about and how it is organized to help me identify main ideas. I look for graphic or visual features such as diagrams, charts, graphs, and photos and use their captions to help me understand how they relate to the text. In digital texts, I look for links that take me to related Web sites and for videos that help me understand complex processes.*

Have students study the anchor chart on p. 545. Encourage them to discuss different types of informational texts.

**ELL Targeted Support Vocabulary in Context** Involve students in a discussion about informational text.

Read aloud the text on p. 544. Stop to paraphrase or explain difficult words such as *visuals*, *text features*, and *navigate*. Use an informational text to point out the features mentioned. **EMERGING/DEVELOPING**

Have partners read aloud the text on p. 544, stopping occasionally to discuss the features of informational text. Have them study the anchor chart and then tell each other examples of different types of informational texts they have read. **EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to identify informational text.

**OPTION 1 TURN, TALK, AND SHARE** Have partners discuss different types of informational texts that they have read. Ask them to take notes as they talk.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark examples of informational text features in informational texts they are reading.

## QUICK CHECK

**Notice and Assess** Can students identify elements of informational text?

## Decide

- **If students struggle**, revisit instruction about informational texts in Small Group on pp. T224–T225.
- **If students show understanding**, have them continue practicing the strategies for identifying informational text using the Independent Reading and Literacy Activities in Small Group on pp. T224–T225.

STUDENT INTERACTIVE, pp. 544–545



GENRE: INFORMATIONAL TEXT

READING WORKSHOP

## Learning Goal

I can learn more about informational text by comparing and contrasting authors' points of view on a topic.

## Spotlight on Genre



## Informational Text

**Informational texts** explain topics using facts and details. Writers can use visuals, including text features, and text structures to organize and support their ideas. Digital texts are often informational and include links, videos, and other media.

- **Information** is grouped into sections.
- **Titles, headings, and subheadings** emphasize central ideas and help the reader navigate.
- **Text and visuals**, such as infographics, work together to develop main ideas and details.

Textbooks, newspaper and magazine articles, and recipes are all informational texts!



**TURN and TALK** There are different types of informational text. Read the chart and think about the different types of informational texts you have read. Discuss each with a partner. Take notes.

## My NOTES

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**TYPES of INFORMATIONAL Texts ANCHOR CHART**

**PURPOSE:** To explain and inform

<p><b>ARTICLES</b></p> <ul style="list-style-type: none"> <li>• Provide updates on current events and interests</li> <li>• May include text features, such as headings and photos</li> </ul>	<p><b>PROCEDURAL TEXTS</b></p> <ul style="list-style-type: none"> <li>• Show steps in a process</li> <li>• include instructions, recipes, and game rules</li> </ul>
<p><b>NARRATIVE NONFICTION</b></p> <ul style="list-style-type: none"> <li>• based on real people and events</li> <li>• includes biographies and autobiographies</li> </ul>	<p><b>EXPOSITORY TEXTS</b></p> <ul style="list-style-type: none"> <li>• include textbooks, encyclopedia entries, and dictionaries</li> <li>• often have navigational text features, such as indexes</li> </ul>

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545

# Academic Vocabulary

## LEARNING GOAL

I can develop knowledge about language to make connections between reading and writing.

## OBJECTIVE

Respond using newly acquired vocabulary as appropriate.

## ELL Language Transfer

**Blends** Point out to Spanish-speaking students that the consonant blend *cl* is similar in Spanish and English. Give the following cognates as examples:

- cycle : *ciclo*
- bicycle : *bicicleta*
- class : *clase*
- exclaim : *exclamar*

## WEEKLY STANDARDS PRACTICE

To assess student progress on Academic Vocabulary, use the Weekly Standards Practice at SavvasRealize.com.

## Analogies

### Minilesson

**FOCUS ON STRATEGIES** Explain that an analogy is a comparison of two things. Vocabulary analogies compare the relationship of two pairs of words, such as, *Dog is to puppy as cat is to kitten*. Here the relationship is one of age: Just as a puppy is a young dog, a kitten is a young cat. Analogies can compare any type of relationship as long as the two relationships are the same. Some common relationships include

- synonyms: *See is to observe as touch is to feel*.
- antonyms: *Day is to night as winter is to summer*.
- category/example: *Bird is to robin as flower is to rose*.
- cause/effect: *Work is to earn as study is to learn*.

**MODEL AND PRACTICE** Model this strategy using the Academic Vocabulary word *engineer*. Write or display this incomplete analogy: *Design is to engineer as paint is to \_\_\_\_\_*.

- Let's look at the words in the first part of the analogy, *design* and *engineer*. What is their relationship? Someone who designs things is an engineer, so the relationship is one of action and the person performing it. What word would create a similar relationship with *paint*? Someone who paints things is an *artist* or a *painter*—either word would be fine to complete the analogy.
- Have students apply this strategy to the first incomplete analogy on p. 559. Discuss responses and correct any misunderstandings.

**ELL Targeted Support Analogies** Help students understand the pairs of relationships expressed in analogies.

Tell students that incomplete analogies are like a math formula that they have to make equal on both sides: *hot is to cold = dry is to \_\_\_\_\_*. Have students complete the analogy (*wet*). **EMERGING/DEVELOPING**

Have students create simple incomplete analogies for partners to complete. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students follow the same strategy as they complete the activity on p. 559 of the *Student Interactive*. Remind students that they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 559



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

**Analogies** compare two things that have something in common. Through analogies, readers expand their vocabulary and find connections between words.

## Learning Goal

I can develop knowledge about language to make connections between reading and writing.

**MyTURN** For each analogy,

1. **Identify** the relationship between words in the analogy.
2. **Write** the missing word on the line. There can be more than one answer.
3. **Explain** the comparison in the analogy.

Possible responses:

Calm is to disturb as unappetizing is to edible.

*Calm and disturb are antonyms. Unappetizing and edible are antonyms. This analogy is between antonyms.*

Cycle is to bike as drive is to car.

*You can cycle a bike and drive a car. The analogy compares an action and its object.*

Composed is to verb as composition is to noun.

*Composed and composition are different parts of speech. This analogy compares the parts of speech of related words.*

Hit is to impact as trash is to waste.

*A hit is the same as an impact, and trash is the same as waste. The analogy is between synonyms.*



# Word Study Schwa

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

## LESSON 1

### Teach Schwa

**FOCUS ON STRATEGIES** Explain that many words have an unstressed syllable that sounds like *uh*. That sound is called schwa, and it is the most common sound in English. Note that it can be spelled with any vowel; for example, *ago* (*a*), *children* (*e*), *family* (*i*), *freedom* (*o*), *support* (*u*). In dictionary pronunciations, the sound is represented by the schwa symbol, which resembles a backward upside-down e: ə.

**MODEL AND PRACTICE** To demonstrate schwa, display and say a few more words that have the schwa sound, such as *banana* (first and last *a*), *problem* (*e*), *easily* (*i*), *lion* (*o*), and *album* (*u*).

Have students suggest more words that feature the schwa sound. Encourage them to use a print or online dictionary to see if their suggestions are correct. Remind them that the schwa sound is represented in pronunciations by a symbol that looks like a backward upside-down e: ə.



### ELL Targeted Support

**Schwa** Help students become familiar with writing words with the schwa sound.

Remind students that any vowel can create the schwa sound. Write an example for each vowel (*a, again; e, elephant; i, pencil; o, occur; u, circus*), and say each word aloud while pointing to the letter that creates the schwa sound. Have students repeat after you. **EMERGING**

Have students write and pronounce common words with the schwa sound, such as *again, taken, and occur*. **DEVELOPING**

Have students work with a partner to create a word bank of words with the schwa sound. **EXPANDING**

Have students write a sentence using at least three words with a schwa sound. Have them mark the words. **BRIDGING**



### LESSON 1

Teach Schwa


### LESSON 2

Apply Schwa

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

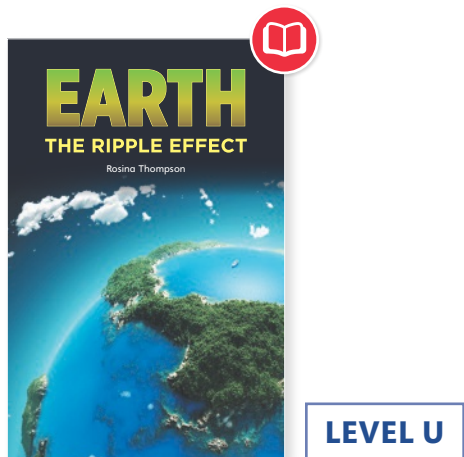
 **Spiral Review:**  
Multisyllabic Words

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



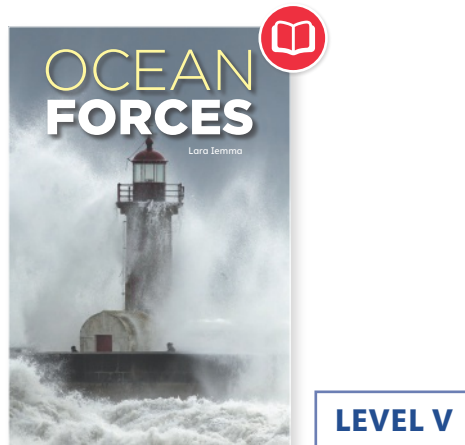
**Genre** Expository Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Compare and Contrast



**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- New vocabulary depends on context or glossary

**Text Structure**

- Description



**Genre** Informational Text

**Text Elements**

- Variety of text features
- New vocabulary depends on context or glossary

**Text Structure**

- Description

## Guided Reading Instruction Prompts

To support the instruction in this week's minilessons, use these prompts.

### Identify Informational Text

- What is the purpose of an informational text?
- What elements do you look for in an informational text?
- What are some kinds of informational texts?

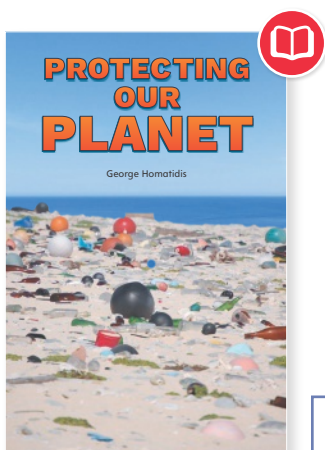
### Develop Vocabulary

- What strategies can you use to read unfamiliar words?
- How is this word important to the central idea of the text?
- How can the visuals help you understand difficult words?

### Compare and Contrast Accounts

- What topic do these texts have in common?
- In what way is the information about \_\_\_\_\_ similar in the two texts?
- In what way is it different?





LEVEL W

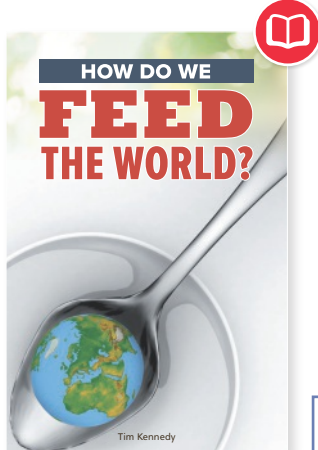
**Genre** Informational Text

**Text Elements**

- Themes build social awareness
- Content-specific words defined in text or glossary

**Text Structure**

- Compare and Contrast



LEVEL W

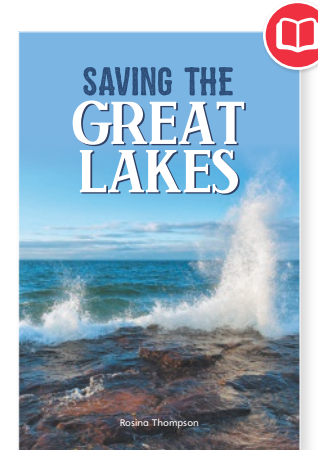
**Genre** Informational Text

**Text Elements**

- Themes build social awareness
- Content-specific words defined in text or glossary

**Text Structure**

- Description



LEVEL W

**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Description

**Monitor Comprehension**

- How does picturing the text in your mind help you understand the text?
- What can you do if the text doesn't make sense?
- How does retelling what you have read so far help you understand the text?

**Compare Texts**

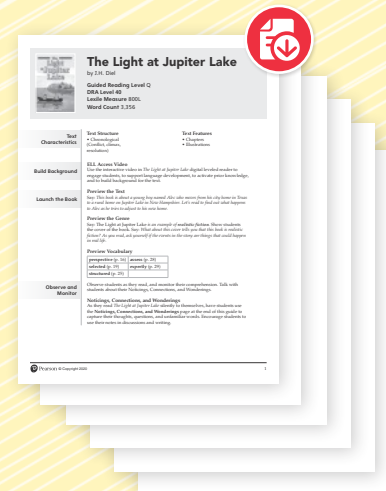
How can comparing texts help you understand text structures and features?

**Word Study**

For Possible Teaching Points, see the *Leveled Reader Teacher's Guide*.

**Leveled Reader Teacher's Guide**

For full lesson plans for these and other leveled readers, go online to [SavvasRealize.com](http://SavvasRealize.com).



Use the  **QUICK CHECK** on p. T217 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### IDENTIFY INFORMATIONAL TEXT

**Teaching Point** Today I want to remind you about the features of informational texts. Informational texts often have sections with headings that give you a clue to the central idea of the section. They often have graphics, or visual features, such as charts, graphs, diagrams, and photos. Review the types of informational texts on the anchor chart on p. 545. Ask students to help you add different types of texts or specific titles into the four categories of informational text.

### ELL Targeted Support

Help students understand and discuss informational texts and their features.

Provide sentence frames to help students talk about informational texts: *An informational text has \_\_\_\_\_.* *Examples of procedural texts are \_\_\_\_\_.* **EMERGING/DEVELOPING**

Provide pairs or small groups with an informational text. Read aloud the bulleted list on p. 544 of the *Student Interactive*. As you read, stop and ask students to find examples of the features in the informational text they have. Lead them in a discussion about the purpose of informational texts and their text features. **EXPANDING/BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### READING INFORMATIONAL TEXT

Use Lesson 26, pp. T173–T178, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of informational text.

LEVEL F • READ

**Lesson 26** Genre: Informational and Procedural Texts

**DIRECTIONS** Read the following passages. What genre characteristics do you notice?

**The Nile and Ancient Egypt**

1 Most of Egypt is desert. Yet the terrain around the Nile River is full of life. Ancient Egypt became successful because it was located near the Nile.

2 Agriculture was possible because the river flowed through Egypt. Each spring heavy rains and melting snow poured into the river, so water from the Nile flooded the land around the river. When the water levels sank in the fall, the river left behind dark, rich soil. People planted crops in the rich soil.

3 The Nile River provided many sources of food. Farming was important. Because the river flooded each year, the ancient Egyptians could plan their growing seasons. They planted grain crops in the rich soil. They also planted fruit and vegetables. Often the Egyptians grew more food than they needed. As a result, they could store food to feed animals. Egyptians raised animals such as donkeys, sheep, goats, ducks, and geese. They used some of these animals for meat.

4 Wildlife was another important food source. The marsh areas around the Nile were home to birds, fish, antelope, and even lions. So the ancient Egyptians hunted these animals for food.

5 The Nile River was also important to ancient Egypt for supplies. Egyptians used the plants growing in the marshes near the Nile for food as well as for materials and tools. One of these plants was papyrus. This thin plant can grow nearly 15 feet (about 4.6 meters) high. Strips from its stems can be made into a strong cloth. Therefore, ancient Egyptians used this material to make rope, sails, sandals, and even clothing.

6 Most importantly, ancient Egyptians used papyrus to make paper. Papyrus was an excellent material for paper. Strips from papyrus stems could be layered together. Then the sap from the plant acted like glue. The strips dried into white sheets in the sun. Papyrus paper became the main writing material in ancient Egypt. Egypt sold it to other countries as well.

7 The Nile River is the longest river in the world. The river was important to ancient Egypt for protection. It was also important for travel and trade. Its shape and waterfalls, made it hard for people to travel into Egypt. As a result, the river helped protect Egypt from enemies outside the country.

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Reading Informational and Argumentative Text T • 173

## On-Level and Advanced



### INQUIRY

**Question and Investigate** Have students use the diagram and text on pp. 542–543 to generate questions about how human actions affect the environment and then choose one of the questions to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

## Conferring

3 students/ 3–4 minutes per conference

### IDENTIFY INFORMATIONAL TEXT

**Talk About Independent Reading** Ask students to share elements of an informational text they are reading.

#### Possible Conference Prompts

- What features helped you recognize that this text is an informational text?
- Does the text use headings and subheadings?

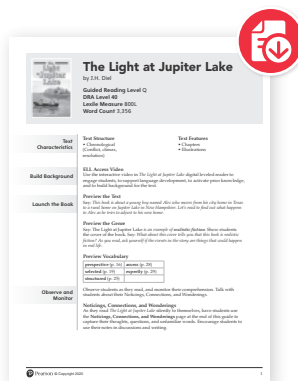
**Possible Teaching Point** Remember that there are different types of informational texts. An informational text might be an interview, an article on a specific topic, an explanation for why something happens, a how-to manual, a biography, a newspaper report, and so on.

## Leveled Readers



### IDENTIFY INFORMATIONAL TEXT

- For suggested titles, see “Matching Texts to Learning,” pp. T222–T223.
- For instructional support in identifying informational text, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite several students to describe an informational text they have read, telling what type of informational text it is and what special features it has.

## Independent/Collaborative

### Independent Reading



Students can

- read a self-selected trade book.
- reread or listen to a previously read text.
- begin reading their Book Club text or one of the texts suggested on p. T473.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write about a text in their reader’s notebook.
- tell a partner the important ideas and details in an informational text.
- play the *myView* games.
- work on an activity in the *Resource Download Center*.

## BOOK CLUB



See Book Club, pp. T482–T483, for

- teacher’s summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.



# Introduce the Text



• *Let's Talk Trash*  
• *It's Time to Get Serious About Reducing Food Waste, Feds Say*

## OBJECTIVES

Make connections to personal experiences, ideas in other texts, and society.

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

### Shared Read Plan

**First Read** Read the text. Pause to discuss the First Read notes with students.

**Close Read** Use the Close Read notes to guide your instruction for Lessons 3 and 4.

## Preview Vocabulary

- Introduce the vocabulary words on p. 546 of the *Student Interactive* and define them as needed.

**edible:** safe to eat

**compost:** fertilizer made from decayed organic matter

**conscious:** aware of an issue or idea

**manufacturer:** a company that creates items by hand or by machinery

**contamination:** the process of infection

- Say: *These words will help you understand the two short texts we are about to read. Watch for them as you read.*

## Read

Discuss the First Read Strategies. Prompt students to establish that the purposes for reading these selections is to obtain and compare information.

### FIRST READ STRATEGIES

**NOTICE** Remind students to notice structure, text, and images that help them predict the information to come.

**GENERATE QUESTIONS** Encourage students to ask questions about ideas that challenge what they already know.

**CONNECT** Tell students to connect ideas by comparing and contrasting the two texts.

**RESPOND** Have student pairs discuss which of the two texts they found more effective.

Students may read independently, in pairs, or as a class. Use the First Read notes to help them connect with the text and guide their understanding.



### EXPERT'S VIEW Pamela Mason, Harvard University

“As students try to tackle more complex texts, they encounter longer sentences and academic vocabulary that may be described or defined within the syntax of sentences. The assumption is that students know how to use those cues. For example, we may think that an appositive is an obvious syntactic clue and that students know what appositives are. We must be specific about teaching students how to use both the semantics and the syntax to understand text.”

See [SavvasRealize.com](http://SavvasRealize.com) for more professional development on research-based best practices.

**ELL Targeted Support Extend Vocabulary** Support students as they speak using grade-level content area vocabulary words.

Pronounce each of the vocabulary words on *Student Interactive* p. 546 and have students echo you. Go over each definition. Read aloud the sentence in the text where each word is found. Help students paraphrase the sentence. **EMERGING/DEVELOPING**

Have partners create a T-chart with the headings *Words I Know* and *Words I Don't Know* and fill it in using the five vocabulary words on p. 546. Discuss definitions of the words. Ask students to work with a partner, using each of the words in an oral sentence.

**EXPANDING/BRIDGING**

**ELL Access**

**Background Knowledge** Draw on students' prior knowledge of garbage and what happens to it. Provide a brief summary of the texts they will be reading.

STUDENT INTERACTIVE, pp. 546-547



**Meet the Author**

**About the USDA**  
USDA stands for the United States Department of Agriculture, which oversees farming and food. Grocery stores and restaurants have to meet USDA food standards before selling food to customers. The USDA manages nationwide nutrition programs, such as the National School Lunch Program, which provides healthful, low-cost lunches to children each school day.

## Let's Talk Trash and It's Time to Get Serious About Reducing Food Waste, Feds Say

**Preview Vocabulary**

As you read the infographic and interview, pay attention to these vocabulary words. Notice how they help you compare and contrast ideas.

edible	compost
conscious	manufacturer
	contamination

**Read**

Before you begin, make predictions using what you know about structures used in infographics and interviews. Follow these strategies to compare and contrast.

<b>Notice</b> text and images that help you make predictions.	<b>Generate Questions</b> about ideas that challenge what you already know.
<b>Connect</b> ideas by comparing and contrasting details in both accounts.	<b>Respond</b> by telling a classmate which account was more effective.

**First Read**

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**Genre** Informational Media

## Let's Talk Trash Infographic

from U.S. Department of Agriculture (USDA)

## It's Time to Get Serious About Reducing Food Waste, Feds Say

from National Public Radio (NPR)

**BACKGROUND**  
Currently the United States is home to more than 320 million people, and the population is growing every day. Each person produces 4.3 pounds of garbage daily, and much of it is food. What is the impact of these habits? How can we reduce the amount of food we waste? The USDA and NPR examine these important questions. See SavvasRealize.com to access the audio link to the NPR interview.

**AUDIO**

**ANNOTATE**

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## First Read

### Notice

**THINK ALOUD** I notice that this text is a different kind of informational text. It is an infographic that provides information through text and visuals. From the title and the graphics, I predict it is about recycling and how people can reduce waste.

## Close Read

### Compare and Contrast Accounts

Point out that this text and the one that follows have a similar topic: food that is wasted. Ask students to look for and underline on pp. 548–549 details about uneaten food that can be compared to details in the second text. **See student pages for possible responses.**

DOK 2

### Vocabulary in Context

Expand the definition of a context clue to include words and phrases around a word that can help you understand its meaning. Then ask students to underline parts of the text that help them understand the meaning of the word *consumers*. **See student page for possible responses.**

Ask students if they can think of synonyms for the word *consumers*.

**Possible Responses:** *users, customers, shoppers, buyers, purchasers*

DOK 2

### OBJECTIVES

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

Use text evidence to support an appropriate response.

### CLOSE READ

#### Compare and Contrast Accounts

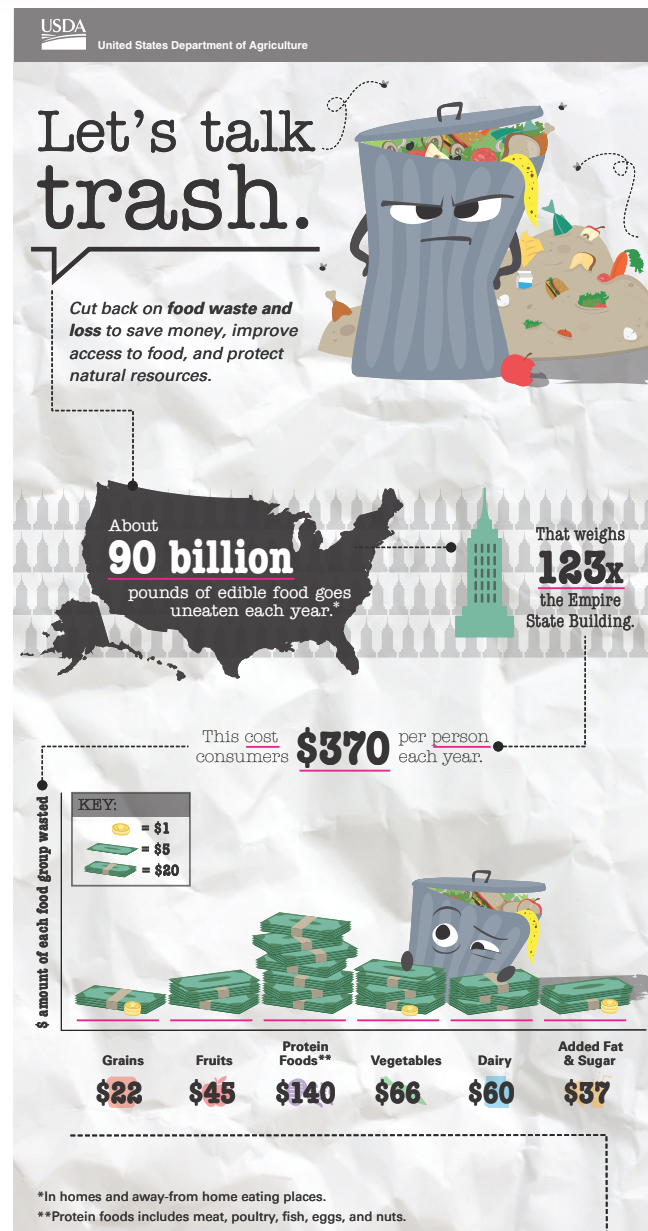
Underline details on both pages that help you compare the texts' accounts of how much uneaten food is wasted each year.

#### Vocabulary in Context

Context clues are words or phrases around a word that can help you understand its meaning.

Underline the words, phrases, and graphics that help you define *consumers* based on context clues.

**edible** safe to eat



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### Possible Teaching Point

#### Word Study | Schwa

Use the Word Study on pp. T220–T221 of the Reading-Writing Workshop Bridge to teach students about the schwa sound. Make sure they understand that schwa is the sound of *uh* only in unstressed syllables. Then point to the word *edible* in the silhouette map on p. 548. Have students echo you as you say the word. Ask them to identify the syllable or syllables in which the schwa sound appears (the second and third). Then ask which syllable in the word *billion* uses the schwa sound, if any (the second).



**WHAT YOU CAN DO**

Reduce **wasted food** in your home with simple shopping, storage, & cooking practices.

**Plan & Save**  
Plan your weekly menu and make a grocery list. Does the list include food that you already have at home? Buy only what you need and stay within your budget.

**Be Food Safe**  
Shop refrigerated or frozen foods just before checking out. Transport items that spoil easily in a cooler or thermal bag and refrigerate or freeze within two hours of shopping.

**Check for Quality**  
The dates on a food package help the store determine how long to display the product for sale. It can also help you to choose a product at its best quality.

**Set Storage Reminders**  
Track storage times for different foods using The FoodKeeper Application. This tool will remind you when foods are near to the end of their storage date.

**Be Organized**  
Foods are less likely to go bad when you use the older items first. Keep your pantry and refrigerator clean and organized so you can see what needs to be eaten first.

**Re-purpose**  
Give leftovers a makeover when you reuse them in recipes. Add broccoli stems to a salad or blend overripe fruit into a low-fat smoothie. Freeze extra food.

**Donate**  
Many shelters, food banks, and faith-based organizations will accept food donations to feed others who need a meal.

**Recycle & Compost**  
Instead of throwing out food, create a compost bin. Don't have a yard? Your city may help you find composting or recycling options that are right for you.

**compost** fertilizer made from decayed organic matter

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Sources: All sources are available at [ChooseMyPlate.gov/lets-talk-trash](http://ChooseMyPlate.gov/lets-talk-trash). Center for Nutrition Policy and Promotion. USDA is an equal opportunity provider and employer. September 2015.

CLOSE READ

Monitor Comprehension

Reread the text. **Highlight** details from the infographic that help you understand how recycling and organizing can reduce waste.

How can background knowledge help you understand the text?



First Read

Generate Questions

**THINK ALOUD** I didn't know you could put broccoli in salad. I wonder what other vegetables most people eat cooked could actually be eaten raw in salads. I'm going to check some reliable online food sites to find out.

Close Read

Monitor Comprehension

Have students share any parts of the text on p. 549 that they had difficulty understanding or that did not make sense. Ask what they can do to improve their comprehension.

**Possible Response:** Rereading unclear text sometimes helps me understand it. So does asking and answering questions about it. If my problem is with unfamiliar language, I can check online to find out the words' meaning.

Point out that specific details, both text and visual, can sometimes make main ideas clearer. Then have students highlight details from the infographic that help them understand how recycling and organizing can help reduce food waste. **See student page for possible responses.**

Ask students to share what they already knew about waste and recycling that helps them understand this text.

**Possible Response:** I already knew that paper, cardboard, and most metal and plastic can be recycled instead of simply thrown away.

DOK 3

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

**ELL Targeted Support Understand Environmental Print** Help students derive the meaning of environmental print, or signs and labels, that relates to recycling and food storage.

Have students name or draw symbols they have seen. **EMERGING**


Have students describe what these signs and symbols urge them to do. **DEVELOPING**

Have students discuss how effective these signs are. **EXPANDING**

Have partners develop a label that more effectively communicates expiration dates for food. **BRIDGING**

## First Read

### Notice

 **THINK ALOUD** I can tell from the title that this text will also be about reducing food waste. The photo on page 551 makes me predict the text will say something about fruit and vegetables—maybe about composting them, or cooking them when they get too ripe.

## Close Read

### Compare and Contrast Accounts

Say: The Close Read note asks me to find facts about food waste that differ from those in the previous text. I can scan the text for key words like *food* and *waste* to help me find the information.

Ask students to scan the text on p. 550 using the key words *food* and *waste* to find facts about food waste that differ from those in the infographic on pp. 548–549. **See student page for possible responses.**

Ask students what might explain the discrepancy, or difference, in the number of pounds of food wasted each year and what they could do to learn which figure is more accurate.

**Possible Response:** The statistics may differ because they come from studies conducted in different years or in different ways. Looking in more sources could determine which figure is most accurate.

DOK 3

### OBJECTIVES

Make connections to personal experiences, ideas in other texts, and society.

Use text evidence to support an appropriate response.

### CLOSE READ

#### Compare and Contrast Accounts

Underline facts about food waste that differ from those in the infographic.

## It's Time to Get Serious About Reducing Food Waste, Feds Say

from National Public Radio (NPR)

- 1 RENEE MONTAGNE, HOST: And here's a startling number about a preventable loss. The average American family throws away a quarter of the food it buys each year. And in hopes of changing that, the U.S. Department of Agriculture and the Environmental Protection Agency have announced the first-ever national goal for reducing food waste. NPR's Allison Aubrey reports.
- 2 ALLISON AUBREY, BYLINE: The USDA estimates that America wastes 133 billion pounds of food a year. Now, to get a sense of how much that is, Agriculture Secretary Tom Vilsack says think of a certain Chicago skyscraper.
- 3 TOM VILSACK: It's enough to fill 44 Sears Towers.
- 4 AUBREY: The Sears Tower is now called the Willis Tower, but you get the point. It's a lot.
- 5 VILSACK: And basically it ends up, for the most part, in landfills.
- 6 AUBREY: Where it rots and creates methane, a powerful greenhouse gas linked to climate change. And given how much water and energy it takes to produce food, the effects of food waste are even greater. To make Americans more conscious of this problem, Vilsack along with the EPA and partners including grocery stores and food banks, have joined together to announce a new national goal.

**conscious** aware of an issue or idea

550

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



An invisible, odorless, combustible gas, methane (CH<sub>4</sub>) is a component of the natural gas used in heating and cooking. As a greenhouse gas, it ranks second to carbon dioxide but has the potential to absorb more than 20 times the sun's heat. Methane results from decomposition of organic waste such as food, grass clippings, and human and animal waste and from extraction of fossil fuels such as coal. It is also created naturally by bacteria in marshes and swamps, with more produced when temperatures rise, and from the digestive processes of animals such as cattle.





- 7 VILSACK: Basically challenge the country to reduce food waste by 50 percent by the year 2030.
- 8 AUBREY: Vilsack says there are lots of ways to make this happen. Farms and grocery stores can scale up efforts to donate food, and in our own homes, lots of us can make simple changes that may help. Given our current habits, the typical American household tosses out \$1,500 worth of food every year. Here's Dana Gunders of the Natural Resources Defense Council.
- 9 DANA GUNDERS: It's like walking out of the grocery store with four bags of food, dropping one in the parking lot, and not even bothering to pick it up at all. And that's crazy.
- 10 AUBREY: Gunders says a lot of what we toss out is still OK. We tend to take sell-by dates on food a little too seriously.

## CLOSE READ

Compare  
and Contrast  
Accounts

Underline a detail in the text that is also supported in the infographic.



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## First Read

## Generate Questions

**THINK ALOUD** I was amazed to read that the average American household wastes \$1,500 worth of food per year. When you think about the number of households across the country, this amounts to millions of dollars. I wonder what the statistics are for farms, supermarkets, restaurants, and institutions that feed large groups of people.

## Close Read

Compare and Contrast  
Accounts

Remind students that when they compare and contrast texts, they can confirm information and find discrepancies, or differences. Have them scan **p. 551** and the **infographic on pp. 548–549** to find and underline a similar detail in both texts. **See student page for possible responses.**

DOK 3

## OBJECTIVES

Make connections to personal experiences, ideas in other texts, and society.

Use text evidence to support an appropriate response.

## Possible Teaching Point



## Read Like a Writer | Author's Craft

**Text Features and Graphics** Point out that the text on pp. 548–549 was in the form of an infographic, with both visual and text information, while this second text is in the form of a discussion between several participants. Both are types of informational text. Both provide information on the topic of food waste. Ask students to name specific differences in the formats of the two texts. For more on comparing and contrasting text features, use the Read Like a Writer lesson on pp. T242–T243.



## First Read

### Respond

Have students discuss with a classmate which account they find more effective, the infographic on pp. 548–549 or this media broadcast. For example, say: *I think the first account is more effective because it presents useful tips in an organized way. The second text is interesting but less organized; it's very conversational. It also says things I would need to check further, like whether it's really a good idea to eat eggs long after their expiration date.*

## Close Read

### Compare and Contrast Accounts

Ask students to refer back to p. 549 to find information about expiration dates. If they need support, tell them that the infographic uses different terms for expiration dates. Have them check the text under “Check for Quality” and “Set Storage Reminders.” Then have them look for and underline information on p. 552 about expiration dates that is different from the first text. **See student page for possible responses.**

DOK 3

#### OBJECTIVES

Make connections to personal experiences, ideas in other texts, and society.

Use text evidence to support an appropriate response.

#### CLOSE READ

#### Compare and Contrast Accounts

Underline information about expiration dates that is not represented in the infographic.

**manufacturer** a company that creates items by hand or by machinery

- 11 GUNDERS: A lot of people misunderstand expiration dates.
- 12 AUBREY: The dates stamped on food are really a manufacturer's best guess as to when a product is at its freshest. So . . .
- 13 GUNDERS: Often the products can be eaten days, weeks, even months after those dates.
- 14 AUBREY: Take eggs, they're usually good for weeks after the sell-by date. And you can actually test them. Put them in a bowl of water and if they sink to the bottom, they're still good. Gunders says even food that looks bad may be OK.
- 15 GUNDERS: Most vegetables that wilt can be soaked in a bowl of ice water, and that will crisp them up.



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### Possible Teaching Point

#### Academic Vocabulary | Analogies

Use the Academic Vocabulary lesson on pp. T218–T219 of the Reading-Writing Workshop Bridge to teach students analogies. Then point out the vocabulary word *manufacturer* in paragraph 12 on p. 552 as well as the word *product* in the same paragraph. Offer this analogy to help students understand the meaning of *manufacturer*: *Artist is to painting as manufacturer is to product.* Help students see the relationship of the two pairs of word: *An artist makes a painting, and a manufacturer makes a product.* Elicit that the relationship is one of maker to what is made.



## First Read

### Connect

**THINK ALOUD** The infographic on pages 548–549 had lots of tips on how to avoid food spoilage—check store dates, track stored food at home, and so on. However, it didn't mention that some food that seems like it could be spoiled may still be usable. This media broadcast does say that. The advice is interesting, but I think I'd want to check further before I take it!

- 16 AUBREY: And that milk that's gone a little sour? It's actually safe to use in your pancake or biscuit batter.
- 17 GUNDERS: I had no idea, but actually cooking with sour milk is delicious. It substitutes for buttermilk.
- 18 AUBREY: Now, don't go overboard here. Foods like meat and poultry have higher risks of contamination. If they smell bad or look off, it's probably best just to toss them in the trash. Allison Aubrey, NPR News.

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### CLOSE READ

#### Monitor Comprehension

**Highlight** details that help you determine the relationship between expiration dates and health issues. If you are having trouble, ask questions and reread the text to find answers.

**contamination** the process of infection

## Close Read

### Monitor Comprehension

Readers monitor their own comprehension by asking themselves questions and checking to be sure they are understanding a text.

Discuss with students the dangers of eating spoiled food and ways to avoid eating it. Ask them what role expiration dates play in helping people avoid spoiled food. Then ask them to highlight parts of the text that show a relationship between expiration dates and health issues. If they have difficulty, tell them to ask themselves questions about the relationship and reread the text to answer those questions. **See student page for possible responses.**

**DOK 3**

### OBJECTIVES

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

### CROSS-CURRICULAR PERSPECTIVES

#### Science



A major cause of food spoilage is the growth over time of microorganisms often already present in the food, such as yeasts, molds, and bacteria. These microorganisms need oxygen to grow and grow faster in warm, moist conditions, so refrigerating food in containers or wrapping helps it last longer. Other causes of food spoilage include oxidation, which occurs when oxygen in the air reacts with food components such as fats, causing food such as butter to become rancid; and the action over time of enzymes in the food, causing bananas to become overripe, for example.

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# Respond and Analyze



- *Let's Talk Trash*
- *It's Time to Get Serious About Reducing Food Waste, Feds Say*

## OBJECTIVES

Make inferences and use evidence to support understanding.

Synthesize information to create a new understanding.

Respond using newly acquired vocabulary as appropriate.

Analyze the author's use of print and graphic features to achieve specific purposes.

## My View

Use these suggestions to prompt students' responses to the shared read texts.

- **Brainstorm** What new information did you learn from these texts about food waste and reducing the amount of it?
- **Discuss** Which text helped you learn the most about food waste?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Explain that informational texts often use vocabulary specific to the domain or subject they are about. The two shared read texts use terms specific to the domain of health and nutrition. Offer these strategies for understanding domain-specific terms. Use a dictionary to find possible meanings of unfamiliar terms.

- Think about how the term relates to the subject you are reading about.
- Study the context of the term to see how it is used.
- Choose the dictionary definition that best fits the subject and context.

**MODEL AND PRACTICE** Model how to fill out the second column of the chart on *Student Interactive* p. 554 for the word *compost*: *If I didn't know the meaning of compost, I'd check a dictionary and find these meanings: 1. a mixture; 2. fertilizer made from decayed organic matter; 3. to use household waste to make this fertilizer.* Thinking about the subject, I'd realize the first definition is too broad to apply. I'd then go back to see how the word is used in context. I'd see it's used as a noun and definition 2 fits the context.

**ELL Targeted Support Content-Area Vocabulary** Support students as they learn the new vocabulary.

Have students demonstrate the meaning of the words using gestures, sketches, and simple oral sentences. **EMERGING**

Have students create an oral sentence using each word.

**DEVELOPING/EXPANDING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for developing vocabulary.

**OPTION 1 MyTURN** Ask students to complete the chart on p. 554 of the *Student Interactive*.

**OPTION 2 Use Independent Text** Have students find and list domain-specific words they find in an independent reading text.

 QUICK CHECK

**Notice and Assess** Can students explain how the domain-specific words relate to the topic of the text?

## Decide

- **If students struggle**, revisit vocabulary instruction in Small Group on pp. T238–T239.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T238–T239.

**Check for Understanding MyTURN** Have students complete p. 555 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 554–555



## VOCABULARY

## Develop Vocabulary

In informational texts, authors use domain-specific vocabulary to develop and discuss ideas. These words help readers better understand complex topics.

**MyTURN** Write the meaning of each vocabulary word. Then use each word in a sentence that explains its connection to trash or food waste.

**Possible responses:**

Word	Definition	Sentence Related to Trash or Food Waste
compost	fertilizer made from decayed organic matter	Compost bins reduce the amount of food people throw away.
conscious	aware of an issue or idea	The EPA wants to make people conscious of the food waste problem.
manufacturer	a company that creates items by hand or by machinery	Most manufacturers can only guess when their product will go bad.
contamination	the process of infection	Most people throw away food that they think shows evidence of contamination.

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## COMPREHENSION

## READING WORKSHOP

## Check for Understanding

**MyTURN** Look back at the texts to answer the questions.

**Possible responses:**

1. What details make both texts informational?

**DOK 2** The infographic shows facts and data in a visual way. The NPR article features interviews with experts who provide factual data and information.

2. How does the creator of the infographic make the data relevant and interesting to a wide audience?

**DOK 3** The infographic uses cartoon characters, colors, and lines to add interest. This makes information that might be dry if you read it in a paragraph more interesting.

3. What inference can you make about American food waste based on the comparisons to the Empire State Building and Willis Tower?

**DOK 2** I can infer that Americans waste an enormous amount of food each year. These comparisons help me visualize such huge amounts of garbage.

4. How should people use the sell-by dates on food? Synthesize information from both texts.

**DOK 2** The infographic explains that the sell-by date helps people buy food at its best quality. The NPR article goes further to explain that the sell-by date is just an estimate, and many foods are still good long after it. This added knowledge can help people avoid unnecessary waste.

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# Word Study Schwa

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

## LESSON 2

### Apply Schwa

**APPLY MyTURN** Have students complete the chart on p. 560 in the *Student Interactive*.

protect

edible

consumer

examine

amount

grocery

vegetable

Then have students write three sentences using words that feature the schwa sound.



STUDENT INTERACTIVE, p. 560

WORD STUDY

Schwa

The **schwa**, or *uh*, sound is the most common sound in English. Any vowel can spell this sound. The schwa sound appears in an unstressed syllable of a word.

For example, the academic vocabulary words *cycle*, *composed*, and *engineer* all have a syllable with a schwa sound.

cy/cle      com/posed      eng/i/neer

**My TURN** Read each word from "Let's Talk Trash." Next to each word write the word with slashes between each syllable. Then write the syllable or syllables with the schwa (*uh*) sound. Use a dictionary to check your work.

Word	Syllabication	Syllable(s) with Schwa Sound
protect	pro/tect	pro
edible	e/di/ble	di, ble
consumer	con/su/mer	con, mer
examine	ex/a/mine	mine
amount	a/mount	a
grocery	gro/ce/ry	ce
vegetable	ve/ge/ta/ble	ta, ble

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LESSON 2

Apply Schwa

LESSON 1

Teach Schwa

FLEXIBLE OPTION  
LESSON 3

More Practice

FLEXIBLE OPTION  
LESSON 4

Spiral Review:  
Multisyllabic Words

FLEXIBLE OPTION  
LESSON 5

Assess  
Understanding



Use the  **QUICK CHECK** on p. T235 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Domain-specific words are related to the topic you are reading about, so understanding them will help you understand the topic. Since some of these words may be unfamiliar to you, you can use context clues and a dictionary to help you understand them.

### ELL Targeted Support

To help students learn selection vocabulary, read aloud the sentences in which the words occur.

Paraphrase the sentences. For example, in paragraph 6 on p. 550, explain that Vilsack and others wanted to make people aware that the gas from food waste is a problem. **EMERGING**

Work with students to complete the chart on p. 554. Model using a dictionary to find definitions of one or two words and then using the selection context to pinpoint the precise meaning. **DEVELOPING/EXPANDING**

Have partners read aloud the vocabulary and discuss what each word means. Have them refer back to the shared reading selection if necessary. Then have them complete the chart on p. 554 together. **BRIDGING**



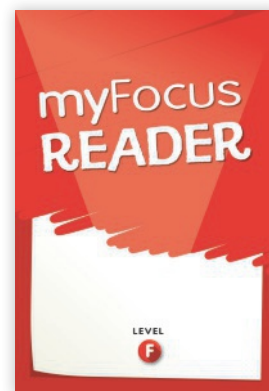
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Read pp. 60–61 in the *myFocus Reader* with students. Use the teaching support online at [SavvasRealize.com](http://SavvasRealize.com) to provide additional insight for students on vocabulary related to how human actions create and change cycles.



Provide instructional support for comprehension and word study—Schwa and Academic Vocabulary.

## Fluency

Assess 2–4 students



### PROSODY

Have partners select a section from a leveled reader. Ask them to take turns reading parts of the text aloud, paying attention to their rhythm. Remind them that they need to take a breath when they come to a comma and take a short pause at the ends of sentences. If necessary, model reading with proper rhythm.

### ORAL READING RATE AND ACCURACY

Use pp. 139–144 in Unit 5 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

## Conferring

3 students / 3–4 minutes per conference

### DEVELOP VOCABULARY

**Talk About Independent Reading** Ask students to tell what domain-specific vocabulary the author used to provide information about the topic.

### Possible Conference Prompts

- What domain-specific words did you find in your reading?
- Why is the word \_\_\_\_\_ important to the topic of the text?
- What helped you understand what the word means?

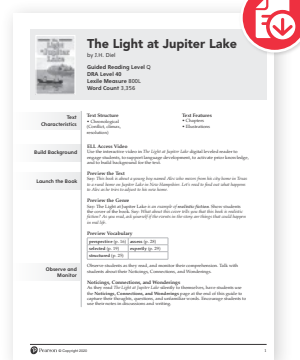
**Possible Teaching Point** Remember that some words and phrases are strongly associated with particular topics or subject areas. Knowing these domain-specific words can help you understand the topic better.

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T222–T223.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share domain-specific words from texts they have read and explain why the words are important to the topic.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to one of the selections or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



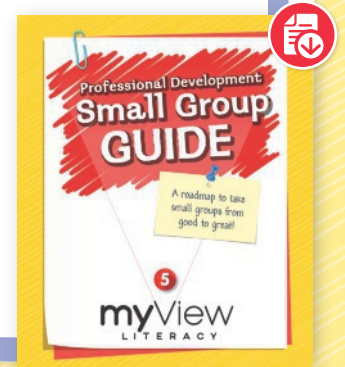
Students can

- complete the graphic organizer on *Student Interactive* p. 554.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 555.
- play the *myView* games.
- make a chart that shows the topic of one or more texts they have read and the domain-specific words related to the topic.

### SUPPORT PARTNER READING

Students will need to practice partner reading throughout the unit. Help partners set goals for their reading.

See also the *Small Group Guide* for additional support and resources.



# Compare and Contrast Accounts



- *Let's Talk Trash*
- *It's Time to Get Serious About Reducing Food Waste, Feds Say*

## OBJECTIVES

Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources.

Use text evidence to support an appropriate response.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to compare and contrast accounts. Give students sentence starters, such as:

Food waste has an impact on the environment because \_\_\_\_.

Compost is composed of \_\_\_\_.

## ELL Access

**Cognates** Provide these Spanish cognates to support discussion:

- compare : *compara*
- contrast : *contrastar*

## Minilesson

**FOCUS ON STRATEGIES** Have students read the top of *Student Interactive* p. 556. Suggest this strategy to compare and contrast accounts:

- Consider what is similar and different about the topic, main ideas, and specific details.
- Identify and look for key words as you scan for relevant details.

**MODEL AND PRACTICE** Use the Close Read Note on p. 550 to model how you would find information to compare and contrast.

- Both texts are about food waste and say there's too much of it. Using the key term *waste*, I scan the first text. It says that 90 billion pounds of food go uneaten each year, as much as 123 times the weight of the Empire State Building. In the second text I see the amount of food waste compared to filling 44 Sears Towers. This is similar to the Empire State Building idea, even though one compares weight and the other compares volume.
- Have students use the Close Read Notes in both texts to compare and contrast them and use text evidence to support their response.

**ELL Targeted Support Compare and Contrast** Assist students in finding ideas and details to compare and contrast.

Ask: What similar main point does each text make about food waste? What is different about the way they view dates on food packages? **EMERGING/DEVELOPING**

Have partners ask each other questions: What does the first text say about \_\_\_\_? What does the second text say? **EXPANDING/BRIDGING**



## EXPERT'S VIEW Lee Wright, Teacher Specialist, Houston, TX

“Small group instruction has many advantages. One advantage is that it is much easier to differentiate instruction for each learner within a small group setting than it is within whole group. Differentiating instruction is a highly effective way to both better engage students in the content and to target their individual needs. Through small group instruction you can strategically differentiate the questions you ask, the activities you assign, and the feedback you provide.”

See SavvasRealize.com for more professional development on research-based best practices.





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for comparing information in two texts.

**OPTION 1 MyTURN** Have students complete the chart on p. 556 of the *Student Interactive*.

**OPTION 2 Use Independent Text** Have students record information from two independent texts on the same topic and explain how the information is the same or different.

## QUICK CHECK

**Notice and Assess** Can students find information on the same topic in two texts and explain how it is similar or different?

**Decide**

- **If students struggle**, revisit instruction for comparing accounts in Small Group on pp. T246–T247.
- **If students show understanding**, extend instruction for comparing accounts in Small Group on pp. T246–T247.

## STUDENT INTERACTIVE, p. 556



## CLOSE READ

## Compare and Contrast Accounts

To **compare and contrast** means to tell how two or more things are alike and different. When readers read multiple sources on the same topic, they compare and contrast the accounts from those texts. An **account** is how an author presents his or her point of view on the topic.

1. **MyTURN** Go to the Close Read notes in both texts. Underline the parts that help you compare and contrast the accounts of how much uneaten food there is in America.
2. **Text Evidence** Use the parts you underlined to fill in the chart. Then analyze your findings by completing the sentences.

Possible responses:

"Let's Talk Trash"	"It's Time to Get Serious About Reducing Food Waste, Feds Say"
<b>Uneaten Food</b> 90 billion pounds of food go uneaten each year, or 123 times the weight of the Empire State Building.	<b>Uneaten Food</b> "Americans waste 133 billion pounds of food a year," "enough to fill 44 Sears Towers."
<b>Expiration Dates</b> Using a system to remind you when food is about to spoil will help prevent waste.	<b>Expiration Dates</b> "Often the products can be eaten days, weeks, even months after those dates."
<b>Analysis:</b> An important similarity in the accounts is that Americans waste an excessive amount of food every year.	
An important difference in the accounts is that the NPR interview explains how to think about expiration dates.	

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# Read Like a Writer

## OBJECTIVE

Analyze the author's use of print and graphic features to achieve specific purposes.

## Analyze Graphic Features

### Minilesson

**FOCUS ON STRATEGIES** Explain that graphic features are visual elements that an author uses to share or display information. They include maps, graphs, diagrams, timelines, charts, photos, drawings, and other illustrations. Offer this strategy for analyzing a graphic feature:

- Identify the title and topic of the graphic.
- Determine the purpose of the graphic.
- Ask questions about how the graphic provides the information.
- Draw conclusions about how the graphic helps the reader understand the text.

**MODEL AND PRACTICE** Model analyzing the author's use of graphic features by directing students to the top of p. 561 of the *Student Interactive*. Have students follow along as you complete the steps.

- Identify that the graphic feature informs readers about how much food is wasted in the United States.
- Ask students how the illustration achieves its purpose. *The high number on the map and the comparison to the Empire State Building catch the reader's attention. They may even startle the reader.*
- Draw conclusions about how the feature helps the reader. *The feature memorably conveys the main idea that there is a great deal of food waste in the United States.*

**ELL Targeted Support Confirm Understanding** Help students analyze the graphic feature.

Ask students to complete these sentence frames: *The coins represent \_\_\_\_\_.* *The single bill represents \_\_\_\_\_.* *The stack of bills represents \_\_\_\_\_.* **EMERGING/DEVELOPING**

Have student partners ask and answer questions about the information the graphic feature conveys and the effectiveness with which it conveys that information. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students underline the graphic features in “Let’s Talk Trash” that they found the most informative. Ask them to explain what they learned from the graphics. Then have them complete the activities on p. 561.

STUDENT INTERACTIVE, p. 561



ANALYZE AUTHOR’S CRAFT

READING-WRITING BRIDGE

## Read Like a Writer

Authors use graphic features for specific purposes. An infographic shows information, usually statistics, using words and visuals.

## Model!

Look at the graphic feature from “Let’s Talk Trash.”



- 1. Identify** The infographic shows how heavy the wasted food is. The author’s purpose is to inform.
- 2. Question** How does the graphic achieve the purpose?
- 3. Conclude** The graphic helps readers visualize the amount of wasted food by connecting it to a well-known building.



Reread the part of “Let’s Talk Trash” about the amounts of different food groups wasted every year.

**MyTURN** Analyze how the author uses graphics for specific purposes.

- 1. Identify** The USDA uses coins and stacks of money to inform about how much wasted food costs consumers per year.
- 2. Question** How does the graphic achieve the author’s purpose?
- 3. Conclude** The graphic helps readers understand which wasted foods cost consumers the most by showing stacks of money.



# Word Study Schwa

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

---

FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Remind students the schwa sound is found in unstressed syllables and can be spelled with any vowel.

**MODEL AND PRACTICE** Write or display the word *comparison*. Pronounce the word, and point out that the *par* syllable is stressed. Note that the other syllables all have an unstressed *uh*, or schwa, sound, spelled in this case with two *o*'s and an *i*.

Have students choose a word with at least one schwa sound, divide it into syllables, and circle any syllables with a schwa sound.



**APPLY** Have students complete *Word Study* p. 180 from the *Resource Download Center*.

Name \_\_\_\_\_

**Word Study**

**Schwa**  
In the English language, the uh sound is the most common sound. It is called a schwa, and any vowel (a, e, i, o, or u) can create this sound. The schwa is often found in an unstressed syllable of a word.

In the following examples, syllables with schwas are highlighted:

- sofa (sofa) (the o is the schwa)
- enemy (en/emy) (the second e is the schwa)
- decimal (dec/imal) (the i is the schwa)
- bathtub (bathtub) (the second a is the schwa)
- focus (fo/cus) (the u is the schwa)

**EXAMPLE** For the following words, circle the syllable or syllables with a schwa. Then, based on the examples above, write the letter that is the schwa. Use a dictionary to check your work, and note that a schwa is indicated with the symbol ə in dictionary pronunciations.

1. frigid (frigid): i
2. seldom (seldom): o
3. sluggish (sluggish): u
4. astound (astound): a
5. independent (indepen/dent): e
6. combine (com)bine: e
7. suspend (sus)pend: u
8. petrify (petrify): i

Grade 5, Unit 5, Week 4  
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**Word Study, p. 180**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Schwa

**LESSON 2**

Apply Schwa

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Multisyllabic Words

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T241 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE AND CONTRAST ACCOUNTS

**Teaching Point** Often you will read more than one source of information on the same topic. Comparing and contrasting what the different texts have to say will allow you to confirm information, find discrepancies to investigate further, and see different points of view.

### ELL Targeted Support

Help students retell and compare key facts from “Let’s Talk Trash” and “It’s Time to Get Serious About Reducing Food Waste, Feds Say.”

Help students use their own words to record facts from each text on a simple T-chart. Have students use the T-chart to compare and contrast the information from each text.

### EMERGING/DEVELOPING

Have students work in small groups to retell key facts from the texts and record them on a T-chart. Call groups together and ask them to compare and contrast the information from the texts. **EXPANDING/BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### COMPARE AND CONTRAST ACCOUNTS

Use Lesson 32, pp. T213–T218, in *myFocus Intervention Teacher’s Guide* for instruction in comparing and contrasting information.

LEVEL F • READ

**Lesson 32** Compare Structure in Texts

**DIRECTIONS** Read the two texts. Notice their text structure and think about how the texts are similar and different.

**Learning to Fly**

1 Orville and Wilbur Wright were inventors who created the first powered airplane. Long before they did that, they ran a store that sold and repaired bicycles. By working on bikes, they learned how to build things.

2 The Wright brothers’ father started their interest in flying. He gave the boys a toy helicopter. From there, the brothers became interested in gliders, or planes without motors. The more they learned about flying, the more they wanted to know. Eventually, they wanted to build a flying machine of their own.

3 But no one had ever created a machine that could fly very far. First, they faced the problem of getting a plane off the ground. Because of what they had learned about gliders, the Wright brothers knew the machine needed wings. That solved one problem—gliding in the air.

4 The Wright brothers built a glider in 1902. They tested it near Kitty Hawk, North Carolina. Their glider was a biplane with a top and a bottom wing on both sides. During 1902, they tested and retested their glider. They succeeded in getting it into the air and gliding for about 30 seconds.

5 But they needed power so the glider could stay in the air longer. Luckily for them, inventors were then starting to build engines for cars and other vehicles. The newest of these engines were smaller, lighter, and more powerful. The lighter weight of the new engines would help the machine stay in the air.

6 The Wright brothers used a lightweight engine to power propeller blades. These blades on the front of the plane pushed enough air to move the plane forward. The Wright brothers also needed a way to steer their motor-powered plane. They made a hip cradle. Pilots could move their hips from side to side to control the wings and tail.

7 By understanding power and steering, the Wright brothers had solved the last problems of flight. But they still had one thing left to do. They had to test the wings, engine, and steering to see whether their plane could fly. Then, on December 17, 1903, Orville Wright flew a powered airplane above a beach in North Carolina. The Wright brothers had at last achieved flight.

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Reading Informational and Argumentative Text T • 213

## Fluency

Assess 2–4 students



### PROSODY

Have student pairs practice reading a short passage with proper rhythm.

### ORAL READING RATE AND ACCURACY

Use pp. 139–144 in Unit 5 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



**Conferring**

3 students / 3–4 minutes per conference

**COMPARE AND CONTRAST ACCOUNTS**

**Talk About Independent Reading** Have students share information they can compare and contrast in two accounts on the same topic.

**Possible Conference Prompts**

- What are these two texts about?
- What can you learn from this text that you don't find in the other text?
- What information is the same in both texts?

**Possible Teaching Point** When you are comparing and contrasting information in two or more texts, use key words to find related details. Read what each text has to say and decide whether it is similar or different.

**Leveled Readers**



**COMPARE AND CONTRAST ACCOUNTS**

- For suggested titles, see “Matching Texts to Learning,” pp. T222–T223.
- For instructional support in comparing and contrasting accounts, see *Leveled Reader Teacher’s Guide*.



**Independent/Collaborative**

**Independent Reading**



Students can

- reread or listen to a previously read text.
- read a trade book or their Book Club text.
- select their favorite part of a text they are reading to read aloud to a partner.

**Centers**



See the myView Literacy Stations in the *Resource Download Center*.

**Literacy Activities**



Students can

- complete the graphic organizer on *Student Interactive* p. 556.
- make a list of words in a text they are reading that have the schwa sound.
- play the *myView* games.
- talk with a partner about how two texts on the same topic are similar and different.

**SUPPORT INDEPENDENT READING**

Encourage students to practice independent reading by urging them to choose texts with genres and topics that appeal to them.

See the *Small Group Guide* for additional support and resources for Independent Reading.



**Whole Group**

**Share** Bring the class back together. Have one or two students share information they found in two texts and explain how it is similar and different.

# Monitor Comprehension



- *Let's Talk Trash*
- *It's Time to Get Serious About Reducing Food Waste, Feds Say*

## OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

## ACADEMIC VOCABULARY

**Integrate** Provide oral practice using the unit Academic Vocabulary words as students talk about monitoring their comprehension. Ask:

What do you understand is the full impact of food waste?

What do you understand about the cycle of buying too much food, throwing it away, and buying more food?

## Minilesson

**FOCUS ON STRATEGIES** Explain that when students read informational text or compare two texts they need to comprehend, or understand, the ideas behind the words. Offer these strategies for monitoring comprehension:

- Think about what you already know about the topic.
- Stop occasionally and mentally retell what you have read.
- Ask yourself questions as you read, and see if any of your questions are answered in the text.
- Use the context or a dictionary to help you with unfamiliar terms.
- If something is not making sense, try rereading the text.
- Use graphics or visuals to help you understand the text.

**MODEL AND PRACTICE** Use the Close Read on *Student Interactive* p. 549 to model how to monitor comprehension:

- *When I first read “Be Food Safe,” I had trouble understanding it. What did it mean to “Shop refrigerated or frozen foods just before checking out”? Rereading it, I realized it meant to put those items in the cart last so they wouldn’t travel around the store very long without refrigeration.*
- *I also wasn’t sure what a thermal bag was, but the image of the thermometer showed me it was probably about heat, and the context suggested it was something like a cooler. So then I figured it was one of those special bags I’ve seen shoppers use to keep items from getting too hot on the way home from the store.*

**ELL Targeted Support Monitor Comprehension** Provide these cognates for your Spanish-speaking students: *monitor/monitor, comprehension/comprehensión, question/cuestión*.

Model monitoring comprehension by reading a sentence from the text as students follow along. Stop and ask: *What does this mean? I don’t understand. I will go back and reread the sentence.* Reread and then say: *I understand now. It is talking about \_\_\_\_.* **EMERGING/DEVELOPING**

Lead students in a discussion about parts of the text they didn’t understand. Ask what they did to solve the problem. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for monitoring comprehension.

**OPTION 1 MyTURN** Have students fill in the graphic on *Student Interactive* p. 557 explaining how they used the monitoring comprehension strategies.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark places in the text where their comprehension broke down. Have them jot down on the sticky note the strategy they used to fix up their comprehension.

## QUICK CHECK

**Notice and Assess** Can students monitor their comprehension and use strategies to understand the text?

**Decide**

- **If students struggle**, revisit instruction for monitoring comprehension in Small Group on pp. T254–T255.
- **If students show understanding**, extend instruction for monitoring comprehension in Small Group on pp. T254–T255.

## STUDENT INTERACTIVE, p. 557



## READING WORKSHOP

## Monitor Comprehension

When readers read a complex text, they check their comprehension to make sure they understood what they read. You can use a variety of fix-up strategies, such as rereading, annotating, reviewing images, asking questions, or using background knowledge, to adjust and clarify your understanding.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you monitor your comprehension of the texts.
2. **Text Evidence** Use your highlighted text to explain how you used each fix-up strategy to understand the texts.

Possible responses:

## Reread the Text

Rereading the infographic helps me understand that composting is a way of using old food in the yard so it doesn't end up in the trash.

## Ask and Answer Questions

How do sell-by dates affect people's health? The NPR article explains that it is safe to use sour milk in pancake batter, but expired meats can cause illness.

## Use Background Knowledge

I know that I reach for the food at the front of the refrigerator. Organizing food storage will keep older food from being thrown away.



# Write for a Reader

## OBJECTIVES

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

Analyze the author's use of print and graphic features to achieve specific purposes.

Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

## Develop Graphic Features

### Minilesson

**FOCUS ON STRATEGIES** Explain that authors use graphic features to make information easier to understand. While these features usually highlight or clarify information in the text, they may also add to it, providing details that the text does not contain. Tell students:

- When using graphic features, think about the most important details you want readers to understand.
- Make sure the graphic feature you choose suits the information you are providing in it.
- Create graphic features after you have done all your research and notetaking.
- Do a rough draft of the graphic feature to make sure it is helpful.

**MODEL AND PRACTICE** Have students discuss ways they might use graphic features in their own writing using p. 562 of the *Student Interactive*. Model an example.

- Identify a topic of interest, such as recycling.
- Consider what type of information would support an article about the topic. Then pick a graphic feature that would best illustrate that information. *I think it would be helpful to show how recyclable materials are processed. I think a step-by-step illustration of the process would help readers understand how recycling works.*

**ELL Targeted Support Share Information** Have students discuss ways they could use graphic features in their writing.

Point out different types of graphic features, such as maps, illustrations, diagrams, and infographics. Then have students connect each graphic to a writing purpose. *A map helps readers understand \_\_\_\_\_. An illustration is the best way to show \_\_\_\_\_. I would use a diagram to \_\_\_\_\_. Because an infographic \_\_\_\_\_, it helps readers \_\_\_\_\_. **EMERGING/DEVELOPING***

Have students discuss the type of graphic feature they might use if they were writing about recycling. **EXPANDING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students refer to the graphic features used in “Let’s Talk Trash.” Then guide them to complete the activity by creating an infographic of their own.

## Writing Workshop

Have students create their own graphic features for their work from the Writing Workshop. For example, students could create illustrations or images for their poem. During conferences, support students’ writing by helping them find opportunities to use graphic features in a meaningful way.

STUDENT INTERACTIVE, p. 562



## DEVELOP AUTHOR’S CRAFT

## Write for a Reader

Writers use graphic features to present their ideas and draw in readers. For example, infographics can sometimes convey information more clearly than words alone do.

**MyTURN** Think about the graphic features the USDA used in “Let’s Talk Trash.” Now identify how you can use graphic features to inform your own readers about a topic.

1. Choose a topic that interests you. What type of graphic feature would best showcase your topic and your knowledge?  
**Responses will vary, but students should name the type of graphic feature (such as a diagram or infographic) that would best display their knowledge of that topic.**
2. Create an infographic about your topic. Be sure to emphasize information that supports your purpose.  
**Responses will vary but should emphasize facts that support the topic. For example, a student could choose to display percentages of recycled materials in an illustrated pie chart.**

Picture this—share information in a visual form!



# Word Study Spiral Review

## OBJECTIVES

Decode multisyllabic words; with various common syllable patterns.

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.



FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Multisyllabic Words

**FOCUS ON STRATEGIES** Review the strategies on pp. T156–T157 about multisyllabic words and syllable patterns.

**MODEL AND PRACTICE** Have a volunteer use syllabication to pronounce the word *cylinder*. Discuss with the class how knowing syllable patterns can help students correctly pronounce the word.

**APPLY** Have the class create flashcards with multisyllabic words. Then go through each flashcard and ask volunteers to decode each word and divide it using syllable division patterns to guide them.





### ELL Targeted Support

**Multisyllabic Words** Tell students that knowing syllable division patterns can help them decode words.

Say the word *shaken*. Have students repeat each syllable pattern after you.

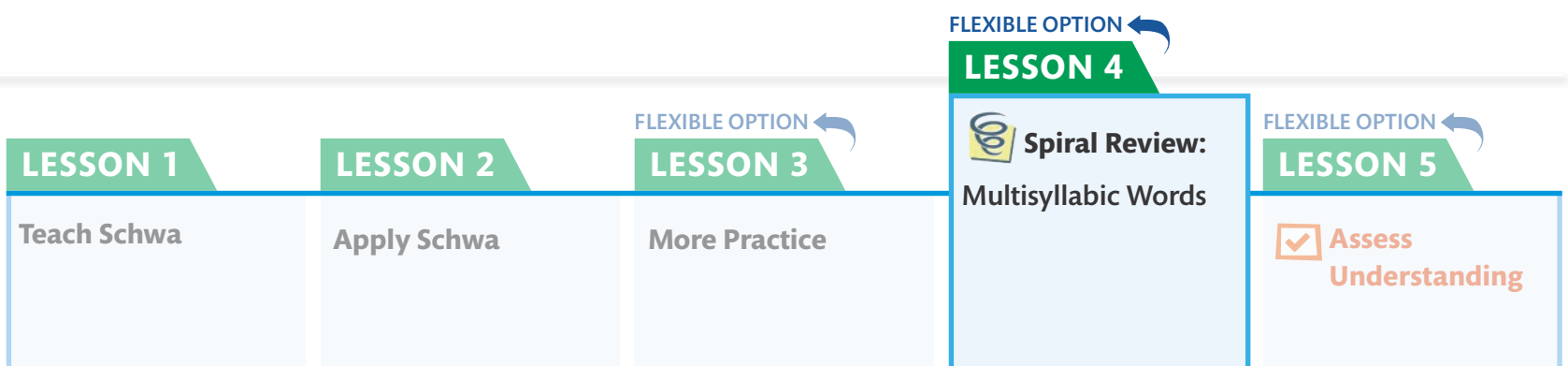
**EMERGING**


Have students write the word *shaken* and draw a slash between the syllables.

**DEVELOPING**

Have student pairs write *shaken*, draw a slash between the syllables, and use the word in a sentence. **EXPANDING**

Have each student write *shaken*, draw a slash between the syllables, and use the word in a sentence. **BRIDGING**



Use the  **QUICK CHECK** on p. T249 to determine small group instruction.

# Teacher-Led Options

## Strategy Group

### MONITOR COMPREHENSION

**Teaching Point** To monitor your comprehension, it helps if you stop reading every now and then to see if you can mentally retell what you have read. You can also think about what you already know and see if you can make a connection to the text. Asking questions and reading on to see if they are answered is also helpful. If particular words give you trouble, use the context or a dictionary to figure them out. The graphics can also help you clarify information.

### ELL Targeted Support

Encourage students to share ideas for monitoring and improving comprehension.

Help students make a list of strategies they can use when they do not understand what they have read. Discuss the role that cognates can play in helping them understand English.

### EMERGING/DEVELOPING

Have students work in small groups to make a list of different things they can do when they don't understand the text. Ask groups to share their lists. **EXPANDING/BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity

### MONITOR COMPREHENSION

Use Lesson 19, pp. T125–T130, in the *myFocus Intervention Teacher's Guide* for instruction on monitoring comprehension.

LEVEL F • READ

**Lesson 19** Monitor Comprehension

**DIRECTIONS** Read the following stories. As you read, make predictions about what you think will happen next. You can change your predictions as you read and learn new details about the characters and events. Look at how the author supports ideas in each passage.

**Reaching the Summit**

1 Emin had been excited when the camp director announced earlier in the day that they would be going hiking, but now he wasn't so sure.

2 "Is that the mountain we're supposed to climb?" he asked as the camp bus pulled into the parking area. Mount Carson was covered in pine trees. At the summit it was bare rock that came to a point and seemed to touch the clouds.

3 "You'll be surprised what you can do when you give yourself a chance," said the camp director Mr. Martin. Emin hoped he was right.

4 The campers filed out of the bus and began their trek up the wooded trail. It wasn't that hard at first. The trail was gradual and pleasant. Emin was struck by the sweet smell of pine needles and the birdsong, so different from his city neighborhood.

5 The path got steeper. Emin breathed heavily. During the school year he had played football and basketball, but this summer he had mostly been playing video games. He felt out of shape.

6 Then there was a loud *crack* in the woods. Emin hadn't thought of wild animals until now. Could it be a bear? He felt his feet shaking fearfully in his hiking boots.

7 But he kept going. The hike began to feel long. The trees on the path got smaller and smaller. Soon there were no trees at all. Emin's legs felt tired and wobbly.

8 "This is the last bit before we reach the top!" said Mr. Martin.

9 Emin gasped. Before him was a steep rock face.

10 "You'll have to look for secure footholds and help your fellow climbers if they need it," Mr. Martin continued.

11 For a moment, Emin thought of sitting down and giving up. But then he remembered Mr. Martin's words and told himself, "You can do this." He took a big breath and began to climb. He found one foothold and then another. His muscles burned and his hands got scraped, but he didn't give up. Just when he thought he couldn't take another step, he reached the summit. The view was breathtaking. Trees and hills and lakes spread out far below him.

12 "Mr. Martin was right," he thought. "I just had to give myself a chance."

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## Fluency

Assess 2-4 students



### PROSODY

Have partners practice reading a short passage with proper rhythm.

### ORAL READING RATE AND ACCURACY

Use pp. 139–144 in Unit 5 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

## Conferring

3 students / 3–4 minutes per conference

### MONITOR COMPREHENSION

**Talk About Independent Reading** Ask students to share parts of the text they found confusing at first as well as what they did to help them understand.

### Possible Conference Prompts

- How did you know you had a problem reading the text?
- What strategy did you use to help you understand?

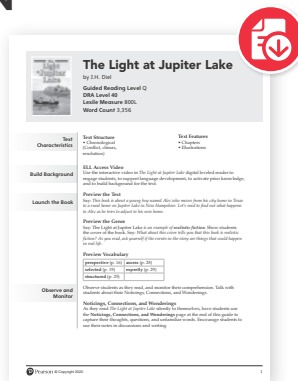
**Possible Teaching Point** Monitoring comprehension is valuable in helping you realize when you don't understand the text. It is important to apply comprehension strategies before continuing to read so that your comprehension doesn't break down any further.

## Leveled Readers



### MONITOR COMPREHENSION

- For suggested titles, see “Matching Texts to Learning,” pp. T222–T223.
- For instructional support in monitoring comprehension, see *Leveled Reader Teacher's Guide*.



## Whole Group

**Share** Bring the class back together. Ask a few students to share fix-up strategies they used in their independent reading.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to another text they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



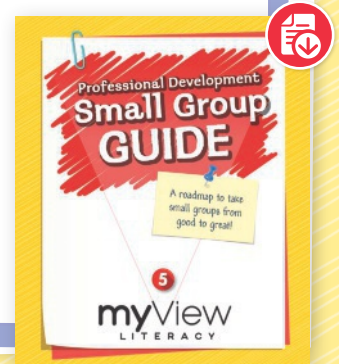
Students can

- complete the graphic organizer on *Student Interactive* p. 557.
- write in their reader's notebook about strategies they used to improve their comprehension.
- play the *myView* games.
- discuss which strategy they find most useful in understanding what they read.

### SUPPORT PARTNER READING

Keep partners on track by giving them a list of suggested conversation prompts to keep their discussion going.

See the *Small Group Guide* for additional support and resources for Partner Reading.





# Reflect and Share



- *Let's Talk Trash*
- *It's Time to Get Serious About Reducing Food Waste, Feds Say*

## OBJECTIVES

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.

Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources.

Use text evidence to support an appropriate response.

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to reflect on the texts and make connections to other texts, the unit theme, and the Essential Question. Ask:

- How can people working together to reduce food waste have an impact on the environment?
- What did the texts you read say about how humans disturb the environment?

## Write to Sources

### Minilesson

**FOCUS ON STRATEGIES** Read aloud the Write to Sources section. Discuss the topic about which students will write an informational paragraph. Explain that to select facts and details to include in their writing, students will compare and contrast texts. They will annotate the texts to record their ideas.

- Encourage students to compare and contrast the structure of each text. Guide them to point out how the problems and solutions presented in each text are similar and different.
- Have students design a method for annotation, such as using different color sticky notes for main ideas and for details.
- Give students time to evaluate their annotations, removing or adding sticky notes as needed, before they begin writing.

**MODEL AND PRACTICE** Use p. 550 to model finding and annotating information for use in a written response that includes text evidence.

I'm writing about how the food system works in our society, so I'll look for information on how we treat food. I see in paragraph 2 of the second text, the second sentence talks about the way the average American family treats food, so I'm going to mark that sentence. Paragraph 5 says that the food basically ends up in landfills, so I'm going to mark that too.

**ELL Targeted Support Respond to Questions** Guide students to find and annotate relevant information in the two shared reading texts by responding to questions.

Provide these questions: *How much food does America waste? Where does that food end up?* Tell students to skim the text on pp. 448, 450, and 451 for the answers and mark them with sticky notes. **EMERGING/DEVELOPING**

Have partners ask each other questions about the food system that apply to both texts and then find and annotate the answers.

**EXPANDING/BRIDGING**

## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to compare and annotate texts.

**OPTION 1 Use the Shared Read** Have students compare and contrast the structures of the texts they read this week. Have them annotate the texts and use the annotated information to write a short paragraph in response to the prompt in Write to Sources on p. 558.

**OPTION 2 Use Independent Text** Remind students to consider the Write to Sources prompt as they read self-selected texts. Tell them to use sticky notes to annotate information in the texts that might help them answer the question. Encourage students to compare and contrast the text structures of each text, including how the texts presented problems and solutions.

**WEEKLY QUESTION** Have students use evidence from the texts they have read this week to respond to the Weekly Question. Tell them to write their response on a separate sheet of paper.

STUDENT INTERACTIVE, p. 558



## RESPOND TO TEXT

## Reflect and Share

**Write to Sources** Consider the texts you have read this week. What do they say about how the food system works in our society? Analyze the texts by comparing and contrasting the problems and solutions they present. Use specific ideas from the texts to write a short informational paragraph about how people can work together to improve how we use food.



**Annotating Texts** When interacting with an informational text, it is important to organize and understand facts and details. One way to do this is to annotate, or mark up, important parts of the text.

1. Choose two texts that give information about the food industry or food waste.
2. Compare and contrast the texts. Identify information in each text that tells you about problems in our food system and ways to improve how we use food.
3. Next, use sticky notes to annotate the text. You might use one color for central ideas and another for details.
4. Finally, on a separate sheet of paper, use your annotations to explain how people can work together to improve the food system.

## Weekly Question

How do human actions create and change cycles?

## QUICK CHECK

**Notice and Assess** Can students annotate different sources and use the information to write a paragraph that compares the texts?

## Decide

- **If students struggle**, revisit the instruction about comparing sources in Small Group on pp. T260–T261.
- **If students show understanding**, extend instruction about comparing sources in Small Group on pp. T260–T261.

## My VIEW

**Write About It** For additional practice on developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

Dana Gunders of the Natural Resources Defense Council compares food waste to “walking out of the grocery store with four bags of food, dropping one in the parking lot, and not even bothering to pick it up.” Why do you think she uses this analogy? Use text evidence to support your opinion.

# Word Study Schwa

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

## WEEKLY STANDARDS PRACTICE



To assess student progress on Word Study, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION

## LESSON 5

### Assess Understanding

To assess students understanding of the schwa sound, write or display the following sentences:

The apartment was on the third floor.

I put the cans of soup in the kitchen cabinet.

Have students use their phonetic knowledge to properly pronounce the underlined words.

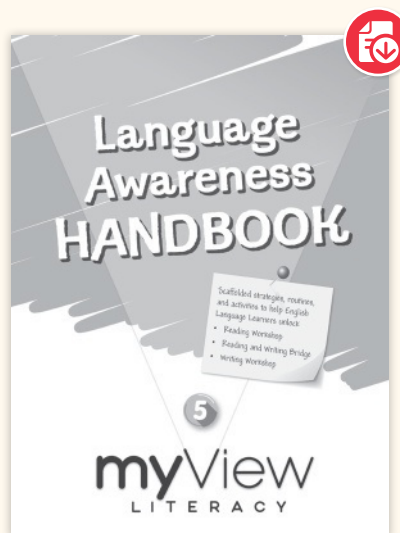






## Develop Language Awareness

For additional practice with the schwa sound, complete the activity on p. 59 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to read words with a schwa.



### LESSON 1

Teach Schwa

### LESSON 2

Apply Schwa

FLEXIBLE OPTION

### LESSON 3

More Practice

FLEXIBLE OPTION

### LESSON 4

Spiral Review:  
Multisyllabic Words

FLEXIBLE OPTION

### LESSON 5

Assess  
Understanding

Use the  **QUICK CHECK** on p. T257 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** You can become a more critical reader if you compare and contrast texts on the same topic and think about the information that different authors present. Use sticky notes to annotate relevant information so that you can find it to use for text evidence or simply to remind yourself about it.

### ELL Targeted Support

Help students compare and contrast the diagram and text on pp. 542–543 with one of the shared reading texts.

Read aloud similar information from both texts as students follow along. Record the details on a simple T-chart. Ask students to use the information on the chart in oral sentences comparing and contrasting the texts. Provide sentence frames such as: *The diagram shows us \_\_\_\_\_ and the other text also tells us \_\_\_\_\_; The text with the diagram tells us \_\_\_\_\_ but the other text tells us \_\_\_\_\_.*

### EMERGING/DEVELOPING

Have partners create a T-chart on poster paper. Have them read the diagram and text on pp. 542–543 and one of the shared reading texts, looking for information that is similar and information that is different. Have them record the information on their T-charts. Ask partners to share their charts with the group. **EXPANDING/**

### BRIDGING



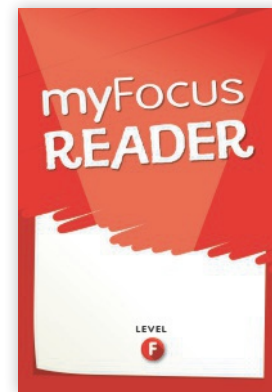
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 60–61 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of how human actions create and change cycles. Encourage them to use the Academic Vocabulary words.



## Intervention Activity



### WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–10.

## On-Level and Advanced



### INQUIRY

#### Organize Information and Communicate

Students should organize into an effective format their findings on how humans affect cycles and ways they can reduce waste.

**Critical Thinking** Talk with students about their findings and the process they used.

See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### COMPARE TEXTS

**Talk About Independent Reading** Ask students what connections they could make between texts and what was unique about each text.

### Possible Conference Prompts

- What information did you find that was different in the two texts?
- How did comparing texts help you learn more about the topic?

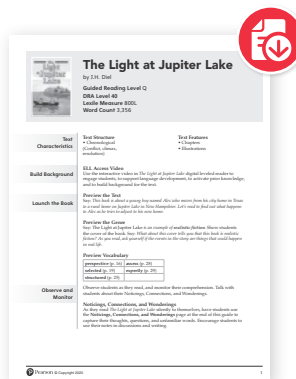
**Possible Teaching Point** Sometimes when you compare information in different texts, you find inconsistencies. Mark the discrepancy with a sticky note and check other reliable sources to see which information is most thorough and up to date.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T222–T223.
- For instructional support in comparing texts, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Ask one or two students to explain how comparing texts helped them understand the topic better.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “Waste Is a Problem” with a partner.
- read a self-selected text.
- reread or listen to their leveled reader.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write in their reader’s notebook in response to the Weekly Question.
- research how trash is recycled.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T482–T483, for

- teacher’s summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for incorporating the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.



# UNIT 5 WEEK 5

## SUGGESTED WEEKLY PLAN

### Suggested Daily Times

#### READING WORKSHOP

SHARED READING	35–50 min.
READING BRIDGE	5–10 min.
SMALL GROUP	20–30 min.

#### WRITING WORKSHOP

MINILESSON	10 min.
INDEPENDENT WRITING	30–40 min.
WRITING BRIDGE	5–10 min.

### Learning Goals

- I can learn more about the theme *Systems* by reading a text that helps me analyze arguments.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of poetry to write a poem.

#### SEL SOCIAL-EMOTIONAL LEARNING

### Assessment Options for the Week

- Daily Formative Assessment Options
- Writing Workshop Assessment

The following assessments are available on **SavvasRealize.com**:

- Progress Check-Ups
- Cold Reads
- Weekly Standards Practice for Language and Conventions
- Weekly Standards Practice for Word Study
- Weekly Standards Practice for Academic Vocabulary
- Practice Tests
- Test Banks

### Materials

Turn the page for a list of materials that will support planning for the week.

#### LESSON 1

RF.5.4, W.5.5, SL.5.2, L.5.1, L.5.2, L.5.4

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Map: Weekly Question T266–T267
- Listening Comprehension: Read Aloud: “Deforestation Must Be Controlled” T268–T269
- Argumentative Text T270–T271
- ☑ **Quick Check** T271

#### READING BRIDGE

- Academic Vocabulary: Parts of Speech T272–T273
- Word Study: Teach Vowel Changes T274–T275

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T276–T277, T279
- Strategy, Intervention, and On-Level/Advanced Activities T278
- ELL Targeted Support T278
- Conferring T279

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T279
- Literacy Activities T279

**BOOK CLUB** T279, T484–T485 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T430–T431
  - » Edit for Collective Nouns
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T431
- Conferences T428

#### WRITING BRIDGE

- Spelling: Words with Vowel Changes T432
  - ☑ **Assess Prior Knowledge** T432
- Language and Conventions: Spiral Review: Quotation Marks with Dialogue T433

#### LESSON 2

RF.5.4.c, W.5.5, SL.5.1, L.5.1.a, L.5.1.d, L.5.4

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T280–T295
  - » Preview Vocabulary
  - » Read: *People Should Manage Nature*
- Respond and Analyze T296–T297
  - » My View
  - » Develop Vocabulary
- ☑ **Quick Check** T297
  - » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Vowel Changes T298–T299

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T276–T277, T301
- Strategy and Intervention Activities T300
- Fluency T300
- ELL Targeted Support T300
- Conferring T301

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T301
- Literacy Activities T301

#### WRITING WORKSHOP

##### MINILESSON

- Poetry T434–T435
  - » Edit for Irregular Verbs
  - » Share Back

##### INDEPENDENT WRITING

- Poetry T435
- Conferences T428

#### WRITING BRIDGE

- Spelling: Teach Words with Vowel Changes T436
- Language and Conventions: Oral Language: Interjections T437

## LESSON 3

RI.5.6, RI.5.8, RF.5.4.a,  
L.5.1.a, L.5.2.e

### READING WORKSHOP

#### CLOSE READ

- Analyze Argumentative Texts T302–T303
- Close Read: *People Should Manage Nature*
- ☑ **Quick Check** T303

### READING BRIDGE

- Read Like a Writer: Analyze First-Person Point of View T304–T305
- Word Study: More Practice: Vowel Changes T306–T307

**FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T276–T277, T309
- Strategy and Intervention Activities T308
- Fluency T308
- ELL Targeted Support T308
- Conferring T309

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T309
- Literacy Activities T309
- Partner Reading T309

### WRITING WORKSHOP

#### MINILESSON

- Poetry T438–T439
  - » Publish and Celebrate
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T439
- Conferences T428

### WRITING BRIDGE

- Spelling: More Practice: Words with Vowel Changes T440
- Language and Conventions: Teach Interjections T441

## LESSON 4

RI.5.10, RF.5.3, W.5.4,  
W.5.10, L.5.1.a, L.5.2.b

### READING WORKSHOP

#### CLOSE READ

- Make Connections T310–T311
- Close Read: *People Should Manage Nature*
- ☑ **Quick Check** T311

### READING BRIDGE

- Write for a Reader: Use First-Person Point of View T312–T313
- Word Study: Spiral Review: Schwa T314–T315

**FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T276–T277, T317
- Strategy and Intervention Activities T316
- Fluency T316
- ELL Targeted Support T316
- Conferring T317

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T317
- Literacy Activities T317

### WRITING WORKSHOP

#### MINILESSON

- Poetry T442–T443
  - » Prepare for Assessment
  - » Share Back

#### INDEPENDENT WRITING

- Poetry T443
- Conferences T428

### WRITING BRIDGE

- Spelling: Spiral Review: Words with Schwa Sounds T444
- Language and Conventions: Practice Interjections T445

## LESSON 5

RI.5.1, RI.5.9, W.5.10,  
SL.5.1.a, SL.5.1.c

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T318–T319
  - » Talk About It
- ☑ **Quick Check** T319
- » Weekly Question

### READING BRIDGE

- Word Study: Vowel Changes T320–T321
- ☑ **Assess Understanding** T320

**FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T276–T277, T323
- Strategy, Intervention, and On-Level/Advanced Activities T322
- ELL Targeted Support T322
- Conferring T323

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T323
- Literacy Activities T323

**BOOK CLUB** T323, T484–T485 **SEL**

### WRITING WORKSHOP

#### MINILESSON

- Poetry T446
  - » Assessment

#### INDEPENDENT WRITING

- Assessment T446–T447

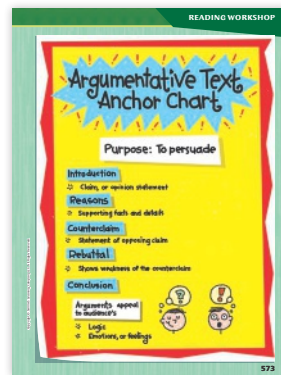
### WRITING BRIDGE

- Spelling: Words with Vowel Changes T448
- ☑ **Assess Understanding** T448
- Language and Conventions: Standards Practice T449

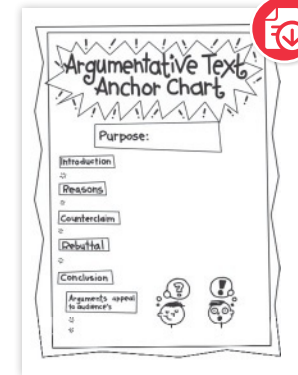
# Materials



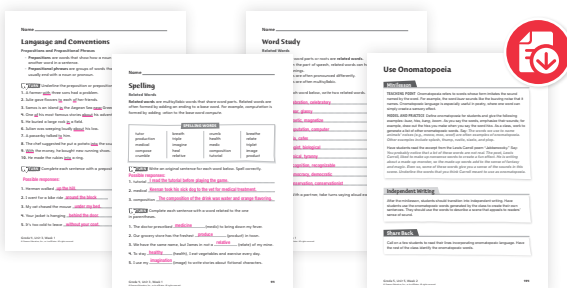
**MAP**  
How People Influence Natural Systems



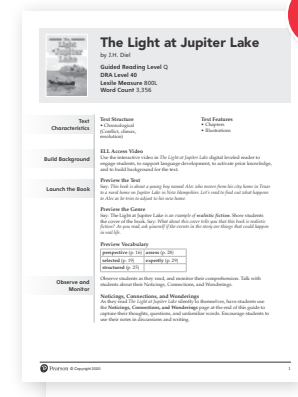
**READING ANCHOR CHART**  
Argumentative Text



**EDITABLE ANCHOR CHART**  
Argumentative Text



**RESOURCE DOWNLOAD CENTER**  
Additional Practice



**LEVELED READERS TEACHER'S GUIDE**

## Words of the Week

### Develop Vocabulary

geological  
habitat  
debris  
advocates  
valve

### Spelling Words

explain	repeat
explanation	repetition
cycle	severe
cyclic	severity
prepare	deduce
preparation	deductive
perspire	sincere
perspiration	sincerity
collide	physical
collision	physicality

### Challenge Spelling Words

inflare  
inflammation  
designation

### Unit Academic Vocabulary

disturb  
cycle  
impact  
composed  
engineer



**WEEK 1 LESSON 1**  
READING WORKSHOP GENRE & THEME

### Listening Comprehension

**OBJECTIVES**  
Listen actively to voice messages, identify important information, and make judgments about the speaker's intent.

**ELL Language Transfer**  
Compare and contrast the structure of argumentative text in English and Spanish.

**FLUENCY**  
Read and comprehend the text "Deforestation Must Be Controlled" with accuracy and fluency.

**Argumentative Text**  
Text contains the author's position on an issue and the reasons for that position. The author's purpose is to persuade the audience to take a certain action or to change their beliefs.

**DEForestation Must Be Controlled**  
Today, forests cover about 30 percent of land on Earth. Forests are an incredibly important habitat for millions of species, including those threatened and endangered. Some humans also make their homes in forests, but all humans benefit from the vital oxygen that trees provide. However, Earth's forests are in danger. The practice of deforestation, where forests are destroyed by humans, has been speeding up at an alarming rate. People are cutting down trees to make more room for houses and farms, for their own houses. Loggers who produce wood and paper products are cutting down more and more trees each year. They also cut them down to build roads to reach even more trees to cut down. Deforestation has proven to be harmful to humans, animals, and the environment, and it must be controlled and managed going forward.

**READ ALOUD**  
"Deforestation Must Be Controlled"



**READ ALOUD TRADE BOOK LIBRARY**

**Interactive Read Aloud**

**Fiction Lesson Plan**

**WHY**  
Interactive Read Alouds:  
• engage students to learn about their independent reading level.  
• provide explicit comprehension strategies.  
• enhance students' overall language development.  
• provide an opportunity to build fluency and improve reading fluency.  
• foster a love and enjoyment of reading.

**PLANNING**  
• Select a text from the Read Aloud Trade Book Library or the school or classroom library.  
• Read the text aloud to the students.  
• Determine the Teaching Point.  
• Write your own questions to monitor Think Alouds as you read and pose to the class at the points where you plan to stop to think with students.  
• Discuss key vocabulary essential for understanding.

**BEFORE READING**  
• Show the cover of the book to introduce the title, author, illustrator, and genre.  
• Ask the big idea or theme of the story.  
• Point out interesting artwork or photos.  
• Give your students a chance to make a prediction about the story.  
• Discuss key vocabulary essential for understanding.

**DURING READING**  
• You can choose to stop and reading to students get to get on the read and apply Think Alouds and open-ended questions for a deeper dive into the text.  
• Read with expression to draw in listeners.  
• Ask questions to guide the discussion and draw attention to the teaching point.  
• Use Think Alouds to model strategies and make sure to model comprehension and critical thinking that text.  
• Help students make connections to their own experiences, text they have read or heard in the past, or the world.

**AFTER READING**  
• Summarize and allow students to share thoughts about the story.  
• Engage in a discussion by reading the text or big idea of the story.  
• Choose and assign a Student Response form available on Read.com

**INTERACTIVE READ ALOUD LESSON PLAN GUIDE**

**People Should Manage Nature**

by Leo Francis IV

**SHARED READ**  
People Should Manage Nature

**BOOK CLUB**

Titles related to Spotlight Genre and Theme: T484-T485

**Mentor STACK**

Writing Workshop T427

**LITERACY STATIONS**

**SCOUT**

## Assessment Options for the Week

- Daily Formative Assessment Options
  - Writing Workshop Assessment
- The following assessments are available on SavvasRealize.com:**
- Progress Check-Ups
  - Cold Reads
  - Weekly Standards Practice for Language and Conventions
  - Weekly Standards Practice for Word Study
  - Weekly Standards Practice for Academic Vocabulary
  - Practice Tests
  - Test Banks

**Assessment GUIDE**

myView LITERACY

**ASSESSMENT GUIDE**

# Interact with Sources

## OBJECTIVES

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

Recognize characteristics of digital texts.

## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the infographic, ask: [How do people disturb nature when they try to influence it? What impact do humans have on nature?](#)

- disturb
- cycle
- impact
- composed
- engineer

Emphasize that these words will be important as students read and write about the Essential Question.

## Explore the Map

Remind students of the Essential Question for Unit 5: *How do elements of systems change?* Point out the Week 5 Question: *How much should people try to influence natural systems?*

Direct students' attention to the map on pp. 570–571 in the *Student Interactive*. Explain that maps are pictures or charts used to convey information about a location. A physical map shows geographical features such as rivers and mountains, whereas a political shows human-made borders. Maps can help readers understand the relationships between places by showing their relative locations and sizes. Have students read the map and discuss what happens when people try to influence systems in nature. 

Use the following questions to guide discussion:

- What did you learn about how people impact natural systems that you did not know before?
- How can influencing natural systems affect humans?
- What effects can it have on the environment?

**WEEKLY QUESTION** Reread the Week 5 Question: *How much should people try to influence natural systems?* Tell students they just learned about a few things that happen when people influence natural systems. Explain that they will read about more ways this week.

**TURN, TALK, AND SHARE** Have students talk with a partner about the Turn and Talk question on p. 571.



**ELL Targeted Support Visual Support** Tell students that they can use the images in the map on pp. 570–571 to understand unfamiliar words or concepts.

Have students study the visuals on pp. 570–571 as you read aloud each callout. Preview key vocabulary: *ecosystem*, *frigid*, *contaminated*. Discuss how each relates to the topic. Have students describe what they see in each photo. Have them connect details in the photo to details in the corresponding callout. Provide sentence frames: *I see \_\_\_\_ in the picture. The picture shows \_\_\_\_ from the text.* **EMERGING/DEVELOPING**

Have students discuss the visuals on pp. 570–571. Define key vocabulary: *ecosystem*, *estuary*, *threatens*, *resistant*. Ask: **What do people do in response to dangerous weather events?** Have students use these words in their discussion. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 570–571



WEEK  
5

WEEKLY LAUNCH: MAP

INTERACTIVITY

## How PEOPLE Influence NATURAL SYSTEMS



**SAN FRANCISCO, CALIFORNIA** Fresh water from the Sacramento and San Joaquin Rivers flows into a delta and then into San Francisco Bay. There it mixes with salt water from the ocean. This mix of water creates an ecosystem called an estuary. Scientists explore how human activities, such as shipping and farming, affect the fish and wildlife that live in the estuary.



**CHICAGO, ILLINOIS** Chicago is known for its frigid and snowy winter months. The city pours salt on icy roads to prevent accidents. Road salt keeps people safe, but it has negative impacts on the environment. When snow and ice melt, salt drains into sewers and eventually rivers and lakes. The water becomes contaminated and harms soil, plants, and animals.

### Weekly Question

**How much should people try to influence natural systems?**

**TURN and TALK** Think of ways in which people influence natural systems in your community or region. Do their efforts help the environment or hurt it? Share your thoughts with a partner.



**FLORIDA KEYS** The Keys are islands located off the southern coast of Florida. Changes in climate have caused the sea level to rise, which threatens communities with flooding. People have responded by building barriers, such as dams, gates, and seawalls, to block water. Residents of the Keys have also built storm-resistant homes to protect themselves and their property from rising waters.



# Listening Comprehension

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.

Recognize characteristics and structures of argumentative text.

## ELL Language Transfer

**Cognates** Point out the Spanish cognates in “Deforestation Must Be Controlled”:

- destroy : *destruir*
- important : *importante*
- natural : *natural*

## THINK ALOUD

### Analyze Argumentative Texts

I notice that the author starts the text by emphasizing how important forests are. In the second paragraph, the author says that people are cutting down forests more and more often. The author ends the paragraph by stating that deforestation must be controlled. I think this is the author’s claim. I will look for reasons supporting this claim in the rest of the text.

## FLUENCY

After completing the Read-Aloud Routine, display “Deforestation Must Be Controlled.” Model reading aloud a paragraph, asking students to note your accuracy. Have partners practice reading with accuracy. Remind them to avoid skipping, replacing, or adding words.

## Argumentative Text

Tell students you are going to read an argumentative text aloud. Have students listen as you read “Deforestation Must Be Controlled.” Explain that students should listen actively, paying careful attention to the arguments the author makes in the text as you read. Prompt them to ask questions to clarify information and follow agreed-upon discussion rules.

### START-UP

#### READ-ALOUD ROUTINE

**Purpose** Have students actively listen for elements of an argumentative text.

**READ** the entire text aloud without stopping for Think Aloud callouts.

**REREAD** the text aloud, pausing to model Think Aloud strategies related to the author’s claim and the reasons supporting it.

## Deforestation Must Be Controlled

Today, forests cover about 30 percent of land on Earth. Forests are an incredibly important habitat for millions of species, including those threatened and endangered. Some humans also make their homes in forests, but all humans benefit from the vital oxygen that trees provide.

However, Earth’s forests are in danger. The practice of deforestation, where forests are destroyed by humans, has been speeding up at an alarming rate. People are cutting down trees to make more room for livestock on farms, or for their own houses. Loggers who produce wood and paper products are cutting down more and more trees each year. They also cut them down to build roads to reach even more trees to cut down. Deforestation has proven to be harmful to humans, animals, and the environment, and it must be controlled and managed going forward.



“Deforestation Must Be Controlled,” continued

### Effects of Deforestation on the Environment

Forests are a natural resource that can help decrease the risks of climate change. Since plants in a forest need carbon dioxide to grow, forests store a large amount of carbon dioxide. Without the forests, more carbon dioxide is free in the atmosphere, where it contributes to climate change. Also, farmers and developers intentionally burn trees to make room for livestock or houses, which releases even more carbon dioxide into the atmosphere.

### Effects of Deforestation on Animals

When trees are destroyed or removed in a process that is not natural, the homes of many animals are destroyed. Many of them cannot adapt to the new environment and will die out. Without the trees blocking the sun, animals will experience extreme temperature changes and may not be able to survive.

### Effects of Deforestation on Humans

The negative impacts on the environment and animals will affect humans as well. As climate change increases, we will begin to see rising sea levels and more extreme weather patterns. Some species found in forests have helped scientists find cures for diseases. Without the biodiversity currently found in forests, those resources will be gone.

Some people see deforestation as an investment, in homes built in former forests, and in the economy, when money is made from farms or logging companies. However, any money made is not worth the devastation to humans, animals, and the environment. Any cutting down of forests should be carefully monitored to make sure it is not excessive, and new trees should be planted where the old trees were to maintain the forest. The practice of deforestation has gone unchecked for too long, and it must be reined in to protect our planet.

### THINK ALOUD

#### Analyze Argumentative

**Texts** These headings help me know what each section is about. Each paragraph explains how deforestation is harmful. These details support the author’s claim. The author also mentions why some people support deforestation. However, the author then states the opinion that making money is not as important as keeping our planet healthy. What do I think?

### ELL Access

Read aloud these background facts:

- *Deforestation* means cutting down trees.
- People cut down trees to build homes and make and sell things.
- Cutting down too many trees hurts animals, the environment, and people.
- We breathe in oxygen. We breathe out carbon dioxide.
- Trees turn carbon dioxide into oxygen.
- Trees help us breathe.

### WRAP-UP

#### Effects of Deforestation

Animals	Environment	Humans

Use the chart to summarize how deforestation harms animals, the environment, and humans.

### FLEXIBLE OPTION INTERACTIVE Trade Book Read Aloud

Conduct an interactive read aloud of a full-length trade book.

- Choose a book from the *Read Aloud Trade Book Library* or the school or classroom library.
- Select an **INTERACTIVE Read Aloud Lesson Plan Guide** and **Student Response** available on SavvasRealize.com.
- Preview the book you select for appropriateness for your students.



# Argumentative Text

## LEARNING GOAL

I can learn more about the theme *Systems* by reading a text that helps me analyze arguments.

## OBJECTIVES

Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.

Recognize characteristics and structures of argumentative text.

Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

## LANGUAGE OF THE GENRE

After discussing the genre and anchor chart, remind students to use words related to argumentative texts in their discussions.

- claim
- supporting reasons
- counterclaim
- appeals

## FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank poster-sized anchor chart in the classroom.
- Review the genre throughout the week by having students work with you to add to the class anchor chart.
- Have students suggest headings and graphics.
- Have them add specific titles as they read new texts.

## ELL Language Transfer

**Cognate** Point out the Spanish cognate related to argumentative texts:

- opinion : *opinión*

## Minilesson

**FOCUS ON STRATEGIES** The purpose of an argumentative text is to convince the reader to believe or do something. An author states a claim, or opinion statement, about an issue and supports it with reasons and evidence. A strong claim supported by convincing evidence can persuade a reader. Readers are also persuaded when authors include opposing arguments, or counterclaims, and explain why they are not valid.

- Identify the issue in the introduction. What is the author’s position?
- Find the facts and details the author uses for or against the claim. How convincing are they?
- Identify the counterclaim. Does the author present it in a fair way? How does the author respond to it?
- Does the author’s language appeal to the audience’s emotion or logic?

**MODEL AND PRACTICE** Model determining that a text is argumentative. In “Deforestation Must Be Controlled,” the author ends the second paragraph with a strong opinion statement: *deforestation is harmful and needs to be controlled. The author then presents specific facts and details to support this claim. The claim and supporting evidence let me know right away that this is an argumentative text.*

Talk about some argumentative texts students have read. Discuss the claim the author made and the reasons given to support the claim.

**FLUENCY** Explain that fluent readers are accurate when they read. Have student pairs practice reading aloud with accuracy using pages from an argumentative text.

**ELL Targeted Support** **Preread** Review the words *claim*, *reasons*, *counterclaim*, *oppose*, and *appeals*.

Explain what each word means and have students repeat the words after you. Have them complete sentence starters: *The claim is \_\_\_\_\_.*  
*The author appeals to \_\_\_\_\_.* **EMERGING/DEVELOPING**

Review the words and their definitions. Ask students to use the words in sentences to describe “Deforestation Must Be Controlled.” **EXPANDING**





## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to identify argumentative texts.

**OPTION 1 TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 572 of the *Student Interactive*. Circulate to make sure students understand the difference between argumentative texts and informational texts.

**OPTION 2 Use Independent Text** Have students annotate a text to mark places that show an author's claim and reasons that support the claim. Direct them to explain how this differs from an informational text.

## QUICK CHECK

**Notice and Assess** Can students identify argumentative texts?

## Decide

- **If students struggle**, revisit instruction about argumentative texts in Small Group on pp. T278–T279.
- **If students show understanding**, have them continue practicing the strategies for reading argumentative texts using the Independent Reading and Literacy Activities in Small Group on pp. T278–T279.

**Be a Fluent Reader** Have students work with a partner to complete the fluency activity on p. 572 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 572–573



## GENRE: ARGUMENTATIVE TEXT

## READING WORKSHOP

## Learning Goal

I can learn more about the theme *Systems* by reading a text that helps me analyze arguments.

## Argumentative Text

An **argumentative**, or **persuasive**, text tries to convince a reader to think or act a certain way. Authors use facts either to support an argument or to oppose an argument. Argumentative texts include

- A **claim**, or clear position that the author defends
- **Reasons** that support the claim
- **Facts and details** that support the reasons
- Comments on an opposing claim, or **counterclaim**
- **Appeals** to readers

**TURN and TALK** How do argumentative texts differ from informational texts? With a partner, compare and contrast characteristics of argumentative texts with those of informational texts. Use the anchor chart to help guide your discussion.

If a text tries to convince you to do or believe in something—it's argumentative!



**Be a Fluent Reader** Fluent readers read with accuracy, which means they pronounce words properly and do not add, skip, or replace words in text.

When you read text aloud, you may come across unfamiliar words or difficult sentences. To read them accurately

- look for letter sounds and spelling patterns you already know
- apply rules you have learned for letter sounds and pronunciations
- reread the sentence to make sure you did not add, skip, or replace any words

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Argumentative Text  
Anchor Chart

Purpose: To persuade

## Introduction

- \* Claim, or opinion statement

## Reasons

- \* Supporting facts and details

## Counterclaim

- \* Statement of opposing claim

## Rebuttal

- \* Shows weakness of the counterclaim

## Conclusion

Arguments appeal to audience's

- \* Logic
- \* Emotions, or feelings



# Academic Vocabulary

## LEARNING GOAL

I can develop knowledge about language to make connections between reading and writing.

## OBJECTIVES

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

Respond using newly acquired vocabulary as appropriate.

## ELL Language Transfer

**Cognates** Encourage Spanish speakers to apply knowledge of their home language as a strategy to help them learn the Academic Vocabulary words. Point out the following cognates:

- cycle : *ciclo*
- compose : *compuesto*
- impact : *impacto*

## WEEKLY STANDARDS PRACTICE



To assess student progress on Academic Vocabulary, use the Weekly Standards Practice on SavvasRealize.com.

## Parts of Speech

### Minilesson

**FOCUS ON STRATEGIES** Words are categorized into parts of speech based on their function. Some words can be used as more than one part of speech. Understanding parts of speech can help readers learn unfamiliar words or learn how to use the same word in different ways.

- When you encounter an unfamiliar word in your reading, consider its part of speech.
- Think about whether you know if this word can be used as another part of speech. If it can, think about the meaning of the word as that part of speech.

**MODEL AND PRACTICE** Model this strategy using the academic vocabulary word *cycle* in the chart on p. 595 in the *Student Interactive*.

- If I encountered the word *cycle* while reading, I would determine the part of speech based on its function in the sentence. In this sentence, I see that it functions as a verb. I would realize that I am familiar with the word *cycle* as a noun, such as *life cycle* or *water cycle*.
- Discuss how a word can function as different parts of speech, and correct any misunderstandings.

**ELL Targeted Support Use New Vocabulary** Help students use Academic Vocabulary words as different parts of speech when they speak or write about a text they have read.

Say the following sentences: *Floods disturb ecosystems. Some disturbances include washing away soil and destroying animals' homes.* Have students identify the form and part of speech of *disturb* in each sentence. Then have them write sentences that use *cycle* as a verb and as a noun to describe a text they have read. **EMERGING**

Have students fill in Academic Vocabulary words as you write about *People Should Manage Nature*. As you use the vocabulary words, ask them to recall the definitions or remind them. Then have students use the words as they write about another text they have read. **DEVELOPING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Have students follow the same strategy to complete the chart on p. 595. Remind students that they will use these Academic Vocabulary words throughout this unit.

STUDENT INTERACTIVE, p. 595



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

**Parts of speech** are categories of words. Words can be used as more than one part of speech. As a result, words can have multiple meanings.

## Learning Goal

I can develop knowledge about language to make connections between reading and writing.

**My TURN** For each sentence,

1. **Identify** the academic vocabulary word's part of speech.
2. **Write** your own sentence using the same base word as a different part of speech. Add the part of speech to the chart.

Possible responses:

Sentences	Part of Speech
The construction <u>disturbed</u> the peace and quiet of the building's residents.	verb
The helicopters flying overhead caused a disturbance in the neighborhood.	noun
Mary <u>cycles</u> in her neighborhood every weekend.	verb
Marco started a science project about the water cycle.	noun
Trisha had a <u>composed</u> and focused look during the test.	adjective
For the test, the student <u>composed</u> an essay about the environment.	verb



# Word Study Vowel Changes

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

## LESSON 1

### Teach Vowel Changes

**FOCUS ON STRATEGIES** When a suffix is added to a word, this often changes the word's pronunciation.

When you add the ending *-ion* to the word *precise*, the word becomes *precision*. The long *i* sound in *precise* becomes a short *i* sound.

The long vowel sound can also change to a schwa, or *uh*, sound (such as when you add *-ation* to *expire* and get *expiration*).

**MODEL AND PRACTICE** To show how vowel sounds change when endings are added, use the words *compose* and *composition*. The word part *-tion* is added to the end of *compose*. The vowel sound changes from the long *o* to the schwa sound in the word *composition*.

Direct students to discuss and decide in pairs which vowel sound change occurs when the ending *-ation* is added to the word *admire* and when *-ical* is added to the word *cycle*.



## ELL Targeted Support

**Vowel Changes** Tell students that learning the different sounds vowels make will help improve their spelling and language skills. Explain that vowel sounds sometimes change when suffixes are added.

Write the words *communicate* and *communication* on the board. Then have students repeat the words aloud and write them on their own paper.

### EMERGING

In small groups, have students use a dictionary to see how to add a suffix to *confide*. Have them say the words aloud to hear the differences in their vowel sounds. **DEVELOPING**

In pairs, have students write a list of words that use the same suffix. Have partners practice using the base words and the words with suffixes in oral and written sentences. **EXPANDING**



## LESSON 1

Teach Vowel Changes

## LESSON 2

Apply Vowel Changes


FLEXIBLE OPTION   

## LESSON 3

More Practice

FLEXIBLE OPTION   

## LESSON 4

 **Spiral Review:**  
Schwa

FLEXIBLE OPTION   

## LESSON 5

**Assess Understanding**

# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at [SavvasRealize.com](https://www.savvasrealize.com).



**Genre** Realistic Fiction

**Text Elements**

- Figurative language
- Content may be new to some students

**Text Structure**

- Chronological



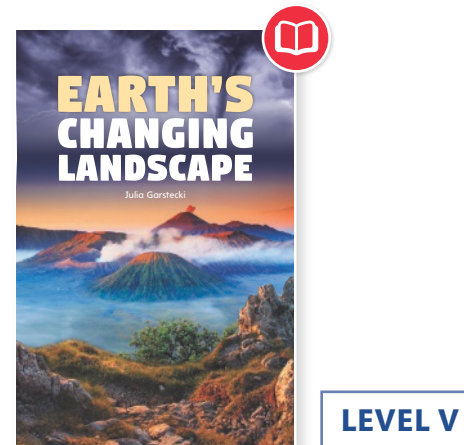
**Genre** Informational Text

**Text Elements**

- Maps and diagrams
- Multiple subtopics presented

**Text Structure**

- Description



**Genre** Expository Text

**Text Elements**

- Variety of text features
- Presents multiple subtopics

**Text Structure**

- Description

## Guided Reading Instruction Prompts

To support the instruction in this week's minilessons, use these prompts.

### Identify Argumentative Texts

- How can you tell a text is argumentative?
- What is the author trying to convince you of?
- How convincing is the evidence?
- Does the author persuade you to agree with him or her?

### Develop Vocabulary

- What context clues lead us to the meaning of \_\_\_\_? What does the word mean?
- What does the word \_\_\_\_ tell us about the author's claim?
- What new or interesting words did the author use?

### Analyze Argumentative Texts

- What claim does the author make in the text?
- What reasons does the author use to support the claim?
- Who is the intended audience?





**Genre** Informational Text

**Text Elements**

- Variety of text features
- New vocabulary depends on context or glossary

**Text Structure**

- Description



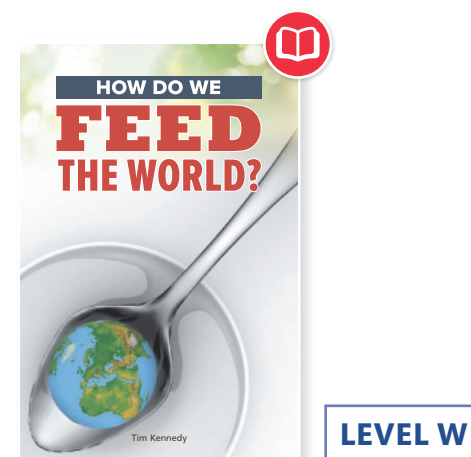
**Genre** Expository Text with Procedure

**Text Elements**

- Timelines and diagrams
- Content-specific words defined in text or glossary

**Text Structure**

- Compare and Contrast



**Genre** Informational Text

**Text Elements**

- Variety of text features
- New vocabulary depends on context or glossary

**Text Structure**

- Description

**Make Connections**

- How does the text connect to your own experiences?
- How can you make connections to other texts?
- How does the text connect to what you know about the world?

**Compare Texts**

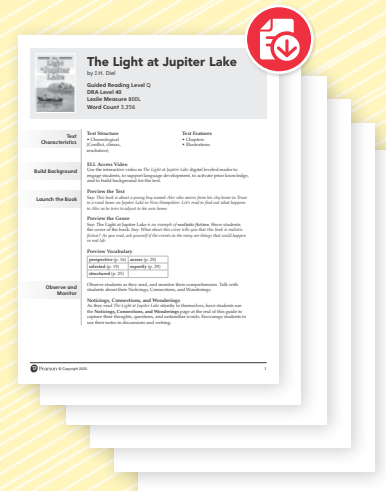
- What connections can you make to other books?
- What did the author do to make this text interesting?


**Word Study**

For Possible Teaching Points, see the *Leveled Reader Teacher's Guide*.

**Leveled Reader Teacher's Guide**

For full lesson plans for these and other leveled readers, go to [SavvasRealize.com](http://SavvasRealize.com).



Use the  **QUICK CHECK** on p. T271 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### IDENTIFY ARGUMENTATIVE TEXTS

**Teaching Point** Today I want to remind you that when you read an argumentative text, you identify the author's claim and analyze how well that claim is supported throughout the text.

Review the anchor chart on *Student Interactive* p. 573. Ask students to identify examples of each element in an argumentative text they have read.

### ELL Targeted Support

Tell students that in an argumentative text, the author is trying to convince readers to agree with his or her claim, or opinion, on a certain topic.

Provide students with slips of paper from the words in the anchor chart on p. 573. Say the definitions of each word aloud and ask students to match the word to its definition. **EMERGING/DEVELOPING**

Have students complete sentence frames to describe elements of argumentative text from a text they have read. *The author's claim is that \_\_\_\_\_. The reasons that support the claim are \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_. The counterclaim \_\_\_\_\_ is opposed by \_\_\_\_\_. The text appeals to \_\_\_\_\_.* Encourage students to consider these genre characteristics as they read argumentative texts this week. **EXPANDING/BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### READING ARGUMENTATIVE TEXTS

Use Lesson 27, pp. T179–T184, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of argumentative texts.

LEVEL F • READ

**Lesson 27** Genre: Argumentative Text

**DIRECTIONS** Read the following passages. Pay attention to the reasons and evidence that the author gives to support his argument.

**More Riders, Fewer Cars**

1 Anyone who has driven downtown lately knows that our city has too much traffic. There are simply too many cars on the roads. It is causing problems for everyone who lives and works here. Many cities have solved their traffic problems by creating a special program that rewards people for sharing rides. These cities provide parking discounts, pay for gas, and give other assistance to people who carpool with coworkers and friends. It is time for our city to create a similar program to reduce the number of vehicles on our streets.

2 The most obvious reason is delays. Traffic jams are causing people to be late to work and school. For example, the City School Board recently published a report about tardiness. It said that students who ride buses from areas where traffic is heaviest are tardy more often than students who come from less busy areas.

3 Moreover, according to a *Downtown Business News* article, 80% of people who work downtown are late at least once a week. The reason they give is traffic. However, in cities where people are rewarded for carpooling, the percentage is much lower. Only 20% of employees in those cities are late due to traffic.

4 Another reason to reduce the number of cars on the road is the environment. The Pollution Control Department recently studied air quality around the state. Six cities were studied for ten years. The study showed that cities with the worst air pollution also had the worst traffic. But air quality isn't the only problem. Traffic also increases noise pollution. In a survey of downtown residents and business owners, people expressed frustration about the noise. They said noise levels were highest during times when traffic was heaviest. The noise made them feel stressed. It even made their dogs bark more! Clearly both air and noise pollution are bad for humans and animals. Yet we can improve our environment simply by getting more people not to drive by themselves.

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## On-Level and Advanced



### INQUIRY

**Question and Investigate** Have students use the infographic on pp. 570–571 to generate questions about how and why people influence natural systems and then choose one to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.



## Conferring

3 students / 3–4 minutes  
per conference

### IDENTIFY ARGUMENTATIVE TEXTS

**Talk About Independent Reading** Ask students to share what they have learned about the author’s claim in the books they are reading.

### Possible Conference Prompts

- What claim is the author making?
- What facts and details does the author use to support the claim?
- Did the author persuade you? Why or why not?

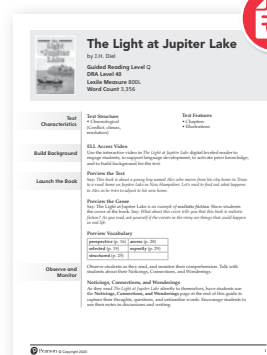
**Possible Teaching Point** A claim is only as strong as the reasons and evidence used to support it.

## Leveled Readers



### IDENTIFY THEME

- For suggested titles, see “Matching Texts to Learning,” pp. T276–T277.
- For instructional support in identifying theme, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one student to share some observations from his or her annotations or the Turn and Talk discussion. Reinforce with students the reading strategies that the student used.

## Independent/Collaborative

### Independent Reading



Students can

- read a self-selected trade book.
- reread or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T473.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write about their reading in a reader’s notebook.
- retell to a partner.
- play the *myView* games.
- work on an activity in the *Resource Download Center*.

## BOOK CLUB



See Book Club, pp. T484–T485, for

- teacher’s summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.



# Introduce the Text



*People Should  
Manage Nature*

## OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

Recognize characteristics and structures of argumentative text.

## Shared Read Plan

**First Read** Read the text. Pause to discuss the First Read notes with students.

**Close Read** Use the Close Read notes to guide your instruction for Lessons 3 and 4.

## Preview Vocabulary

- Introduce the vocabulary words on p. 574 in the *Student Interactive* and define them as needed.

**geological:** relating to the study of Earth's physical properties

**habitat:** a place where a plant or animal normally lives or grows

**debris:** the remains of something that has been destroyed

**advocates:** people who support a cause or policy

**valve:** a structure that controls the flow of materials

- Say: *These words will help you understand the ideas in **People Should Manage Nature**. As you read, highlight the words when you see them in the text. Ask yourself what they convey about how people influence natural systems.*

## Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to understand one side of an argument.

### FIRST READ STRATEGIES

**NOTICE** Remind students to focus on the claim the author makes. Students should look for ways the author supports his claim throughout the text.

**GENERATE QUESTIONS** Encourage students to ask themselves questions to make sure they understand the topic and that their purpose for reading is being met.

**CONNECT** Have students pay attention to how the text connects to other texts they have read on similar topics.

**RESPOND** Students should discuss with partners whether the author successfully persuaded them of his claim.

Students may read independently, in pairs, or as a class. Use the First Read notes to help them connect with the text and guide their understanding.

**ELL Targeted Support Concept Mapping** Tell students that concept mapping can help them learn relationships between words and their meanings.

Display a concept map with “Natural Systems” in the center and the five vocabulary words around it. Work with students on saying the words and their definitions aloud. Help students draw pictures that represent or help remind them of the meaning of the terms. **EMERGING/DEVELOPING**

Have students work in pairs to define each word in the concept map. Students should add new words related to natural systems as they read the text. **EXPANDING/BRIDGING**

**ELL Access**

**Background Knowledge** Students make meaning not only from the words they use but also from their prior knowledge. Encourage students to share personal knowledge or texts they have read about ways people try to control nature.

STUDENT INTERACTIVE, pp. 574–575



Meet the Author



**Lee Francis IV** is a writer and teacher whose work has appeared in many publications. He leads a company called Native Realities, which creates comics and graphic novels for and about Native Americans and other native groups. He lives in Albuquerque, New Mexico, with his family and dog.

**People Should Manage Nature**

**Preview Vocabulary**

As you read *People Should Manage Nature*, pay attention to these domain-specific vocabulary words. Notice how they connect to the author’s claim.

geological	habitat
debris	advocates
	valve

**Read**

Before you begin, consider reasons for reading the text to establish your purpose. Use these strategies when you read **argumentative texts**.

<p><b>Notice</b></p> <p>how the author supports his claim with facts and details.</p>	<p><b>Generate Questions</b></p> <p>about the purpose you set for reading.</p>
<p><b>Connect</b></p> <p>this text to other texts you have read.</p>	<p><b>Respond</b></p> <p>by discussing with a partner whether the author successfully persuaded you.</p>

**First Read**

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Genre Argumentative Text

**People Should Manage Nature**

by Lee Francis IV

AUDIO

ANNOTATE

## First Read

### Generate Questions

**THINK ALOUD** The author starts out by talking about a few different natural disasters: a wildfire, a flood, and a mudslide. He says that after these disasters, life comes back and things begin to regrow. How can natural disasters change the environment? I'll think about this as I read.

## Close Read

### Make Connections

Tell students that as they read an argumentative text, they should make connections between ideas in the text as well as to their own background knowledge and experiences.

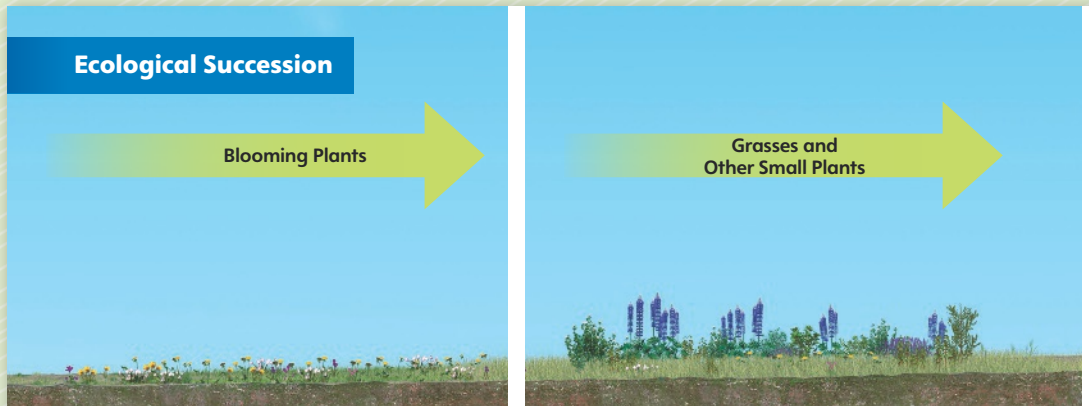
Have students read **paragraphs 1 and 2**. Ask: *What connection can you make between natural disturbances and ecological succession?* Have students highlight evidence. **See student page for possible responses.**

Ask: *What connection can you make between the information in the text and a natural disturbance you know about?* Tell students to think about their own experiences as well as what they have read about in school or in the news.

DOK 3

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.



### CLOSE READ

#### Make Connections

**Highlight** evidence that helps you determine the cause of natural disturbances.

Make a connection about a natural disturbance that you know of or have read about. What caused it?

- 1 A wildfire burns through an old forest. A flood sweeps across a coastal area. A mudslide buries a wide patch of jungle. When the disaster has passed, the landscape has changed. Many plants and animals are gone. The ones that remain begin to shape their new ecosystem, which includes all the living and nonliving things in the area.
- 2 A natural disaster is a type of disturbance, or temporary condition that causes major changes in an ecosystem. After a disturbance, plants that remain sprout from seeds or roots in the soil. Other plants move into the area. Over time, shrubs and trees grow, shading out smaller plants. Insects make their homes in decaying plant matter. Small mammals burrow in the ground. Birds return and nestle among the leaves. What once was quite barren becomes rich with life again.
- 3 Cycles of disturbance and regrowth are common in nature. Many plants and animals have characteristics that help them survive these types of changes. Their populations may suffer losses. But they can eventually bounce back from fire and flood. So when it comes to disturbances, some may argue that we should let nature take its course.

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### Possible Teaching Point

#### Read Like a Writer | Author's Craft

**Author's Voice** To help students understand how an author's language can contribute to the voice of a text, have them read paragraph 4. Ask students to identify the connotations of *catastrophic*, *damage*, *essential*, *careful*, *tragedy*, and *thrive* that the author uses when talking about people managing nature. Explain that language and tone can often indicate an author's opinion about a particular topic.





- 4 However, disturbances can be catastrophic when humans are involved, and humans live in almost all natural areas on Earth. A large natural disaster can kill people and damage property. That is why it is essential that humans practice careful management of nature. Management can reduce human tragedy and still allow diverse ecosystems to thrive.

### Ecological Succession

- 5 Cycles of disturbance and regrowth are part of ecological succession. That's the natural process of change in an ecosystem over time. In simple terms, this is what happens during ecological succession: blooming plants appear first, followed by grasses and other small plants, then bigger plants, shrubs, and finally trees. Each step allows the next step to happen.
- 6 Ecological succession happens after a disturbance such as a forest fire. The fire doesn't last long, but it causes significant change. Other natural disturbances include mudslides, floods, droughts, avalanches, and heavy winds or tornadoes. Natural disturbances are the result of environmental elements, weather, and geological processes.

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### CLOSE READ

#### Analyze Argumentative Texts

Underline the author's claim.

#### Question for Reflection:

What does your local ecosystem look like?  
In what ways do people control it?

**geological** relating to the study of Earth's physical properties

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## First Read

### Notice

**THINK ALOUD** The ecological succession that happens after a disaster seems like a natural thing, but it sounds like the author is arguing that people should step in to influence how an environment is restored after a disaster. I will keep reading to figure out whether I'm right about the author's claim.

## Close Read

### Analyze Argumentative Texts

Remind students that in an argumentative text, an author will state his or her claim, or position on a certain issue. Students should look for the claim in the introduction of an argumentative text. The rest of the text will contain reasons that support the claim.

Have students scan **paragraphs 1–4** and underline the author's claim. **See student page for possible responses.**

Tell students that they should make note of the author's claim by underlining it.

Ask: *Why do you think the author placed his claim where he did?*

**Possible Response:** This sentence ends the introduction. The author wanted to quickly introduce the topic and provide his claim about it. The next sections will support the claim.

As they read, students should look for reasons that support the claim.

DOK 3

### OBJECTIVE

Recognize characteristics and structures of argumentative text by identifying the claim.

### Possible Teaching Point



#### Word Study | Vowel Changes

Use the Vowel Changes lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students how changing the end of a word can change its pronunciation. Explain that *succession*, used in paragraphs 5 and 6, is related to the word *succeed*. The pronunciation changes when the end of the word changes. Encourage students to look for other examples as they read.

## First Read

### Connect

**THINK ALOUD** The author talks about biodiversity in paragraph 8. I remember reading about biodiversity in another text. It is the existence of many kinds of plants and animals in an environment. Biodiversity is important to the health of people, animals, and plants, so we want to protect biodiversity wherever we can.

## Close Read

### Analyze Argumentative Texts

Explain that authors of argumentative texts are more persuasive when they introduce a counterclaim and explain why the audience should not agree with it.

Have students scan **paragraphs 7–13**. Ask: *What counterclaim does the author acknowledge? How does he argue against the counterclaim?* Have students underline details that introduce the counterclaim and facts that argue against it. **See student page for possible responses.**

Ask: *How does opposing the counterclaim help support the author's claim?*

**Possible Response:** It makes the author seem like an expert.

DOK 3

### OBJECTIVES

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.



### CLOSE READ

#### Analyze Argumentative Texts

Underline details on both pages that introduce an opposing viewpoint, or counterclaim, to the author's claim.

Then underline details that argue against the counterclaim.

**habitat** a place where a plant or animal normally lives or grows

### Fires and Ecological Succession

- 7 Wildfires offer a good example of how ecological succession works. Wildfires occur in forests, grasslands, shrub lands, and even in wetland areas, such as marshes and swamps. Wildfires frequently break out during the dry season. They are often the result of a lightning strike.
- 8 Wildfires play a role in many forest ecosystems. Some plants, such as the jack pine tree, need a fire's heat to release their seeds. Fire can also clear away old growth and underbrush, creating a habitat for new plants. This enhances biodiversity, or the variety of plants and animals in a specific area. Long before humans began to settle near or in forest areas, forests developed naturally in response to wildfires.

### Fire: People and Nature

- 9 Today, many people live in or near forests and other areas where wildfires can start. If the fires spread too fast and too far, they can be deadly. In the United States, local, state, federal, and tribal governments have established fire management policies. These policies focus on saving human lives. They also try to balance saving human property with protecting the environment.
- 10 Fire management has changed over time. Initially, management focused on eliminating all wildfires.

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### Possible Teaching Point

#### Academic Language | Parts of Speech

Use the Academic Vocabulary lesson on pp. T272–T273 in the Reading-Writing Workshop Bridge to study how a word's different parts of speech can affect usage. Direct students to reread paragraphs 7–8, and call their attention to the words *result* and *heat* as examples of words that can be used as different parts of speech. Invite students to use the words as different parts of speech in a sentence.





However, this strategy led to many problems. A more successful approach controls wildfires while still allowing some cycles of disturbance and regrowth.

- 11 In the United States, managing wildfires became a top priority in 1910, following the Big Blowup, one of the largest wildfires in the nation's history. The Big Blowup actually started as a series of smaller fires; officials estimated there were hundreds of them that started in late summer. Months of dry weather were followed by a sudden bout of storms. Lightning, as well as sparks from a train, started numerous fires. Whipped together by hurricane-force winds, the fires burned 3 million acres in Montana, Idaho, and Washington State in two days. The fires killed at least 85 people. Smoke reached all the way to New England, more than 1,900 miles from Montana. Soot reached the country of Greenland, more than 2,700 miles away.
- 12 The Big Blowup finally ended with the help of 4,000 soldiers-turned-firefighters and a heavy rainfall. Afterward, lawmakers in Montana, Idaho, and Washington, under pressure from the public, began pushing the U.S. Forest Service to adopt a new policy of suppressing, or immediately putting out, any and all forest fires. The policy soon went into effect. Under the new rules, all wildfires were to be put out no later than 10 A.M. the day after they started.
- 13 Forest Service Chief Henry Grave was in office during and after the Big Blowup. He said that this tough new approach was the best way to protect U.S. forests, the people, and businesses nearby, as well as the nation's economy. (Fighting fires of this size is hugely expensive. In addition, lumber companies wanted to protect timber so they could sell it.)

## CLOSE READ

Make  
Connections

**Highlight** reasons that explain why stopping wildfires became a priority in the United States after the Big Blowup.

Do you think wildfire management is helpful or hurtful to our society? Make connections and discuss your answer with a partner.

Question  
for Reflection:

Have you seen examples of ecological succession in your area? What did you notice?

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## First Read

## Generate Questions

**THINK ALOUD** The author begins paragraph 10 by saying that human intervention in natural disturbances often backfires. Then he talks about huge fires that destroyed land and killed 85 people. It makes sense that people would want to prevent fires like this. What did people do in response, and how did it backfire? How do these details relate to the author's claim? I'll keep reading to find out.

## Close Read

## Make Connections

Tell students that as they read, they can make connections by seeing how one event leads to another. Have students scan paragraphs 10–12. Ask: **Why did the events of the Big Blowup lead to more intervention in wildfires?**

**Possible Response:** The fires in the Big Blowup were unprecedented in how much they destroyed and how many people they killed. The smoke and soot reached farther than ever before. So, lawmakers felt they had to do something to control future fires.

Have partners use text evidence and their own background knowledge to discuss whether wildfire management is helpful or hurtful. Guide them to highlight details in the text that support their responses. **See student page for possible responses.**

DOK 2

## OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

## Possible Teaching Point



## Word Study | Vowel Changes

Use the Vowel Changes lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students how changing the end of a word can change its pronunciation. Point out the word *nature* in the title of the text. Say the word aloud, emphasizing the long *a* sound in the first syllable. On the board, write *natural* and say it aloud. Emphasize the short *a* sound in the first syllable. Have students identify how the vowel sound changed when the ending changed.



## First Read

### Respond

The author says that trying to suppress wildfires turned out to be a “devastating mistake.” Based on the evidence in the text, do you agree or disagree with the author’s claim?

Have students discuss with a partner whether they agree with the author’s claim. Make sure they are using facts and details from the text in their discussions.



## Close Read

### Analyze Argumentative Texts

Explain that the author uses the facts about damage from the Big Blowup to show why people wanted to prevent wildfires, and what they did to try to prevent them. Ask: *What facts and details does the author include in his argument about why intervening to eliminate fires is not a good solution?* Have students scan **paragraphs 14–15** and underline the author’s counterclaim. **See student page for possible responses.**

Explain that the author has carefully chosen words to help make his point. Ask: *What vivid words in paragraph 15 are effective in opposing the counterclaim?*

**Possible Response:** Vivid words, such as *devastating*, *aggressive*, *interrupts*, and *destructive*, clearly show the author’s opinion of the tactics used.

DOK 3

### OBJECTIVE

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

### CLOSE READ

#### Analyze Argumentative Texts

Underline details that attack the counterclaim that aggressive interventions eliminate fires altogether.

**debris** the remains of something that has been destroyed

14 The Forest Service received government funding to build new roads into the wilderness so firefighters could quickly reach a blaze. It built lookout towers so workers could see over vast stretches of forest. It hired highly trained fire crews. Later it added smokejumpers, people who jump out of planes to put out fires; bulldozers to drop dirt on fires; and planes to spray flame retardant over forests. Flame retardant helps keep wood and other materials from catching fire. The goal was to use technology and labor to eliminate fire entirely.

15 The policy of complete fire suppression turned out to be a devastating mistake. People failed to understand the essential role that wildfires play in forest ecosystems. Aggressive fire suppression interrupts the cycle of disturbance and regrowth that makes forests thrive. Such forests become more, not less, likely to burn. When forests are so carefully protected, they grow thicker. Trees grow closer together. Dead and fallen trees, no longer cleared by periodic wildfires, litter the forest floor. This debris can easily catch and spread fire. And that can mean less frequent but much larger and more destructive wildfires.

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Tell students that forest fires can occur because of natural causes, such as lightning strikes, or because of human activity. Lightning during summer storms used to cause the majority of forest fires, but now human activity accounts for as many as 90 percent of forest fires in national parks. When people fail to properly put out campfires, they can cause a fire. Because the climate is warming, these fires can become bigger and more severe, and the fire season lasts longer than it used to. Explain that this is another way human activity can negatively affect nature.



16 That's what happened in 2000. During spring and summer of that year, a long dry spell and a buildup of debris led to massive wildfires. The fires burned more than 6.6 million acres, mainly in western states. That's more than double the average per decade in the United States. Then, in 2006, almost 10 million acres burned across the country.

17 After wildfires, people also cause problems by attempting to "clean" the forest. Workers log and clear trees in burned areas. They sometimes even take trees that are still living. This is known as salvage logging. Advocates say that it will help a burned forest bounce back faster. However, many experts say logging and clearing robs these areas of essential nutrients and resources that will help regrowth. The process not only removes trees but also disturbs organisms in the ground. Heavy equipment compacts the soil. That can lead to erosion and runoff, the draining of water from soil. Erosion and runoff, in turn, can affect nearby water sources. The ashy sediment that the runoff water carries can harm plants and fish in streams, rivers, and lakes. It also harms the animals that eat those plants and fish.

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### CLOSE READ

#### Make Connections

**Highlight** details that tell what happens when people try to "clean" the forest after a fire.

Make a connection to what you know about the world that helps you understand what happens when people mismanage nature.

**advocates** people who support a cause or policy

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## First Read

### Notice

**THINK ALOUD** In these paragraphs, the author talks about how forests can be hurt not only when people try to prevent fires, but also when they try to clean up after a fire. This supports the author's original claim that humans should manage nature.

## Close Read

### Make Connections

Have students scan **paragraphs 16–17** to find facts and details about what happens when people attempt to "clean" a forest.  
**See student page for possible responses.**

Ask: *Have you ever read about or experienced another situation in which people mismanaged nature? What was the result?*

Have students discuss their background knowledge or experiences.

Lead students to discuss with a partner how applying background knowledge affects their understanding of the text. Ask: *Is your personal experience the same as your partner's? If you have different experiences, might you also have different interpretations of the text?* Elicit that each reader's background knowledge may influence whether he or she is persuaded by an author's argument.

DOK 3

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

### Possible Teaching Point



#### Read Like a Writer | Author's Craft

**Author's Purpose** Remind students that they should study what the author does to achieve his purpose as they read. Ask: *How does including facts about forest fires help the author achieve his purpose?* Make sure students understand that in any argumentative text, the author's purpose is to persuade readers to agree with his or her view point of view. Discuss how the facts the author presents about forest fires add to his purpose. Ask students if the author has persuaded them to agree with his claim.



## First Read

### Connect

Have you ever read about a wildfire that was uncontrolled? What did people do to protect themselves? What were the results afterward?

Discuss with students anything they know from reading about wildfires.

## Close Read

### Analyze Argumentative Texts

Tell students that in an argumentative text, readers can assess whether they agree with the author's claim by seeing how well the claim is supported with facts and details.

Have students scan **paragraph 18**. Ask: **What facts support a reason for the author's claim?** Have students underline the facts. **See student page for possible responses.**

Ask: **How does the solution of a controlled burn compare to the counterclaim about complete fire suppression that the author opposes?**

**Possible Response:** The author argues that complete fire suppression does not allow a forest to go through natural cycles of destruction and regrowth. A controlled burn allows humans to intervene in nature to mimic that natural cycle in a safe way.

DOK 2

### OBJECTIVE

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

### CLOSE READ

#### Analyze Argumentative Texts

Underline a reason in paragraph 18 that supports the author's main claim. Then underline facts that support the reason.

18 Over the past few decades, the Forest Service has rethought its approach to wildfires. It has taken a hard look at the results of scientific research as well as the clear failure of its no-burn policy. Now the Forest Service uses controlled burns to help maintain forest ecosystems. Controlled burns mimic the natural process of wildfire disturbance. They also reduce the buildup of wood that can cause massive and uncontrollable wildfires. Controlled burns protect people while also promoting ecological renewal. This type of careful management benefits both people and forests.

#### Question for Reflection:

Have you seen the aftermath of a fire? What did you notice? Can you think of ways humans could help without further disturbing the area?

### Barrier Islands and Ecological Succession

19 Barrier islands are long, sandy islands along ocean coastlines. Geological processes built these islands, and ocean waves and winds shape them every day. Steady waves deposit sand to form long beaches. Strong waves during storms sometimes submerge whole islands. Currents erode sand on one end of a barrier island. These currents carry the sand and deposit it on the island's other end. This can cause the whole island to move slowly down the coast. Clearly, disturbance is constant on barrier islands. Because of this, ecosystems remain in the first few stages of succession. Ocean forces often "reset" these ecosystems.

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Remind students that biodiversity means the variety of life in any given ecosystem. Not only does biodiversity include many different species living in the same ecosystem, but also diversity of genetics within a species. Biodiversity in ecosystems results in food for us to eat, clean water for us to drink, and oxygen for us to breathe. Studying the biology of different plants and animals has also helped scientists discover cures for diseases. Genetic diversity can also help certain species adapt to changes in their environment.





- 20 Each barrier island ecosystem has distinct features. Beaches on the ocean side remain sandy with no plants. Algae live between particles of sand. The algae provide food for burrowing animals, such as crabs. Winds blow sand toward the middle of a barrier island, forming dunes. Grasses and other low plants take hold on these dunes. Their roots help to stabilize the sand. Salt marshes and mud flats develop on the protected side of a barrier island. Cordgrass grows in these areas. Many fish, sea turtles, and wading birds live within the submerged cordgrass.
- 21 Tidal activity floods low areas of a barrier island daily. Constant winds blow saltwater onto these islands. These conditions make it hard for shrubs or trees to grow. Larger woody plants only grow on larger islands. Wide dunes on these islands protect the plants. Trees and shrubs on barrier islands are usually evergreen. Their tough leaves provide protection from windy and salty conditions.
- 22 Small barrier islands have very little fresh water. Plants must get water from rain. Animals either use saltwater or get fresh water from plants. Larger islands have freshwater ponds in areas away from shore. The island of Assateague is a large barrier island along the coasts of Maryland and Virginia. Freshwater ponds on this island support frogs and toads, red fox, deer, and even wild horses. The horses are descendants of domestic horses brought to the island by European colonists.

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## CLOSE READ

## Vocabulary in Context

**Context clues** are words and phrases that surround an unfamiliar word and help you determine the word's meaning. Look at the word *conditions* in paragraph 21.

**Underline** context clues to help you determine the meaning of *conditions*.

## First Read

## Notice

**THINK ALOUD** The author explains in paragraph 21 that barrier islands have some natural ways of protecting themselves. This is an example of how nature can often take care of itself. However, since the author's claim is that people must manage nature, I predict that he will soon explain how barrier islands benefit from human management. I'll keep reading to find out.

## Close Read

## Vocabulary in Context

Have students find and underline context clues that help them determine the meaning of *conditions* in **paragraph 21**. See **student page** for possible responses.

Ask: *How would you define conditions?*

**Possible Response:** "These conditions" refers to information about tidal activity, floods, and winds that blow saltwater. So, "conditions" must mean the circumstances that surround a thing or event.

DOK 2

## OBJECTIVE

Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

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**ELL Targeted Support Essential Language** Ask students to identify any words in paragraphs 20–22 with which they are unfamiliar, such as *distinct*, *stabilize*, or *submerged*. Write the unfamiliar words and pronounce them for students, having them repeat after you.

Provide short definitions or synonyms for the words. Have students repeat the words aloud along with the definitions or synonyms. Then have students read the sentences that contain the words aloud to a partner. **EMERGING/DEVELOPING**

Have students work with a partner to look up the words in a dictionary. Have partners use these words as they discuss and write about the text. **EXPANDING/BRIDGING**

## First Read

### Connect

**THINK ALOUD** When the author first explained overwash, it sounded like a bad thing you would not want to happen to a barrier island. But after I reread this section and discussed it with a partner, I realized that when sand is moved to the land side, the island is better protected. This is a natural process that people should manage carefully but not prevent.



## Close Read

### Make Connections

Remind students that when they read about an unfamiliar topic, it is helpful to think about what they already know about related topics. They can then make connections between what they know and the new information given in the text.

Ask: *What have you already read about erosion in this unit? What did you learn?*

**Possible Response:** We read about erosion in *Rocks and Fossils*. That text explained that water can change rocks over time by eroding them, or washing parts of them away.

Ask: *How does this help you understand the text?* Have students highlight details in **paragraphs 23–25** that connect to what they already learned about the process of erosion. **See student page for possible responses.**

DOK 3

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

### CLOSE READ

#### Make Connections

**Highlight** details that help you make connections to what you have read in other texts about the process of erosion.

- 23 Storms are particularly damaging to barrier islands. **The strong winds of tropical storms blow away sand dunes. Strong waves remove beach sand.** Salt marshes and mud flats that were protected by dunes and beach are then vulnerable. Diverse animal populations in these areas may disappear. All ecosystems on a very small barrier island can be damaged by a storm such as a hurricane.
- 24 Some natural features of a barrier island prevent sand from completely disappearing during a storm. Storm waves move across the whole island in a process called overwash. These waves move sand from the ocean side to the land side. The sand collects on the land side and does not wash away. Scientists have verified that overwash protected sand on Santa Rosa Island in Florida during Hurricane Opal in 1995.
- 25 **Plant life on a barrier island can also prevent the loss of sand. Roots of plants hold sand as waves crash ashore.** Roots and leaves shelter dunes from heavy winds. When sand is protected, all barrier island communities can thrive.

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### Possible Teaching Point

#### Academic Language | Parts of Speech

Use the Academic Vocabulary lesson on pp. T272–T273 in the Reading-Writing Workshop Bridge to study how a word's different parts of speech can affect usage. Direct students to reread paragraphs 23–25, and call their attention to the words *damaging* and *prevent* as examples of words that can be used as different parts of speech. Invite students to use the words as different parts of speech in a sentence.





## Barrier Islands: People and Nature

26 Lovely beaches and dunes attract people to barrier islands. They are popular tourist spots, and they support many permanent human communities. Galveston Island in Texas has had people living on it for over 1,300 years. Its current population is over 50,000 people. But barrier island communities face challenges. Natural disruptions from storms can kill people and ruin property. On Galveston Island in 1900, nearly 10,000 people were swept away or killed in a huge storm. This led officials to build a seawall for protection.

27 A seawall is a structure made of concrete or rocks. It is built on the coast to keep communities safe from tides and large waves. A seawall changes the coastline of a barrier island. Instead of sand, waves encounter a hard, unmovable surface. Seawalls and other hard structures can interrupt the flow of sand down the ocean side of a barrier island. This can change ecosystems on that island and on other islands near it.

28 In 1933, engineers built two jetties between Fenwick Island and Assateague Island, off the coast of Maryland. These rocky structures allowed boats to move between the islands. But the north jetty stopped the flow of sand to Assateague Island. The south jetty caused waves to quickly erode the beach on Assateague. The change in the movement of sand actually moved part of the island closer to shore.



### CLOSE READ

#### Analyze Argumentative Texts

Underline evidence that supports the idea that people should manage nature to prevent disasters.

## First Read

### Generate Questions

**THINK ALOUD** Some natural systems are beneficial to Earth, but they can also cause disasters that harm people and communities. What can we do to protect both people and nature?

## Close Read

### Analyze Argumentative Texts

Have students scan **paragraphs 26–28** to find and underline details that support the author's claim about managing nature. **See student page for possible responses.**

Discuss with students how the author's claim and supporting details support the initial claim of the text: humans should manage nature to prevent disasters. Remind students to come back to this claim throughout the text and think about the facts and details the author has used to support it.

Ask: **Why is it important for readers of argumentative texts to analyze how an author uses facts to support his or her claim?**

**Possible Response:** Readers should be critical of any persuasive text. They should always ask: *Is the reason pertinent to the author's claim? Is what the author presents as a fact really true?* If the facts and reasons do not adequately support the claim, a reader probably should not agree with the claim.

DOK 3

### OBJECTIVE

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

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### Possible Teaching Point



#### Read Like a Writer | Author's Craft

**Text Structure** Remind students to analyze how a text is organized as they read. Display p. 585 for students, and ask them what the purpose of the heading "Barrier Islands: People and Nature" is. Have students discuss how the information in this section differs from that in the previous section. Ask them why they think the author organized information this way.



## First Read

### Respond

Have you ever visited or read about a barrier island or seen a jetty or seawall? How does this help you understand the text?

Allow students to talk about how their background knowledge helps them understand the topic and the author's claim.



## Close Read

### Analyze Argumentative Texts

Tell students that as they read argumentative texts, they should always keep in mind the author's intended audience. Ask: **What clues can you look for to help you identify an intended audience?**

**Possible Response:** Look for details that are addressed directly to the reader.

Explain that readers can also look for context clues that define difficult or specific language. Those clues may indicate that the intended audience is made up of people who are interested in the subject, but who are not experts already.

Ask: **Is there anything the author directs to his audience?** Guide students to look at the "Question for Reflection" text feature. **See student page for possible responses.**

DOK 3

#### OBJECTIVE

Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.

#### CLOSE READ

#### Analyze Argumentative Texts

Underline details that help you identify the author's intended audience, or readers.

29 Structures like jetties and seawalls improve safety and access for people on barrier islands. And some may argue that this type of management also protects many barrier island ecosystems. Hard structures meant to prevent waves from reaching upland areas also protect dune ecosystems. When dunes are protected, so are mud flats and salt marshes on the land side of the island. Management can actually slow down the rate of cycles of succession. These ecosystems can then remain stable over a longer period of time.

#### Question for Reflection:

How might people help minimize changes to barrier islands rather than make them worse?

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### Possible Teaching Point



#### Academic Language | Parts of Speech

Use the Academic Vocabulary lesson on pp. T272–T273 in the Reading-Writing Workshop Bridge to study how a word's different parts of speech can affect usage. Point out the word *protects* in paragraph 29 as an example of a word that can be used as different parts of speech: *protect* (verb), *protection* (noun), *protector* (noun), and so on. Have students to use the words in a sentence.



- 30 Unfortunately, seawalls or jetties can damage the beach ecosystem. Sand can erode more quickly when these hard structures interfere with normal wave movement. So, many communities on barrier islands pay for beach nourishment. Beach nourishment widens a beach by adding sand from other areas. A community interested in beach nourishment generally consults with the U.S. Army Corps of Engineers. The Corps helps the community come up with a good plan. The community then hires skilled contractors to perform the work.
- 31 During beach nourishment, workers use a floating machine called a dredge to suck up sand from underwater. The workers then steer the dredge toward the center of the beach. They attach a long pipeline to the dredge that stretches to the beach. The end of the pipeline is fitted with a Y-valve, that is then fitted with two more sections of pipeline. This valve allows workers to control the flow of sand to different sections of the beach. As sand is pumped onto the shoreline, bulldozers spread it out.
- 32 Beach nourishment is expensive. The process of pumping and moving sand is loud and disruptive to beach communities. Having heavy equipment working on a beach interferes with tourism. It is also only a temporary solution to the long-term problem of erosion.
- 33 However, beach nourishment does restore the important beach ecosystem to a barrier island. This ecosystem prevents waves from damaging roads and homes close to the beach. It expands habitats for barrier island animals. It also enhances recreation and tourism on the island.

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## CLOSE READ

Analyze  
Argumentative  
Texts

Underline a reason that supports the author's main claim. Then underline facts that support that reason.

**valve** a structure that controls the flow of materials

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## First Read

## Respond

Do you think that beach nourishment on barrier islands is worth the cost and effort?

Have students work with a partner to evaluate whether the author has convinced them that beach nourishment is beneficial.

## Close Read

Analyze Argumentative  
Texts

Remind students that for each new claim an author makes, he or she must support the claim with reason. Each reason must be supported by facts and details.

Have students scan **paragraphs 30–33**. Say: **Look for a reason about beach nourishment that supports the author's claim about managing nature.**

Have them underline facts and details the author uses to support the reason. **See student page for possible responses.**

DOK 3

## OBJECTIVE

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

**ELL Targeted Support Visual Support** Explain to students that they can use images to enhance or confirm their understanding of the ideas and topics presented in the text.


Have students look at the photograph on p. 586. Ask: **What does the photograph show? What is happening to the beach?** **EMERGING/DEVELOPING**

Have students compare the information in paragraphs 29–33 with what the photograph on p. 586 shows. Ask: **What idea from the text does the photograph help you understand?** **EXPANDING/BRIDGING**



## First Read

### Notice

 **THINK ALOUD** The ecosystems of barrier islands were being damaged when people began building jetties and seawalls, but then people were able to solve that problem through beach nourishment. The author argues that this is an example of how people can keep homes and communities safe while still taking care of nature.



## Close Read

### Analyze Argumentative Texts

Have students first identify the author's point on p. 587. Have them scan **paragraphs 34 and 35**, looking for and underlining details that support the argument. **See student page for possible responses.**

Ask: **How does the author's argument about barrier islands relate to his argument about wildfires?** Discuss with students how these two arguments are connected.

DOK 3

### Fluency

Have students read **paragraphs 34–38** aloud with a partner to practice fluency. Students should focus on reading with accuracy.

DOK 3

### OBJECTIVES

Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.

Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

### CLOSE READ

#### Analyze Argumentative Texts

Underline evidence that supports the author's point on the previous page.

#### Fluency

Read paragraphs 34–38 aloud with a partner. When you come to a word you do not know, use what you know about sound spelling patterns to read the word. If you don't know the meaning of a word, you can use context clues to help you determine its meaning.

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34 Restoration of the beach ecosystem has been shown to protect barrier islands from hurricane damage. Officials from the National Oceanic and Atmospheric Administration observed that islands with beach nourishment kept their sandy beaches after hurricanes in 2005 and 2008. Other similar islands experienced heavy erosion. On those islands, beaches and dunes were removed by violent waves and wind. Salt marshes on those islands then became vulnerable to future storms.

35 Restoration of barrier islands in general helps to protect coastal communities from hurricanes. The Barataria Bay island chain off the coast of Louisiana is being restored with funds from the Coastal Wetlands Planning, Protection, and Restoration Act. These islands are a first line of defense when a hurricane hits. They absorb energy from the storm, sparing communities on the mainland.

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### CROSS-CURRICULAR PERSPECTIVES

#### Science



Have students connect what they read in paragraphs 34–35 with the information about the Florida Keys in the map on p. 571 of *Student Interactive*. Ask: **Is there a way for people to protect themselves and their property without destroying ecosystems?** Have students compare and contrast the strategies of beach nourishment and building safer houses. Guide them to use facts and logic to evaluate the appropriateness of each course of action.





36 Ecosystems on barrier islands can benefit greatly from human management. After violent natural events, such as hurricanes, human intervention can restore these ecosystems. Barrier island management also helps human communities. It enhances species diversity on the islands and improves safety. In these ways, management is much more beneficial than just letting natural cycles act on barrier islands.

### Conclusion

37 Disruptions are common in nature. Some, such as fire and mudslides, are relatively rare. Others, such as wind and waves, are constant in certain ecosystems. Catastrophic disruptions can reset ecosystems to an early stage of succession. These systems were formed to handle these types of disruptions. However, modern human communities were not, and people now live within nearly all ecosystems.

38 To protect lives and property, we must manage nature. If done thoughtfully, management can actually protect and enhance ecosystems. We can slow down cycles of natural disturbance, increasing stable habitats for many plants and animals. We must respect and understand cycles of nature. But with ecological understanding, we can manage nature so that all of life benefits.

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### CLOSE READ

#### Make Connections

**Highlight** a solution the author provides to the argument about humans managing nature. Connect this solution to solutions in other argumentative texts you have read.

## First Read

### Respond

The author concludes the text by stating that people should manage nature so that all life benefits. Do you agree with his claim?

Have students discuss with a partner whether the author persuaded them of his claim in the text.

## Close Read

### Make Connections

Remind students that when they read an argumentative text, they should consider other texts they have read on similar topics. This can help them understand multiple viewpoints on an issue and decide whether they agree with a claim an author makes.

Ask: *What solution does the author present to the issue of humans managing nature?* Have students scan **paragraphs 37–38** and highlight the solution. **See student page for possible responses.**

Say: *Think about other texts you have read about natural disasters. Knowing that information and the information in this text, do you agree with the author that humans should thoughtfully manage nature to prevent or lessen the effects of disasters?* Discuss with students, making sure they are using relevant text evidence.

DOK 3

### OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

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### Possible Teaching Point



#### Read Like a Writer | Author's Craft

**Point of View** Ask students to reread paragraphs 37–38, looking for pronouns that indicate point of view. Make sure students understand that by using *we*, the author is changing to first-person point of view. Explain that in an argumentative text, this can be an effective way of relating to readers. For more instruction on Author's Craft, see pp. T304–T305.

# Respond and Analyze



People Should  
Manage Nature

## OBJECTIVES

Respond using newly acquired vocabulary as appropriate.

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

## My View

Use these suggestions to prompt students' initial responses to reading *People Should Manage Nature*.

- **Brainstorm** What do people do that causes more damage during or after a natural disaster?
- **Discuss** When do you think it is appropriate for people to manage natural systems?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that authors choose certain words to explain scientific concepts. The vocabulary words *geological*, *habitat*, *debris*, *advocates*, and *valve* help the author explain his claim about natural systems and what happens to them when people interfere.

- Remind yourself of the word's meaning.
- Ask yourself what it tells you about natural systems.

**MODEL AND PRACTICE** Model filling out the chart on p. 590 using the word *geological*.

- *Geological* means “related to Earth.” The author uses the word to talk about geological processes, which cause natural disturbances.
- The author wants to persuade us of his opinion that geological processes can cause natural disturbances, and people should manage them to lessen the effects of the damage.

**ELL Targeted Support Draw** Have students draw images to become more familiar with the vocabulary words.

Display each word and definition for students and read them aloud. Ask them to draw a picture that represents each word. When they have finished drawing, have them write or say the word that each picture represents.

**EMERGING/DEVELOPING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for developing vocabulary.

**OPTION 1 MyTURN** Have students respond using the newly acquired vocabulary as they complete p. 590 of the *Student Interactive*. They should use text evidence in their answers.

**OPTION 2 Use Independent Text** Have students find and list unfamiliar words authors use to make their claims from their independent reading texts. Then have them look up each word's meaning in a dictionary.

## QUICK CHECK

**Notice and Assess** Can students identify how vocabulary words can clarify an author's claim in *People Should Manage Nature*?

## Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T300–T301.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T300–T301.

**Check for Understanding MyTURN** Have students complete p. 591 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 590–591



## VOCABULARY

## Develop Vocabulary

In an argumentative text, the author tries to convince readers to agree with his or her viewpoint. Authors use precise words to make their claims, reasons, and supporting information clear.

**MyTURN** Find each word in context in *People Should Manage Nature*. Complete the chart to explain how each word relates to the author's argument.

Possible responses:

Author's Argument in Context	
geological	Some geological processes cause natural disturbances.
habitat	A habitat can be helped by wildfires that clear old plants.
debris	Too much debris can cause never-ending wildfires.
advocates	Advocates say salvage logging helps a forest bounce back quickly.
valve	The Y-valve helps workers direct the flow of sand during beach nourishment.

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## COMPREHENSION

## READING WORKSHOP

## Check for Understanding

**MyTURN** Look back at the text to answer the questions.

Possible responses:

1. What makes *People Should Manage Nature* an argumentative text?  
**DOK 2** The author makes a strong claim about how people should manage nature to lessen the damage from natural disturbances. He supports the claim with scientific facts, reasons, and evidence.
2. Analyze the Questions for Reflection that appear throughout the text. What are their purpose and effect?  
**DOK 3** The author gives these questions to help readers connect information in the text to personal experiences and observations. Their effect is helping readers relate to the text.
3. What conclusions can you draw about why people feel the need to manage natural processes and disturbances?  
**DOK 3** Many people live in areas that could be damaged by a wildfire or a flood. They naturally want to protect themselves and their property.
4. Write an argument that disagrees with the author's claim. Support your argument with reasons and evidence.  
**DOK 3** Responses will vary, but students may argue that allowing nature to take its course would be better. For example, they may argue that beach nourishment is too expensive for communities to maintain.

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# Word Study Vowel Changes

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

## LESSON 2

### Apply Vowel Changes

**APPLY MyTURN** Direct students to complete the chart on p. 596 in the *Student Interactive*.

excellence

revision

intervention

cyclic

volcanic

severity

On their own paper, have students write three more word pairs that illustrate how vowel sounds change when an ending is added.



STUDENT INTERACTIVE, p. 596



WORD STUDY

### Vowel Changes

Adding an ending to a word can change how you pronounce the vowel. For example, the word *define* is pronounced with a long *i*, but *definition* is pronounced with a short *i*.

Vowels can also change from a long vowel sound to the schwa, or *uh*, sound (*combine* to *combination*) or from a short vowel sound to the schwa sound (*excel* to *excellence*).

**My TURN** Read each word and add a word part to create a new word. Then identify the vowel sound that changes.

Word	Word Part	Combined Word	Vowel Change
excel	+ -ence	= excellence	short e to schwa sound
revise	+ -ion	= revision	long i to short i
intervene	+ -tion	= intervention	long e to short e
cycle	+ -ic	= cyclic	long i to short i
volcano	+ -ic	= volcanic	long a to short a
severe	+ -ity	= severity	long e to short e

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## LESSON 2

### Apply Vowel Changes

## LESSON 1

Teach Vowel Changes

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

Spiral Review:  
Schwa

FLEXIBLE OPTION  
**LESSON 5**

Assess  
Understanding

Use the  **QUICK CHECK** on p. T297 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Readers pay attention to the precise words an author uses to make a claim in an argumentative text. This can help you understand the topic of the text and decide if you agree with the author's claim. Have students look back at *People Should Manage Nature* for some words the author used to make his claim.

### ELL Targeted Support

Work with students to help them understand how the author uses the vocabulary words to support his claim.

Read aloud the sentences from the text that contain the vocabulary words. Have students read along with you and then read the sentences aloud themselves. **EMERGING**

Have students read aloud the sentences from the text that contain the vocabulary words and explain in their own words what the sentences mean. **DEVELOPING**

Have pairs read the sentences from the text that contain the vocabulary words. One partner should ask what the word tells them about the author's claim, and the other partner should answer. **EXPANDING**

Have pairs read the sentences from the text that contain the vocabulary words, define each word, and come up with a sentence using the word to talk about the author's claim. **BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

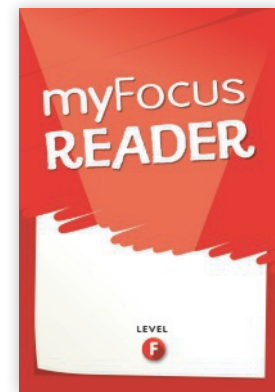
## Intervention Activity



### myFOCUS READER

Read pp. 62–63 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on what happens when people influence natural systems.

Provide instructional support for comprehension and word study—Vowel Changes and Academic Vocabulary words.



## Fluency

Assess 2–4 students



### ACCURACY

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage with accuracy. Tell them to make sure they pronounce each word correctly and to not miss or add any words. If needed, model reading with accuracy.

### ORAL READING RATE AND ACCURACY

Use pp. 145–150 in Unit 5 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.





## Conferring

3 students / 3–4 minutes  
per conference

### DEVELOP VOCABULARY

**Talk About Independent Reading** Ask students to tell you some of the words the author used to support a claim and how students figured out unfamiliar words as they read.

### Possible Conference Prompts

- What words supported the author’s claim?
- What did those words tell you about the author’s claim?
- What helped you understand the words?

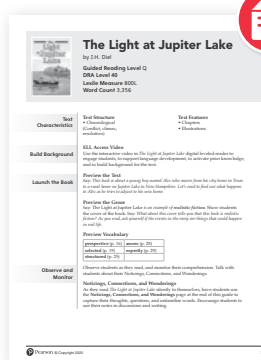
**Possible Teaching Point** Readers pay attention to the words an author uses to support his or her claim. They might think, “What does this tell me about the author’s claim?”

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T276–T277.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share some new vocabulary words they have learned from their reading, what the words mean, and how the words helped them understand the author’s claim.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to *People Should Manage Nature* or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- complete the graphic organizer on p. 590 of the *Student Interactive*.
- work with a partner to discuss and answer the questions on p. 591 of the *Student Interactive*.
- play the *myView* games.
- take turns reading a passage accurately.

### PARTNER OR INDEPENDENT

Students will need to practice collaboration throughout the unit. See Collaborative Conversations in the Online Student Resources.

See also the *Small Group Guide* for additional support and resources to target your students’ specific instructional needs.



# Analyze Argumentative Texts



People Should  
Manage Nature

## OBJECTIVES

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to analyze argumentative texts. Give students sentence starters, such as

The author claims nature is disturbed by \_\_\_\_.

## ELL Access

Discuss with students the importance of being able to identify an author's claim and analyze how the author supports it. Students may benefit from using a web with "Author's Claim" in the middle and "Supporting Reasons" around it.

## Minilesson

**FOCUS ON STRATEGIES** Readers analyze argumentative texts by identifying the author's claim, and looking at the reasons the author uses to support the claim.

- Think about what the author is trying to persuade you to believe.
- Look for facts and details the author uses to support the claim.
- Ask yourself who the intended audience of the text is.
- Think about if the author has achieved his or her purpose of persuading the audience.

**MODEL AND PRACTICE** Use the Close Read note on p. 577 of the *Student Interactive* to model how to annotate the text to analyze its argument.

What is the author's claim? The first few paragraphs talk about a wildfire destroying a forest, and then what happens when plants begin to grow back and animals return. However, when the disturbance involves humans, the results can be "catastrophic," killing people and damaging property. If people help manage nature, they can "reduce" tragedy.

Have pairs work together to find and underline the author's claim. If necessary, direct them to paragraph 4 and ask them what sentence is supported by the details in the previous paragraphs.

**ELL Targeted Support Explain** Tell students that explaining or describing something they read is a good way to make sure they understand the author's claim and supporting reasons.

Have students explain, in their own words, what situation the author describes in paragraphs 1–4. Have them restate the author's claim. **EMERGING/DEVELOPING**

Ask students to explain what the author wants them to understand from the situation he describes in paragraphs 1–4. Then have partners find a sentence in the text that is close in meaning to their answer. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use strategies for analyzing the characteristics and structures of argumentative text, including identifying the claim and the intended audience or reader.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Analyze Argumentative Texts and then use the text evidence from their annotations to complete the chart on p. 592.

**OPTION 2 Use Independent Text** Have students use annotations to mark places in the text where they find the author’s claim, as well as facts and details that support the claim. Direct them to note words or phrases that identify the intended audience of the text.

## QUICK CHECK

**Notice and Assess** Can students analyze elements of argumentative texts?

**Decide**

- **If students struggle**, revisit instruction about analyzing argumentative texts in Small Group on pp. T308–T309.
- **If students show understanding**, extend instruction about analyzing argumentative texts in Small Group on pp. T308–T309.

## STUDENT INTERACTIVE, p. 592

## CLOSE READ

## Analyze Argumentative Texts

An **argumentative** text attempts to persuade readers. The author provides reasons and evidence, including facts and examples, for or against a claim. To analyze an argument, identify the author’s claim and intended audience.

1. **MyTURN** Go to the Close Read notes in *People Should Manage Nature* and underline the parts that help you identify the claim, supporting reasons and facts, and intended audience.
2. **Text Evidence** Use the parts you underlined to complete the chart.  
**Possible responses:**

<b>Claim</b>	“. . . it is essential that humans practice careful management of nature. Management can reduce human tragedy and still allow diverse ecosystems to thrive.”	
<b>Reason</b>	“Controlled burns protect people while also promoting ecological renewal.”	“beach nourishment does restore the important beach ecosystem to a barrier island”
<b>Facts</b>	“Controlled burns mimic the natural process of wildfire disturbance.”	“prevents waves from damaging roads and homes,” “expands habitats for barrier island animals”
<b>Who is the intended audience?</b>	The audience is people interested in helping “minimize changes” in the environment “rather than mak[ing] them worse.”	

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# Read Like a Writer

## OBJECTIVE

Identify and understand the use of literary devices including first- or third-person point of view.

## Analyze First-Person Point of View

### Minilesson

**FOCUS ON STRATEGIES** Authors choose the point of view based on what information they want to focus on. Point of view is a literary device that determines how the information in a text is presented. First-person pronouns are sometimes used in argumentative texts to help the reader feel connected to the author’s claim. This connection may help the author persuade the reader to agree with the claim.

**MODEL AND PRACTICE** Model analyzing the writer’s craft technique of first-person point of view. Guide students to the top of p. 597 of the *Student Interactive*. Have them follow along as you go through the steps.

- Point out that the author Lee Francis IV uses the first-person pronoun *we* in his conclusion.
- Ask why the author incorporated this literary device at the end of the argument. Encourage students to consider how the argument would have ended differently if he had not used this point of view, and have them consider how the point of view makes them feel about the argument.
- Direct students to draw a conclusion about the author’s use of first-person point of view. Explain that the use of the first-person pronouns is meant to make readers feel included in the argument.

**ELL Targeted Support Share Information** To help students understand first-person point of view, help them analyze first-person pronouns that are used to persuade.

Have students complete the sentence frame: *When the author writes “we must respect and understand cycles of nature,” the pronoun \_\_\_\_\_ shows first-person point of view.* Then have partners use the pronoun *we* in a simple opinion statement. **EMERGING/DEVELOPING**

Have partners take turns reading paragraphs 37 and 38 of *People Should Manage Nature*. Ask them to identify the point of view and discuss how it affects them as readers. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Direct students to complete the questions on p. 597 of the *Student Interactive*.

## STUDENT INTERACTIVE, p. 597



## ANALYZE AUTHOR'S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

The literary device point of view often determines how authors present information. Some writers use first-person pronouns in argumentative texts to connect with their audience or to reinforce their claims.

**Model !** Read the text from *People Should Manage Nature*.

We must respect and understand cycles of nature.  
But with ecological understanding, we can manage  
nature so that all of life benefits.

first-person pronouns

- 1. Identify** Lee Francis IV uses the first-person pronoun *we* in his conclusion.
- 2. Question** Why does the author use this point of view at the end of his argument?
- 3. Conclude** He uses first-person point of view so readers feel included in his argument.



Read this sample text.

If we have patience and trust nature to take care of itself,  
I believe we will avoid many natural disasters.

**MyTURN** Identify and describe the author's use of point of view.

- 1. Identify** The author uses the first-person pronouns *we* and *I*.
- 2. Question** Why does the author use this point of view?
- 3. Conclude** The author wants readers to feel strongly about the argument

# Word Study Vowel Changes

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

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FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Remind students that vowel sounds change when endings are added to words.

**MODEL AND PRACTICE** Discuss with students the change in vowel sound that takes place when the suffix *-ation* is added to *invite*. Point out the pronunciation before and after the addition. Then have students discuss the change that takes place when *-ic* is added to *athlete*.





**APPLY** Have students complete *Word Study* p. 181 from the *Resource Download Center*.

Name \_\_\_\_\_

**Word Study**

**Vowel Changes**  
In the English language, adding an ending to a word can change the way the word is pronounced. Here are some examples:

- A **long vowel sound** can change to a **short vowel sound**:  
nation (long a sound) + -al = national (becomes short a sound)
- A **long vowel sound** can change to the **schwa** or uh, sound:  
realize (long i sound) + -ation = realization (becomes the schwa sound)
- A **short vowel sound** can change to the **schwa**, or uh, sound:  
habit (short i sound) + -ar = habitur (becomes the schwa sound)

**TURN** Identify the vowel change in the following pairs of words. Use a dictionary to check your work, and note that a schwa is indicated with the symbol ə in dictionary pronunciations. Then use what you know about vowel changes to read each pair of words.

1. admire → admiration **long / to schwa** \_\_\_\_\_
2. divine → divinity **long / to short /** \_\_\_\_\_
3. excel → excellent **short e to schwa** \_\_\_\_\_
4. conspire → conspiracy **long / to short /** \_\_\_\_\_
5. oppose → opposition **long o to schwa** \_\_\_\_\_

Grade 5, Unit 5, Week 5  
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**Word Study, p. 181**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Vowel Changes

**LESSON 2**

Apply Vowel Changes

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Schwa

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T303 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### ANALYZE ARGUMENTATIVE TEXTS

**Teaching Point** Readers pay attention to an author's claim in an argumentative text and look for facts and details the author uses to support the claim. Work with students to complete the graphic organizer on *Student Interactive* p. 592.

### ELL Targeted Support

Tell students that careful readers analyze how an author uses facts and details to support a claim in an argumentative text.

Direct students to sentences in *People Should Manage Nature* that the author uses to support his claim. Read them aloud. Ask students if each sentence does or does not support the author's claim that people should manage nature. **EMERGING**

Direct students to sentences in *People Should Manage Nature* that the author uses to support his claim. Ask students how the sentence is related to the author's claim. **DEVELOPING**

Have students work in pairs to find facts and details in *People Should Manage Nature* that the author uses to support his claim. Students should ask each other questions about how the facts or details support the claim. **EXPANDING/BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### ANALYZE ARGUMENTATIVE TEXTS

Use Lesson 27, pp. T179–T184, in the *myFocus Intervention Teacher's Guide* for instruction on analyzing argumentative texts.

LEVEL F • READ

**Lesson 27** Genre: Argumentative Text

**DIRECTIONS** Read the following passages. Pay attention to the reasons and evidence that the author gives to support his argument.

**More Riders, Fewer Cars**

1 Anyone who has driven downtown lately knows that our city has too much traffic. There are simply too many cars on the roads. It is causing problems for everyone who lives and works here. Many cities have solved their traffic problems by creating a special program that rewards people for sharing rides. These cities provide parking discounts, pay for gas, and give other assistance to people who carpool with coworkers and friends. It is time for our city to create a similar program to reduce the number of vehicles on our streets.

2 The most obvious reason is delays. Traffic jams are causing people to be late to work and school. For example, the City School Board recently published a report about tardiness. It said that students who ride buses from areas where traffic is heaviest are tardy more often than students who come from less busy areas.

3 Moreover, according to a *Downtown Business News* article, 80% of people who work downtown are late at least once a week. The reason they give is traffic. However, in cities where people are rewarded for carpooling, the percentage is much lower. Only 20% of employees in those cities are late due to traffic.

4 Another reason to reduce the number of cars on the road is the environment. The Pollution Control Department recently studied air quality around the state. Six cities were studied for ten years. The study showed that cities with the worst air pollution also had the worst traffic. But air quality isn't the only problem. Traffic also increases noise pollution. In a survey of downtown residents and business owners, people expressed frustration about the noise. They said noise levels were highest during times when traffic was heaviest. The noise made them feel stressed. It even made their dogs bark more! Clearly both air and noise pollution are bad for humans and animals. Yet we can improve our environment simply by getting more people not to drive by themselves.

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## Fluency

Assess 2–4 students



### ACCURACY

Have student pairs practice reading a short passage with accuracy.

### ORAL READING RATE AND ACCURACY

Use pp. 145–150 in Unit 5 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

## Conferring

3 students / 3–4 minutes per conference

### ANALYZE ARGUMENTATIVE TEXTS

**Talk About Independent Reading** Ask students to look back at their annotations and share how the author presented and supported his or her claim.

#### Possible Conference Prompts

- What was the author’s claim?
- How did the author support the claim?
- Who was the author’s intended audience?  
How do you know?

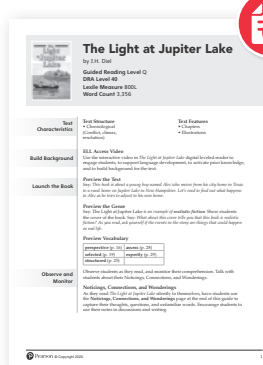
**Possible Teaching Point** Readers identify an author’s claim in an argumentative text and look for ways the author supports the claim throughout the text.

## Leveled Readers



### ANALYZE ARGUMENTATIVE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T276–T277.
- For instructional support in analyzing argumentative texts, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite several students to name the claim the author made in the book they are reading. Ask them how the author supports the claim and who the intended audience is.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the selection or another text they have previously read.
- read a trade book or their Book Club text.
- support their partners in developing a summary of a passage they read in their book.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



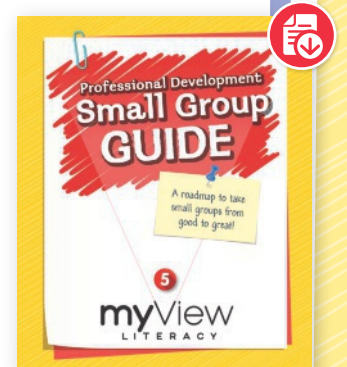
Students can

- complete the graphic organizer on *Student Interactive* p. 592.
- create a chart of words whose vowel pronunciation changes when the end of the word is changed.
- play the *myView* games.

### SUPPORT PARTNER READING

Keep partners on track by giving them a list of suggested conversation prompts to keep their book discussion going.

See the *Small Group Guide* for additional support and resources for Partner Reading.





# Make Connections



People Should  
Manage Nature

## OBJECTIVE

Make connections to personal experiences, ideas in other texts, and society.

## ADDITIONAL VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to make connections. Ask:

- What natural cycles have you heard about before?

## Minilesson

**FOCUS ON STRATEGIES** Readers use what they know from previous experiences and other texts to make connections as they read.

- Think about what you know about natural disasters or natural cycles from your own experiences. Have you ever heard about a forest fire?
- Have you read other texts on the same topic? What did you learn?

**MODEL AND PRACTICE** Use the Close Read note on p. 576 of the *Student Interactive* to model how to annotate the text to make connections.

What is the cause of natural disturbances? In paragraph 2, I see that natural disturbances are major changes in an ecosystem, such as a flood or a wildfire. I will highlight that. I can connect it to a newspaper article I read about wildfires on the West Coast that endangered people and destroyed property. What natural disturbances have you seen or heard about?

Encourage students to discuss natural disturbances. Ask students how using their prior knowledge helps them better understand the text.

**ELL Targeted Support Text to Self** Read aloud paragraph 6 and ask students to connect the text with what they know.

Ask students: Have you ever seen a natural disturbance caused by weather? When? What happened after? **EMERGING**

Have students work in pairs to ask each other the questions above. **DEVELOPING**

Have students work in pairs to discuss the questions about their previous experiences. Then have them explain how their experiences connect to the text. **EXPANDING/BRIDGING**



## EXPERT'S VIEW Sharon Vaughn, University of Texas at Austin

“Instructional feedback is as important as instruction, but what should feedback look like? It doesn't just mean telling the student, 'Good job!' Feedback means asking questions about what students are learning from text and asking them to demonstrate how the text supports their response. Good feedback is asking students to engage in purposeful activities through oral expression or in writing.”

See SavvasRealize.com for more professional development on research-based best practices.



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for making connections as they read.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Make Connections, and then use the text evidence from their annotations to complete p. 593.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark places in the text where they make a connection to their own prior knowledge or experiences, and to write on the sticky notes how it helps them understand the text.

## QUICK CHECK

**Notice and Assess** Can students make connections as they read?

## Decide

- **If students struggle**, revisit instruction for making connections in Small Group on pp. T316–T317.
- **If students show understanding**, extend instruction for making connections in Small Group on pp. T316–T317.

## STUDENT INTERACTIVE, p. 593



## READING WORKSHOP

## Make Connections

As you read, make connections to your own experiences, other texts, and what you know about the world or society in general. Ask questions that help you better understand new information in a text.

1. **MyTURN** Go to the Close Read notes and highlight evidence that helps you make connections to the text.
2. **Text Evidence** Use your highlighted text to explain the different types of connections you made to *People Should Manage Nature*.

Possible responses:

## How does the text connect to my life?

**Text Evidence** “A natural disaster is a type of disturbance, or temporary condition that causes major changes in an ecosystem.”

**Connection** My home was near a forest fire, and we were afraid that we might have to evacuate. It was scary.

## How does the text connect to other texts I have read?

**Text Evidence** The Big Blowup “fires burned 3 million acres” and “killed at least 85 people.”

**Connection** I've read about other deadly and destructive natural events, such as the eruption of Mount Vesuvius.

## How does the text connect to what I know about the world?

**Text Evidence** “After wildfires, people also cause problems by attempting to ‘clean’ the forest.”

**Connection** I've noticed that people often feel moved to do whatever they can to help a situation. Sometimes they do not or cannot understand the consequences of their actions.

# Write for a Reader

## OBJECTIVES

Identify and understand the use of literary devices including first- or third-person point of view.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

## Use First-Person Point of View

### Minilesson

**FOCUS ON STRATEGIES** Writers employ literary devices to connect with readers and to make texts engaging. Some literary devices, such as first-person point of view, can also be used in persuasive writing to convince readers of a point.

Remind students about Lee Francis IV's use of first-person point of view to persuade readers of his opinion about nature in *People Should Manage Nature*.

**MODEL AND PRACTICE** Discuss how students might use first-person point of view in their own writing using p. 598 of the *Student Interactive*. Model an example.

- Identify a belief you want to persuade people about, such as the importance of recycling.
- Consider how you could use first-person point of view to convince readers of your opinion. Explain: **I would describe a common or shared experience using the word "I" or "we" to include readers and connect with them. I would use these words again in another sentence to persuade them that this is something they should care about.**
- As a class, draft a short paragraph that utilizes first-person point of view to persuade readers that recycling is important. Have volunteers offer suggestions for how to better convince readers of this belief.

**ELL Targeted Support Explain Your Point of View** Have students consider all first-person pronouns as they explain their point of view about a topic.

Have partners list all first-person pronouns. Then have them write one persuasive sentence for each pronoun and read the sentences aloud to each other. **EMERGING/DEVELOPING**

Have students write a persuasive paragraph using first-person pronouns. Have partners read their paragraphs aloud to each other. **EXPANDING/BRIDGING**





## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students consider Lee Francis IV's use of first-person point of view as an example for their own writing. Then, direct them to complete the activity on p. 598.

## Writing Workshop

Point out to students that they could use first-person point of view in their poems from the Writing Workshop. During conferences, encourage students by helping them look for opportunities to meaningfully include first-person point of view in their writing, especially to be persuasive.

## STUDENT INTERACTIVE, p. 598



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

Some writers use literary devices, such as first-person point of view, to connect with and persuade readers.

**MyTURN** Think about how Lee Francis IV uses first person at the end of *People Should Manage Nature*. Consider how it appeals to your emotions, beliefs, and sense of reason. Now identify how you can use first-person point of view as a tool to persuade your readers.

I can use first-person point of view to emphasize my opinions!



1. If you were trying to persuade a reader about your opinion on people's management of nature, how would you use first-person point of view?  
**Responses will vary but should include reasons such as "In my argument, I would use the word *we* to include my readers."**
2. Write an argument about human management of nature using information from the text and some of your own research or background knowledge. Use first-person point of view to connect with readers and emphasize your points.

**Responses will vary but should include the use of first-person point of view to emphasize ideas and affect the reader. Students should also include information about human management of nature that supports their argument.**

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# Word Study Spiral Review

## OBJECTIVE

Demonstrate and apply phonetic knowledge.



FLEXIBLE OPTION 

## LESSON 4

### Spiral Review: Schwa

**FOCUS ON STRATEGIES** Review the strategies from the previous week about the schwa sound.

**MODEL AND PRACTICE** Choose a volunteer to give an example of a word with the schwa, or *uh*, sound. Remind them that this is the most common sound in English and often appears in unstressed word syllables. Discuss other examples of this sound and ways to recognize it.

**APPLY** Have students work in pairs to find five other words with the schwa sound. Remind them that they can use syllabication to help them find the schwa sound in a word. Let students share and compare their lists with classmates.



## ELL Targeted Support

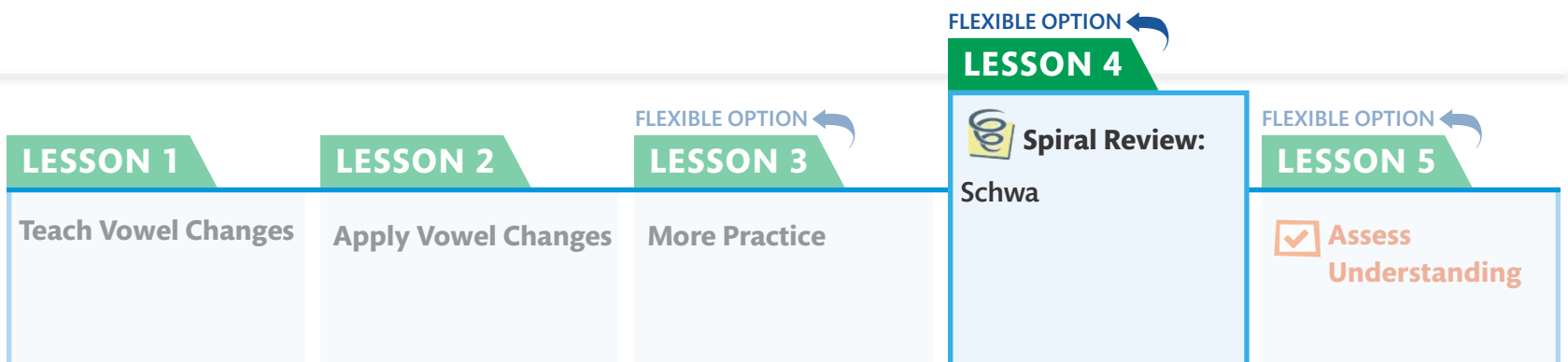
**Schwa** Help students become familiar with writing words with the schwa sound.

Remind students that any vowel can create the schwa sound. Write an example for each vowel (*a, again; e, elephant; i, pencil; o, occur; u, circus*) and, say each word aloud while pointing to the letter that creates the schwa sound. Have students repeat after you. **EMERGING**


Have students write and pronounce common words with the schwa sound, such as *again, taken, and occur*. **DEVELOPING**

Have students work with a partner to create a word bank of words with the schwa sound. **EXPANDING**

Have students write a sentence using at least three words with a schwa sound. Have them mark the words. **BRIDGING**





Use the  **QUICK CHECK** on p. T311 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### MAKE CONNECTIONS

**Teaching Point** You can understand a text better by making connections between the text and what you already know from your experiences, other texts, and your knowledge of the world in general. Guide students to list some things they already knew about natural systems or natural disasters before reading *People Should Manage Nature*.

### ELL Targeted Support

Tell students that they can think about what they already know about a subject to make connections to a text as they read.

Provide small groups with a graphic organizer. Model adding labels and details to the organizer. Have small groups work together to discuss their prior knowledge before writing down and organizing information about natural systems and natural disasters. **EMERGING**

Provide pairs with a graphic organizer. Have them work together to discuss their prior knowledge before writing down and organizing information about natural systems and natural disasters. **DEVELOPING**

Guide individuals to design or select an appropriate graphic organizer to record their background knowledge about natural systems and natural disasters. Options might include a word web, a three column chart, and a flowchart or cause-and-effect organizer. **EXPANDING/ BRIDGING**



For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### MAKE CONNECTIONS

Use Lesson 18, pp. T119–T124, in the *myFocus Intervention Teacher's Guide* for instruction on making connections.

LEVEL F • READ

**Lesson 18** Apply Reading Strategies

**DIRECTIONS** Read the following texts. Think about what helps you to understand each text. Consider what you can say about what happens at the end of each text.

**The Play**

1 Ana had always wanted to be in a play. One day she saw a notice in her school cafeteria that said, *School Play Auditions this Thursday, October 27, 3 pm*. A feeling of excitement rose in Ana's chest. She could hardly wait for Thursday to come!

2 On the day of the audition, Ana made her way to the school auditorium and signed her name on the audition sheet. Then she waited nervously. When she heard her name called, she stepped up onto the stage. She had never been on a stage before. Everyone was watching her! Her hands were sweating and her heart was beating fast. But she remembered to speak her lines clearly and with feeling. When she finished, she could see some people in the audience smiling. Ana breathed a sigh of relief and walked quickly off the stage.

3 The next day, Ana saw a sign posted in the cafeteria. It listed the students who had been chosen to be in the school play. Ana was almost too afraid to look. She felt a wave of dizziness pass over her. Then she gathered up her courage to read the list. Instantly the dizziness disappeared and Ana jumped for joy. "Wow!" she shouted. She couldn't wait to tell her friends the good news!

**My Favorite Place**

1 I have a favorite place to go. My dad takes me there sometimes. This place is filled with sea life, but it isn't the ocean!

2 We drive into the city and park in a big parking garage. Then we enter a big building. The first thing you notice when you go in is the most enormous fish tank you've ever seen. It has seaweed, and even some coral. There are colorful parrot fish and sea stars. There are even several big nurse sharks!

3 My favorite place also has a tank with seals in it. These seals were injured, and people rescued them. The seals will be returned to the ocean when their injuries heal.

4 Can you guess what my favorite place is?

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## Fluency

Assess 2–4 students



### ACCURACY

Have student pairs practice reading a short passage with accuracy.

### ORAL READING RATE AND ACCURACY

Use pp. 145–150 in Unit 5 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

## Conferring

3 students / 3–4 minutes per conference

### MAKE CONNECTIONS

**Talk About Independent Reading** Ask students to reread their sticky notes and talk with a partner about a connection they made and how it helped them understand the text.

### Possible Conference Prompts

- How did the text connect to your own experiences?
- How did the text connect to other texts you've read?
- How did making connections help you understand the text?

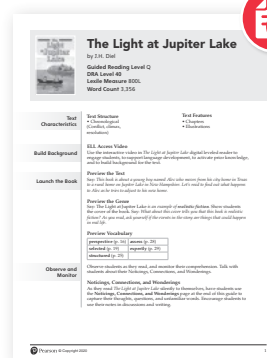
**Possible Teaching Point** You can make connections as you read by thinking about your own experiences, other texts you have read, and what you know about the world.

## Leveled Readers



### MAKE CONNECTIONS

- For suggested titles, see “Matching Texts to Learning,” pp. T276–T277.
- For instructional support in making connections, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share what they learned today about making connections.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to a text they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner by reading their texts like a storyteller.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



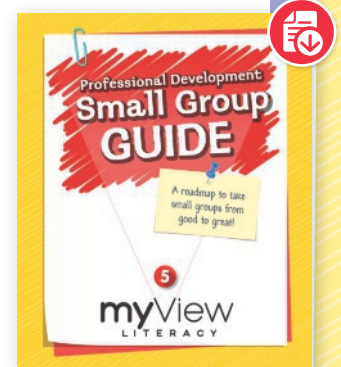
Students can

- complete the graphic organizer on p. 593 of the *Student Interactive*.
- write about connections they made in their reader's notebook.
- play the *myView* games.
- with a partner, take turns reading a text with accuracy.

### SUPPORT INDEPENDENT READING

Help students set goals for their reading. Tell them they should track progress toward their goals.

See the *Small Group Guide* for additional support and resources.



# Reflect and Share



People Should  
Manage Nature

## OBJECTIVES

Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively.

Use text evidence to support an appropriate response.

Discuss specific ideas in the text that are important to the meaning.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to reflect on the text and make connections to other texts, the unit theme, and the Essential Question. Ask:

- What impact do humans have on the environment?
- Should humans continue to act during natural disturbances?

## Talk About It

### Minilesson

**FOCUS ON STRATEGIES** Explain to students that when they make a presentation, they should enunciate their words and communicate only pertinent facts and details to support their opinions.

- As you plan your presentation, first decide what claim you will make. What texts will you use to support your claim?
- Find facts, details, and direct quotations from the texts you have read to support your claim. Remember to think about any counterclaims and how you would argue against them.

**MODEL AND PRACTICE** Model presenting your opinion using the Talk About It prompt on p. 594 of the *Student Interactive*.

People should carefully manage natural systems when human life is in danger. As Lee Francis says on page 589 in *People Should Manage Nature*, “management can actually protect and enhance ecosystems.” Nature already has in place cycles that keep it healthy, but sometimes people need to manage nature to prevent destruction.

**ELL Targeted Support Express Opinions** Help students develop and express their opinions by having them react to information from the text.

Read to students this sentence from the text: “To protect lives and property, we must manage nature.” Ask: **Do you agree with this claim?** Have students answer *yes* or *no*, and ask those who are able to expand on their answer. **EMERGING/DEVELOPING**

Have pairs discuss whether they agree with the author’s claim that people should manage nature. When students have formed a clear opinion, encourage them to write it as their claim.

**EXPANDING/BRIDGING**





## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for making connections between texts.

**OPTION 1 Use the Shared Read** Have students use evidence from the week's texts to discuss their opinion on whether or not people should manage natural systems.

**OPTION 2 Use Independent Text** Students should use their self-selected independent reading texts to present their opinion on whether or not people should manage natural systems.

**QUICK CHECK**

**Notice and Assess** Can students make comparisons across texts?

**Decide**

- **If students struggle**, revisit instruction for making text comparisons in Small Group on pp. T322–T323.
- **If students show understanding**, extend instruction for making text comparisons in Small Group on pp. T322–T323.

**WEEKLY QUESTION** Have students use evidence from the texts they have read this week to respond to the Weekly Question. Tell them to write their response on a separate sheet of paper.

STUDENT INTERACTIVE, p. 594



## RESPOND TO TEXT

**Reflect and Share**

**Talk About It** Consider all the texts you have read this week. What natural systems did you learn about? Do you think people should manage these systems? Use these questions to help you prepare an opinion presentation about whether people should try to influence or manage the environment.



**Give a Short Presentation** Before you begin your presentation, gather information to support your opinion.

- Write a claim, or opinion statement, on a separate piece of paper.
- Choose two or three texts you have read.
- Record direct quotations from the texts that support your opinion statement. Be sure to include the name of the text, the author, and the page number.
- Identify a counterclaim to your opinion, and give text evidence that opposes the counterclaim.

When giving your presentation, speak clearly at a natural rate and volume, making sure to enunciate every word. Make eye contact with your audience.

**Weekly Question**

How much should people try to influence natural systems?

# Word Study Vowel Changes

## OBJECTIVE

Demonstrate and apply phonetic knowledge.

## WEEKLY STANDARDS PRACTICE



To assess student progress on Word Study, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION



## LESSON 5

### Assess Understanding

To assess students' understanding of vowel changes, give them these words and word parts.

1. recite + *-ation*
2. ignite + *-tion*
3. confide + *-ence*
4. parasite + *-ic*

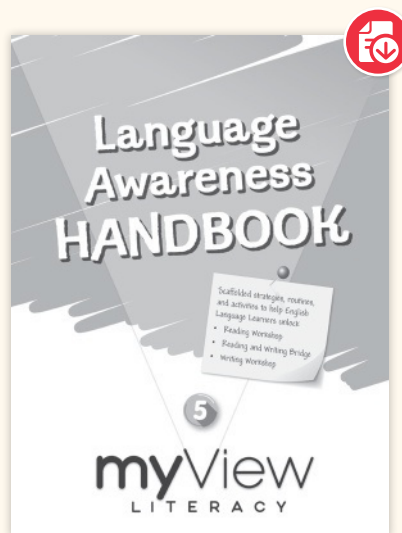
Direct the students to use their knowledge of vowel changes and word endings to write each new word and the vowel sound change that took place.





## Develop Language Awareness

For additional practice with vowel changes, complete the activity on p. 61 of the *Language Awareness Handbook*. In this practice activity, students will add endings to form new words and identify vowel changes in the words.



				FLEXIBLE OPTION
<b>LESSON 1</b>	<b>LESSON 2</b>	FLEXIBLE OPTION	FLEXIBLE OPTION	<b>LESSON 5</b>
Teach Vowel Changes	Apply Vowel Changes	More Practice	Spiral Review: Schwa	<input checked="" type="checkbox"/> Assess Understanding



Use the  **QUICK CHECK** on p. T319 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** Critical readers think about whether they agree with an author as they read an argumentative text. They take the information in the text, as well as what they already know about the topic, to form an opinion.

### ELL Targeted Support

Help students participate in discussions using words and phrases to express their opinions on whether people should influence natural systems.

Provide students with sentence frames to help them express their opinions: *People should/should not manage natural systems. \_\_\_\_\_ happens when a disaster occurs.* **EMERGING**

Provide the following sentence starters to help students discuss their opinions: *When a disaster happens, \_\_\_\_\_. People react by \_\_\_\_\_. This affects an environment by \_\_\_\_\_.*  **DEVELOPING**

Have partners choose a text they read and discuss whether they agree or disagree with the claim the author makes. **EXPANDING**

Have partners use text evidence to express their opinions about the author’s claim, and use that to form their own claim. **BRIDGING**



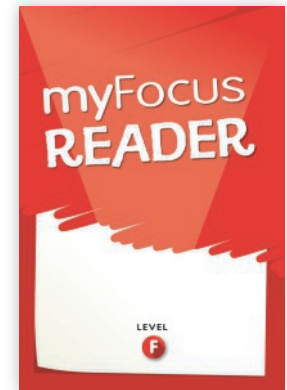
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 62–63 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of natural systems and encourages them to use the Academic Vocabulary words.



## Intervention Activity



### WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher’s Guide*, Lessons 1–10.

## On-Level and Advanced



### INQUIRY

#### Organize Information and Communicate

Students should organize their findings on what happens when people influence natural systems into an effective format.

**Critical Thinking** Talk with students about their findings and the process they used. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### COMPARE TEXTS

**Talk About Independent Reading** Ask students to share what they learned about making connections.

#### Possible Conference Prompts

- Between which texts did you make a connection?
- How did making connections between texts help you form an opinion?
- What did you learn about natural systems from making connections between texts?

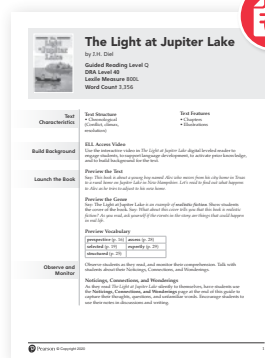
**Possible Teaching Point** Readers think about other texts they have read to make connections between ideas and concepts.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T276–T277.
- For instructional support in comparing texts, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to share connections they made between texts and how the connections helped them form their opinions.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “How People Influence Natural Systems” with a partner.
- read a self-selected text.
- reread or listen to their leveled reader.

### Centers



See the myView Literacy Stations in the *Resource Download Center*.

### Literacy Activities



Students can

- write in their reader’s notebook in response to the Weekly Question.
- research other natural disturbances and what happens when people try to influence them.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T484–T485, for

- teacher’s summary of chapters in *Into the Volcano*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.





# Resources

## Stacks of Mentor Texts



- Mentor texts, the foundation for each unit, provide students with a vision of the type of writing they will produce.
- Five to eight mentor texts are recommended for each unit.

## myView Literacy Student Interactive



- Students use the *myView Literacy Student Interactive* to practice their learning from the minilessons.
- Students reference the *myView Literacy Student Interactive* to deepen their understanding of concepts taught in Writing Workshop.

## Stapled Books (Kindergarten and Grade 1)



- Students in Kindergarten and Grade 1 will write in stapled books.
- Primary students create the types of books they are reading, which are mostly picture books.

## Writing Notebook (Grades 2-5)



- Students in Grades 2-5 will need a writing notebook.
- Students use the writing notebook for writing drafts. Final copies may be written in their writing notebooks, or teachers may ask students to keyboard their final copies.

## Portfolio



- Students may store final copies of their writing in their portfolios.
- At the end of every unit, students will be asked to share one piece of writing in the Celebration.

- Student authors learn to
- ▶ reflect on mentor texts.
  - ▶ write in different genres and styles.
  - ▶ apply writing conventions.



# Conferences

Conferences are a cornerstone of the Writing Workshop. They provide an opportunity for the teacher to work one-on-one or in small groups with students to address areas of strength and areas of growth.

*The focus of conferences should be on providing students with transferable writing skills and not solely on improving the current piece of writing.*

## Conference Pacing 30–40 minutes

- Consider a rotation where every student is conferred with over one week.
- Use the provided conference prompts for each lesson to guide conversations.
- Determine three possible teaching points for the conference based on student work.
- Come to the conference with stacks—published, teacher written, and student models.
- Use a note-taking system to capture pertinent details (Conference Notes Templates are available on SavvasRealize.com).



## Conference Routine



<b>Research</b>	A student may discuss the topic of his or her writing and questions he or she may have. Use this as an opportunity to learn about the student’s writing and make decisions to focus conferences.
<b>Name a Strength</b>	Once the student has discussed his or her writing, provide specific praise for an element of the writing. Naming a strength develops a student’s energy for writing.
<b>Decide on a Teaching Point</b>	Choose a teaching point that focuses on improving the writer within the student and not on improving the student’s writing. A range of teaching points should be covered over the year.
<b>Teach</b>	Help the student understand how he or she can achieve success. Use a minilesson from the bank of minilessons to provide instruction on the teaching point. One text from the unit’s stack serves as an example of what the student’s writing should emulate.

## Writing Assessment

### WEEK 5 • LESSON 5 OPTION

- The Writing Workshop Assessment is on Day 5 of Week 5 of every unit. Teachers may choose how to assess their students.
- Collect students' compositions after the Celebration and use the designated rubric to grade the writing.
- Give students an on-demand prompt that will require them to synthesize their understanding of the genre, author's purpose and craft, and writing conventions in one succinct piece of writing without the support of a teacher.
- Assessment prompts and writing rubrics can be found in the Writing Workshop of *myView Literacy Teacher's Edition* on Day 5 of Week 5, or they may be accessed on [SavvasRealize.com](https://www.savvasrealize.com).

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## Writing Workshop Unit Overview

**WEEK 1** Introduce and Immerse

**WEEK 2** Develop Elements

**WEEK 3** Develop Structure

**WEEK 4** Writer's Craft

**WEEK 5** Publish, Celebrate, and Assess

FLEXIBLE PATH





# Units of Study

## This Unit: Poetry

UNIT  
**1**

### NARRATIVE: PERSONAL NARRATIVE

Students will

- explore personal narratives
- craft an introduction and sequence of events
- use adjectives, adverbs, and pronouns correctly
- write personal narratives

UNIT  
**4**

### NARRATIVE: SCIENCE FICTION

Students will

- learn characteristics of science fiction
- focus on characters, setting, and plot
- use prepositions and prepositional phrases correctly
- write science fiction stories

UNIT  
**2**

### INFORMATIONAL TEXT: INFORMATIONAL ARTICLE

Students will

- review and develop elements of effective informational articles
- use visuals, multimedia, and formatting to support their ideas
- use precise language and domain-specific vocabulary
- write clear informational articles

UNIT  
**5**

### POETRY: POEM

Students will

- study elements of poetry
- use rhythm, rhyme, and figurative language
- use subordinating conjunctions correctly
- write poetry

UNIT  
**3**

### ARGUMENTATIVE WRITING: OPINION ESSAY

Students will

- learn characteristics of opinion writing
- develop an opinion using reasons, facts, and details
- edit for capitalization
- write opinion essays



**FAST TRACK**

# Your Writing Workshop for Standards Success

UNIT  
**5**

**POETRY: POEM**

<b>WEEK 1</b> <b>INTRODUCE AND IMMERSE</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Analyze Poetry</li><li>• Plan Your Poetry</li></ul>
<b>WEEK 2</b> <b>DEVELOP ELEMENTS</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Use Rhythm and Rhyme</li><li>• Use Personification</li><li>• Use Simile and Metaphor</li></ul>
<b>WEEK 3</b> <b>DEVELOP STRUCTURE</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Choose Line Breaks</li><li>• Develop Stanzas</li><li>• Develop Poetry with Punctuation</li><li>• Develop a Rhyme Scheme</li></ul>
<b>WEEK 4</b> <b>WRITER'S CRAFT</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Use Poetic License</li><li>• Try a New Approach</li><li>• Edit for Subordinating Conjunctions</li><li>• Edit Titles and Show Emphasis</li></ul>
<b>WEEK 5</b> <b>PUBLISH, CELEBRATE, ASSESS</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Edit for Irregular Verbs</li><li>• Prepare for Assessment</li><li>• Assessment</li></ul>

# Weekly Overview

Students will

- learn about three major types of poems.
- identify rhythm, rhyme, and forms of poems.
- plan their own poems to express themselves.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

**FAST TRACK**

	LESSON 1	LESSON 2	LESSON 3
<b>MINILESSON</b> 5–10 min.	Analyze Poetry T334	What Poetry Sounds Like T338	What Poetry Looks Like T342
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T335	Independent Writing and Conferences T339	Independent Writing and Conferences T343
<b>SHARE BACK FOCUS</b> 5–10 min.	Qualities of Poetry T335	A Poem's Rhythm and Mood T339	A Poem's Form T343
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> Assess Prior Knowledge T336</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Capitalization T337</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with Consonant Changes T340</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Commas and Semicolons in a Series T341</li> </ul>	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T344</li> <li>• <b>Language &amp; Conventions</b> Teach Commas and Semicolons in a Series T345</li> </ul>





# Mentor STACK



- *Drum Dream Girl* by Margarita Engle
- *A Full Moon is Rising* by Marilyn Singer and Julia Cairns
- *Joyful Noise: Poems for Two Voices* by Paul Fleischman and Eric Beddows
- *Poetrees* by Douglas Florian

### Use the following criteria to add to your poetry stack:

- The poem is the approximate length of the poems students will write.
- The poem uses rhythm and possibly rhyme and is in a form that students will recognize and write (quatrain, haiku, blank verse).
- The poem uses vivid language.

Preview these selections for appropriateness for your students. Selections are subject to availability.

## FAST TRACK

### LESSON 4

### LESSON 5

Brainstorm Ideas T346

Plan Your Poetry T350

Independent Writing and Conferences T347

Writing Club and Conferences T350–T351

Topics for Poems T347

Ideas from Freewriting T350

#### FLEXIBLE OPTION

- **Spelling** Spiral Review T348
- **Language & Conventions** Practice Commas and Semicolons in a Series T349

- **Spelling** *Assess Understanding* T352

#### FLEXIBLE OPTION

- **Language & Conventions** Standards Practice T353

### ADDITIONAL RESOURCES

#### MINILESSON

5–10 min.

Listen to and Write a Ballad

Write Prose Poetry

#### INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

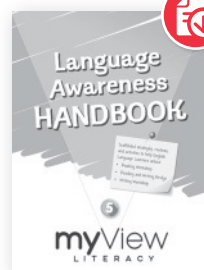
Independent Writing and Conferences

#### SHARE BACK FOCUS

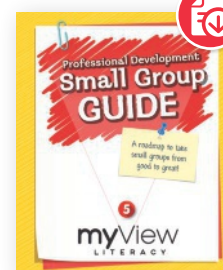
5–10 min.

Stanzas

Prose Poetry







See the online *Language Awareness Handbook* for additional writing support.



See the *Small Group Guide* for additional writing support.

# Conferences Mentor STACK

During this time, assess for understanding of types of poetry and poetic features to gauge where students may need support in their use of these features and types. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
<b>Genre Immersion Lessons</b>		
<b>If</b> students need additional support,		<b>Then</b> review the features of poetry with poems from the stack.
<b>If</b> students show understanding,		<b>Then</b> have students identify the features of a poem from the stack.
<b>What Poetry Looks Like</b>		
<b>If</b> students need additional support,		<b>Then</b> review different forms of poetry with poems from the stack.
<b>If</b> students show understanding,		<b>Then</b> ask them to identify the form of a poem and tell how they determined it.
<b>Brainstorm Ideas</b>		
<b>If</b> students need additional support,		<b>Then</b> have them identify themes from poems they know and explore the themes.
<b>If</b> students show understanding,		<b>Then</b> ask them what ideas they will include in their poems.
<b>Plan Your Poetry</b>		
<b>If</b> students need additional support,		<b>Then</b> ask what qualities of poems they most enjoy.
<b>If</b> students show understanding,		<b>Then</b> ask what effect they want the poem to have on the audience.

## Reading-Writing Workshop Bridge

While conferencing with students, refer back to the Bridge minilessons on **text features** and **punctuation in a series**.

### Conference Support for ELL

#### EMERGING

- Read a poem and have students raise a hand when they hear a rhyme. Together say the rhyming words.
- Say a phrase from a poem and have students locate it and read it back to you.
- Have students draw and label illustrations for a poem from the stack.

#### DEVELOPING

- Have students repeat rhyming words and clap along to a poem's rhythm as you read.
- Guide students in drawing lines to show a poem's syllables and identify the poem's form.
- Read a poem aloud and ask partners to create a title for it. Discuss suggestions.

#### EXPANDING

- Have students identify the rhythm and rhyme in a poem.
- Ask students to listen to a poem and then describe its mood.
- Have partners read stack poems and sort them by topic, such as nature, love, and friendship.

#### BRIDGING

- Have partners identify the rhythm and rhyme in a poem and then write a new line following the same rhythm and rhyme scheme.
- Have each student pick a favorite poem from the stack and tell a partner its features and what he or she likes about it.
- Ask pairs to pick a stack poem and rewrite it as a paragraph to express the same meaning.



## ELL Minilesson Support

### Week 1: Introduce and Immerse

During the immersion week, your ELLs will benefit from additional writing support that expands their awareness of the genre and helps them make connections to their own motivations to write. These targeted supports were chosen to help students better understand the writing mode and planning process.

Use this note for the minilesson on p. T334.

#### ELL Targeted Support

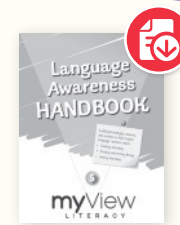
##### ANALYZE POETRY

Help students understand how poetry is different from other written genres.

Guide students to understand the differences between poetry and prose. Choose a narrative poem from the stack. Compare the form to a story students have read. Point out the number of lines and stanzas and compare them to sentences and paragraphs in prose. Point out any punctuation and model how to read a poem. Then have students describe the poem. Provide sentence frames: *The poem is about \_\_\_\_\_.* *My favorite line is \_\_\_\_\_.* *The poem makes me feel \_\_\_\_\_.* **EMERGING**

Read aloud a stack poem to students and help them identify words and phrases that show the type of poem it is. Then ask them to examine the written form and together describe how it is different from other genres. **DEVELOPING**

Have partners choose a poem from the stack. Ask them to identify the type of poem and note words and phrases that help them identify it. Have students record language they enjoy from the poem and share their results with another pair. **EXPANDING/BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T338.

#### ELL Targeted Support

##### WHAT POETRY SOUNDS LIKE

To understand poetic features and produce poetry, students need be able to identify and use rhyme and rhythm. Choose a stack poem that has a regular rhythm and rhyme scheme.

Write on the board one- and two-syllable words from the poem. Give an example of a rhyming word for each and ask students to name others. For two-syllable words, mark the stressed syllables and have students read the words. Then have them tap out the rhythm as you read the poem. **EMERGING**

Write on the board two lines from the poem. Mark stressed and unstressed syllables and circle rhyming words. Point to the words as you say them, emphasizing stressed syllables. Have students choral read after you. Invite them to name other rhyming words. **DEVELOPING**

Write on the board two lines from the poem. In the first line, mark stressed and unstressed syllables. Read the line, emphasizing stressed syllables. Then ask partners to read aloud and mark the syllables in the second line. Have them circle rhyming words and suggest other rhymes to match. **EXPANDING/BRIDGING**



FAST TRACK

# Analyze Poetry

## OBJECTIVES

Analyze the authors' choices and how they influence and communicate meaning within a variety of texts.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 463

**POETRY** WRITING WORKSHOP

### Analyze Poetry

**Poetry** is the arrangement of words in lines with rhythm, or a regularly repeated accent. Lines often rhyme. A poet chooses language to create a mental image or express thoughts or feelings. The purpose of a poem is often to give pleasure to the reader.

**Learning Goal**  
I can use elements of poetry to write a poem.

There are three major kinds of poems.

<b>Narrative Poetry</b>	Tells a story
<b>Lyric Poetry</b>	Includes expressions of emotions, descriptions of nature, or both
<b>Epic Poetry</b>	Involves a long narrative in an elevated style about the adventures of characters who are important to the history of a nation or race

**MY TURN** Use a poem you have read to answer the questions.

Title \_\_\_\_\_

How do you know this is a poem? \_\_\_\_\_

What images or feelings does the poet want to express? \_\_\_\_\_

Does the poem rhyme? \_\_\_\_\_

What kind of poem is it? \_\_\_\_\_

How do you know? \_\_\_\_\_

463

## Minilesson

Mentor STACK



**TEACHING POINT** Poets use language to paint a picture or create a feeling. They usually arrange carefully chosen words in lines. Poets

- choose the type of poem to best achieve their purpose.
- use language in unique, memorable ways to provoke certain feelings or images in the reader.
- may use rhythm and rhyme to create a musical quality.

**MODEL AND PRACTICE** Tell students that they will be exploring many different kinds of poems over the next few days in preparation for writing their own poems. Read aloud a poem's title from the stack and ask students what they think the poem will be about. Then read aloud and discuss.

- Have students identify the poet's intention or purpose. Is the poet telling a story, expressing emotions, giving a description, or recounting in elevated style a long narrative of a heroic adventure?
- Have students name memorable descriptive language or images from the poem.
- Invite students to name other features of the poem, such as use of stanzas, rhythm, or rhyme.

Direct students to p. 463 in the *Student Interactive*. Have them use other poems from the stack to complete the activity.



## Independent Writing

Mentor STACK



**FOCUS ON ANALYZING POETRY** After the minilesson, students should transition into independent writing.

- If students need additional opportunities to develop their understanding of poetry, they should read more poems from the stack.

### WRITING SUPPORT

- **Modeled** Choose a poem from the stack and do a Think Aloud to model identifying the poet's purpose. Note memorable or descriptive language and comment on the form.
- **Shared** Have students choose a poem from the stack. Prompt them to identify the type of poem and the poetic features.
- **Guided** Use poems from the stack to provide explicit instruction on the poem's defining qualities (purpose, language, and form).



**Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to identifying in their writing notebooks the type of poem they would like to write and the features to include in it.

See the **Conference Prompts** on p. T332.

## Share Back

Call on students to share how poetry is different from other genres. Invite them to name qualities poems have in terms of purpose, language, content, and form.



# Spelling Spell Words with Consonant Changes

## OBJECTIVE

Spell consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

## SPELLING WORDS

isolate	elect
isolation	election
select	mathematics
selection	mathematician
music	clinic
musician	clinician
hesitate	politics
hesitation	politician
frustrate	coordinate
frustration	coordination

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T352, to assess students' prior knowledge of consonant changes.

For students who understand rules for consonant changes, include the following Challenge Words with the spelling list.

#### Challenge Words

esthetics  
 esthetician  
 diagnostician

### ELL Targeted Support

**Pronunciation** Explain that understanding pronunciation changes can help students spell English words.

Make a T-chart with familiar base words, such as *music* and *select*, on the left. Have students use decoding strategies to read the words aloud. **EMERGING**

Make a T-chart with base words from the spelling list. Have students use decoding strategies to read the words aloud. Write the related *-tion* or *-cian* forms on the right and have students say them together. **DEVELOPING**

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words With Consonant Changes


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Consonant Changes

## FLEXIBLE OPTION

### LESSON 4

 **Spiral Review:** Latin Roots *audi*, *rupt*, *scrib*, *spec*

### LESSON 5

✓ **Assess Understanding**





# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Capitalization

**FOCUS ON STRATEGIES** Review rules and strategies for capitalization.

**MODEL AND PRACTICE** Tell students to look closely at this sentence for capitalization mistakes: *Since last year, dr. h. Sharp has worked at the clinic inside the vfw building.* Capitalize *VFW* as you explain that it is an abbreviation that stands for Veterans of Foreign Wars. Then guide students to specify other abbreviations and initials that need to be capitalized, such as *Dr.* and *H.* As a class, brainstorm a list of abbreviations, initials, acronyms, and organizations that need capitalization.

**APPLY** Have students create sentences of their own, using correct capitalization of abbreviations, initials, acronyms, and organizations.

#### OBJECTIVE

Edit drafts using standard English conventions, including capitalization of abbreviations, initials, acronyms, and organizations.

#### ELL Targeted Support

**Capitalize in Context** Point out how some words should be capitalized to indicate they are specific things.

Write *street / Willow Street / Willow St.* on the board. Have students circle the capital letters. **EMERGING**

Write a T-chart with headings *Full Word* and *Abbreviation/ Acronym*. Have volunteers write an entry. Prefill with some states, initials, or acronyms if needed. **DEVELOPING**

Have students write their name and address, abbreviating both as much as possible. Then ask them to share with a partner. **EXPANDING**

Have pairs create and write their own full company name that has an acronym and a street address they can abbreviate. **BRIDGING**

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Capitalization

FLEXIBLE OPTION

### LESSON 2

### LESSON 3

### LESSON 4

FLEXIBLE OPTION

### LESSON 5

**Oral Language:**  
Commas and  
Semicolons in a Series

**Teach Commas and  
Semicolons in a Series**

**Practice Commas and  
Semicolons in a Series**

**Standards Practice**

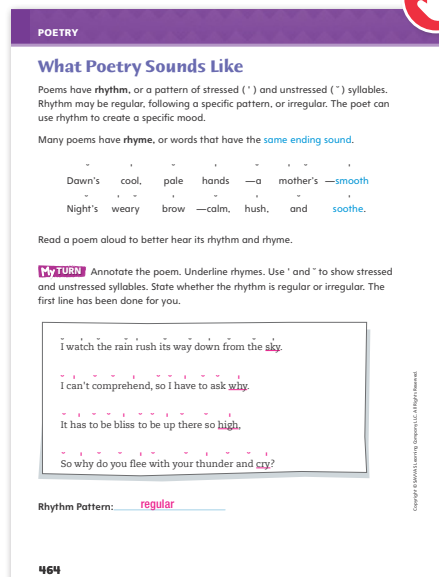
# What Poetry Sounds Like

## OBJECTIVES

Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 464



**POETRY**

### What Poetry Sounds Like

Poems have **rhythm**, or a pattern of stressed (´) and unstressed (˘) syllables. Rhythm may be regular, following a specific pattern, or irregular. The poet can use rhythm to create a specific mood.

Many poems have **rhyme**, or words that have the same ending sound.

Down's cool, pale hands —a mother's —smooth  
Night's weary brow —calm, hush, and soothe.

Read a poem aloud to better hear its rhythm and rhyme.

**My Turn** Annotate the poem. Underline rhymes. Use ´ and ˘ to show stressed and unstressed syllables. State whether the rhythm is regular or irregular. The first line has been done for you.

I watch the rain rush its way down from the sky.  
I can't comprehend, so I have to ask why.  
It has to be bliss to be up there so high.  
So why do you flee with your thunder and cry?

Rhythm Pattern: regular

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## Minilesson

Mentor **STACK**

**TEACHING POINT** Poets choose their words not only for their meaning but also for their sound. To make a poem sound musical, poets use rhythm and rhyme. Rhythm and rhyme also contribute to the mood, or overall feeling, of a poem. Poets focus on sound by

- creating a rhythm with stressed and unstressed syllables that may follow a regular pattern or no pattern.
- using rhyming words, or words with the same ending sound, such as *bite* and *bright*.

**MODEL AND PRACTICE** Read aloud the two lines of poetry near the top of p. 464, emphasizing the rhyming words and the rhythm. Then read them again, inviting students to clap or tap on the stressed syllables to demonstrate the rhythm. Point out the symbols used to mark stressed and unstressed syllables. Say: **Poetry is often meant to be read aloud so that the rhythm and rhyme can be enjoyed. The sound can also evoke a mood or feeling. What mood is created by the rhythm and rhyme in this poem?**

Use this process as needed with other poems from the stack until students demonstrate understanding of the contribution of rhythm and rhyme to a poem’s mood and music.

Direct students to the activity on p. 464 of the *Student Interactive*. Have them annotate the poem by marking the stressed and unstressed syllables and underlining the rhyming words at the ends of lines.

## Possible Teaching Point

### Spelling | Consonant Changes

Emphasize to students that the way words are spelled reveals how they are pronounced and what they sound like. Tell students that

- adding the suffix *-tion* can change a /t/ sound to a /sh/ sound, as in *hesitate* and *hesitation*
- adding the suffix *-ian* can change a /k/ sound to a /sh/ sound, as in *music* and *musician*

Using correct spelling ensures correct pronunciation, which will help students identify rhyming words and mark stressed and unstressed syllables correctly.



## Independent Writing

Mentor **STACK**

**FOCUS ON WHAT POETRY SOUNDS LIKE** After the minilesson, students should transition into independent writing.

- If students need additional opportunities, they should read other poems from the stack, identify any rhymes at the ends of lines, and tap out the rhythms with partners.

### WRITING SUPPORT

---

- **Modeled Choose** a poem from the stack to read aloud and tap or clap to the stressed syllables to demonstrate rhythm.
- **Shared** Have students choose a poem from the stack. Ask them to read the poem aloud and clap or tap to emphasize the rhythm.
- **Guided** Use a poem from the stack to provide explicit instruction on identifying rhythm, rhyme, and the mood the sound evokes.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, they should transition to drafting in their notebooks lines of poetry using rhythm and rhyme.

See the **Conference Prompts** on p. T332.

## Share Back

Invite a volunteer to demonstrate the rhythm of the poem on p. 464 of the *Student Interactive* by reading it aloud and tapping out the stressed syllables.



# Spelling Spell Words with Consonant Changes

## OBJECTIVE

Spell consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

### SPELLING WORDS

isolate	elect
isolation	election
select	mathematics
selection	mathematician
music	clinic
musician	clinician
hesitate	politics
hesitation	politician
frustrate	coordinate
frustration	coordination

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Explain that adding suffixes can change the way some consonants are pronounced.

### MODEL AND PRACTICE

Display the words *frustrate*, *frustration*; *elect*, *election*. Say each word aloud and point out the pronunciation changes. Explain that *frustration* and *election* are still spelled with the consonant *t* even though their sounds changed from /t/ to /sh/ when the endings were added.

### APPLY My TURN

Have students complete the activity on p. 461 of the *Student Interactive* independently.

SPELLING
READING-WRITING BRIDGE

### Spell Words with Consonant Changes

Sometimes when suffixes are added to words, the sound a consonant spells can change. For example, you drop the final *e* in *coordinate* when you add the ending *-ion* to make *coordination*. When the word is changed to *coordination*, the *t* spells the sound *sh* instead of the sound *t*.

**My TURN** Read the words. Find the related word pairs with consonant changes. Sort and spell the words of each related pair side by side.

**SPELLING WORDS**

isolation	politician	frustration	politics
music	hesitate	elect	election
clinician	selection	hesitation	coordinate
select	frustrate	mathematics	coordination
mathematician	musician	clinic	isolate

coordinate \_\_\_\_\_

select \_\_\_\_\_

hesitate \_\_\_\_\_

frustrate \_\_\_\_\_

elect \_\_\_\_\_

mathematics \_\_\_\_\_

clinic \_\_\_\_\_

politics \_\_\_\_\_

music \_\_\_\_\_

isolate \_\_\_\_\_

coordination \_\_\_\_\_

selection \_\_\_\_\_

hesitation \_\_\_\_\_

frustration \_\_\_\_\_

election \_\_\_\_\_

mathematician \_\_\_\_\_

clinician \_\_\_\_\_

politician \_\_\_\_\_

musician \_\_\_\_\_

isolation \_\_\_\_\_

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## LESSON 2

**Teach:** Spell Words with Consonant Changes

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

**More Practice:** Spell Words with Consonant Changes

### FLEXIBLE OPTION LESSON 4

**Spiral Review:** Latin Roots *audi*, *rupt*, *scrib*, *spec*

### LESSON 5

Assess Understanding



# Language & Conventions

## Commas and Semicolons in a Series

FLEXIBLE OPTION

**LESSON 2****Oral Language: Commas and Semicolons in a Series**

**FOCUS ON STRATEGIES** Remind students that a list of three or more items usually uses commas to separate each item. However, when one or more of the items already contains a comma, semicolons need to be used between the items instead.

**MODEL AND PRACTICE** Model commas and semicolons in a series with this sentence on the board: *The contestants included Elena, a doctor; Manny, a teacher; and the champion.* Then ask what happens if commas are used instead of semicolons between the three items (in this case, people) in this series. Elicit that the series becomes very confusing—you can no longer tell that there are just three contestants. Lead students to understand that to avoid confusion, semicolons should be used between items that already have commas.

**APPLY** Have students correctly punctuate this sentence: *The box of supplies contains pencils, both gray and red, crayons, some of them worn, and several markers. (The box of supplies contains pencils, both gray and red; crayons, some of them worn; and several markers.)*

**OBJECTIVE**

Use punctuation to separate items in a series.

FLEXIBLE OPTION

**LESSON 2**

**Oral Language:**  
Commas and  
Semicolons in a Series

FLEXIBLE OPTION

**LESSON 1**

**Spiral Review:**  
Capitalization

**LESSON 3**

Teach Commas and  
Semicolons in a Series

**LESSON 4**

Practice Commas and  
Semicolons in a Series

FLEXIBLE OPTION

**LESSON 5**

Standards Practice

# What Poetry Looks Like

## OBJECTIVES

Analyze how the use of text structure contributes to the author's purpose.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 465

**What Poetry Looks Like**  
A poem usually follows a particular form. Most forms can be used with the three basic kinds of poetry—narrative, lyric, and epic.

Form	Looks Like	Sounds Like
Quatrain	Has four lines with a similar rhythm	Rhymed or unrhymed
<b>Example</b>		
To be rich, I thought, Oh how nice. Then I wondered—would I be happy, though? My love and friendships could be the price I pay to watch my prosperity grow.		
Form	Looks Like	Sounds Like
Haiku	Has three lines of five, seven, and five syllables	Unrhymed
<b>Example</b>		
The music left me With a sigh it crept away I must earn it back		
Form	Looks Like	Sounds Like
Blank Verse	Lines of ten syllables	Syllables alternate unstressed and stressed; unrhymed
<b>Example</b>		
The rainbow's edge was pressed against the sky. I only saw one half before a cloud Cut off its arc and kept it safely tied To Earth so I could find its pot of gold.		

**TURN** Work with a partner. Read a poem from your classroom library. Describe the poem's form.

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## Minilesson

Mentor STACK



**TEACHING POINT** Narrative, lyric, and epic poetry may use one of these forms:

- quatrain: four lines that follow a similar pattern of rhythm and sometimes rhyme; a poem may be one quatrain long or may be organized into many quatrains
- haiku: three unrhymed lines of five, seven, and five syllables
- blank verse: unrhymed lines of ten syllables in which a stressed syllable follows an unstressed syllable (da-DUM da-DUM da-DUM da-DUM da-DUM)

**MODEL AND PRACTICE** Ask students: *From the poems we have read, how would you describe what poetry looks like?* Have students look through the stack to help them answer the question. Invite them to share their observations.

Direct students' attention to the chart on *Student Interactive* p. 465. For each listing, read the form, the description of its appearance and sound, and the example.

- For the quatrain, point out the use of rhyme and have students mark the stressed and unstressed syllables that establish the rhythm.
- For the haiku, have students count the syllables in each line.
- For the blank verse, note the absence of rhyme and have students mark the stressed and unstressed syllables.

## Possible Teaching Point

### Language & Conventions | Items in a Series

Remind students that if they list three or more items in a series, they should separate the items with either commas or semicolons. Tell students that if the items in the series already contain commas, they should use semicolons to separate the items.





## Independent Writing

Mentor STACK



**FOCUS ON WHAT POETRY LOOKS LIKE** Direct students to begin writing their ideas for a poem.

- Students should refer to the stack to help generate ideas and to identify the type of poem they want to write (narrative, lyric, or epic).

### WRITING SUPPORT

---

- **Modeled** Choose a poem from the stack to read aloud and identify its form by noting what it looks and sounds like.
- **Shared** Have students choose a poem from the stack, read it aloud, and identify which form on p. 465 they think the poem is.
- **Guided** Using a poem from the stack, provide explicit instruction on using rhyme, rhythm, and syllables.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students have chosen a type of poem, they may want to work on what it sounds and looks like by exploring rhythm, rhyme, and different forms in their writing notebooks.

See the **Conference Prompts** on p. T332.

## Share Back

Ask partners to read the stack poem they chose and share its form. Have them explain how they knew what form it was.

# Spelling Spell Words with Consonant Changes

## OBJECTIVE

Spell consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

### SPELLING WORDS

isolate	elect
isolation	election
select	mathematics
selection	mathematician
music	clinic
musician	clinician
hesitate	politics
hesitation	politician
frustrate	coordinate
frustration	coordination

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** When a suffix is added to a base word, the pronunciation of some consonants may change.

**MODEL AND PRACTICE** Model spelling words with consonant sound changes.

Anika likes to \_\_\_\_\_ things with wood.  
**(construct)** She might like a career in \_\_\_\_\_.  
**(construction)**

In \_\_\_\_\_ class, we learned about geometry.  
**(mathematics)** A famous \_\_\_\_\_ discovered the laws of geometry.  
**(mathematician)**

**APPLY** Have students complete *Spelling* p. 182 from the *Resource Download Center*.

Name \_\_\_\_\_

**Spelling**  
 Spell Words with Consonant Changes  
 When you add a suffix to certain words, the final consonant of the base word changes. For example, if you add the suffix -ion to the word celebrate, drop the e at the end of the base word before adding the suffix:  
 celebrate (base word) + -ion (suffix) = celebration  
 If you are adding the suffix -ion to the word detect, for example, which does not end in an e, just add the suffix:  
 detect (base word) + -ion (suffix) = detection

SPELLING WORDS			
isolation	politician	frustration	politics
music	hesitate	elect	election
clinician	selection	hesitation	coordinate
select	frustrate	mathematics	coordination
mathematician	musician	clinic	isolate

**TURN** Follow the writing prompts below. Use what you know about consonant changes to spell correctly.  
**Responses will vary, but words should be spelled correctly.**

- Use the word *musician* in a sentence about someone whose music you enjoy.
- Use the word *mathematics* in a sentence about what you find most interesting about math class.
- Use the word *election* in a sentence about someone who is running for public office.

Grade 5, Unit 5, Week 1  
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## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Consonant Changes

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Consonant Changes

## FLEXIBLE OPTION

### LESSON 4

📖 Spiral Review: Latin Roots *audi*, *rupt*, *scrib*, *spec*

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Commas and Semicolons in a Series

### LESSON 3

#### Teach Commas and Semicolons in a Series

**FOCUS ON STRATEGIES** Tell students to separate items in a series with commas. If the items already contain commas, then use semicolons to separate the items.

**MODEL AND PRACTICE** To reinforce the instruction, show students examples of comma and semicolon usage in books in the classroom library. Have a few examples ready to write on the board.

Then ask students to read those sentences with appropriate phrasing. Guide them to practice fluency as they read by pausing naturally as they see commas or semicolons.

As a group, work together to write sentences modeled after the examples on the board.

#### OBJECTIVE

Use punctuation to separate items in a series.

#### ELL Targeted Support

**Punctuation** Clarify comma use in simple sentences.

Give pairs of students everyday examples of items in a series: *your book, your pen, and your paper*, for instance, or *eggs, milk, and cheese*. Help them write down the series, using commas. **EMERGING/DEVELOPING**

Ask students questions prompting a series of items in response, such as *What are your three favorite colors? What are the four directions?* Tell them to write full sentences as answers and to use commas. **EXPANDING/BRIDGING**

### LESSON 3

#### Teach Commas and Semicolons in a Series

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Capitalization

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Commas and  
Semicolons in a Series

#### LESSON 4

**Practice Commas and Semicolons in a Series**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



# Brainstorm Ideas

## OBJECTIVES

Plan, revise, edit, and rewrite a draft for a specific topic, purpose, and audience using a range of strategies, such as brainstorming, freewriting, and mapping; try a new approach as needed.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 466

**POETRY**

### Brainstorm Ideas

While a poet may write about any subject or try to create any message, many poems follow themes such as nature, beauty, love, heroism, childhood, or self-reflection.

**My TURN** Brainstorm poem ideas based on each theme. Write or draw to show the subject of each idea for a poem.

**Theme:** The beauty of nature  
Poem Idea:

**Theme:** Growing up  
Poem Idea:

**WRITE FOR YOUR AUDIENCE:**

- I believe my audience will like reading my poem.
- I will use language that creates mental images and strong feelings in my readers.
- I will choose a form for my poem that fits with the feelings I want readers to have.
- I will enjoy writing this poem.

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## Minilesson

Mentor **STACK**



**TEACHING POINT** Brainstorming helps writers come up with interesting ideas that they want to explore. In brainstorming for poetry, tell students to

- focus on a theme to explore, such as love, family, or adventure.
- consider topics that they find interesting and want to explore.
- think of how they want the poem to affect their audience.
- consider features and forms of poetry and which topics may best suit them.

After brainstorming, writers choose the topic that they feel most strongly about and that they will enjoy exploring through writing.

**MODEL AND PRACTICE** Tell students that they will brainstorm topics for a poem. Invite them to share the topics of poems from the stack that they have enjoyed reading. Note the topics on the board. Discuss what made the poems enjoyable. Then direct students to the activity on p. 466 in the *Student Interactive*.

- To help students get started, have the class brainstorm ideas for a particular theme, such as heroism or friendship.
- Then have students independently complete the chart on p. 466.

## Possible Teaching Point

## Writing Process

### Prewriting | Brainstorming Ideas

Tell students that brainstorming is an important part of the writing process. Tell students that when brainstorming, they should

- jot down words and phrases
- write whatever comes to mind, even if it seems like a strange idea or something that might not work
- not limit their ideas—it's easier to select a topic from a larger pool of choices than from a smaller one



## Independent Writing

Mentor STACK



**FOCUS ON BRAINSTORMING IDEAS** Transition students to independent writing.

- Students who still need to finalize a topic may use this time to do so.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model how to generate ideas for a theme.
- **Shared** Have students share their topics and then use the checklist on p. 466.
- **Guided** Suggest several themes that may interest students, and then have them use a mind map to explore ideas for each theme using the checklist on p. 466 as a guide.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students have started their poems, they should use today's brainstorming session to include any other ideas they generated. Ask them also to complete the checklist on p. 466 to ensure that they are writing with their audience in mind and have selected a topic that motivates them.

See the **Conference Prompts** on p. T332.

## Share Back

Invite small groups to discuss the poem ideas they listed for the themes on p. 466. Then have them share topic ideas for their independent writing. They may also want to share the forms they think would best match their topics.

# Spelling Spiral Review

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

isolate	elect
isolation	election
select	mathematics
selection	mathematician
music	clinic
musician	clinician
hesitate	politics
hesitation	politician
frustrate	coordinate
frustration	coordination

### Writing Workshop

As students proofread their writing, remind them to check the spellings of words with the Latin roots *audi*, *rupt*, *scrib*, and *spec*.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Latin Roots *audi*, *rupt*, *scrib*, *spec*

**FOCUS ON STRATEGIES** Review the spelling of words with the Latin roots *audi*, *rupt*, *scrib*, and *spec*.

**MODEL AND PRACTICE** Display this sentence: *My teacher told me not to skribble.* Call on a volunteer to correct the misspelled word. Explain that if students know how to spell the root *scrib*, then they can correctly spell English words that contain it, such as *scribble*.

**APPLY** Use the Spelling Words from the previous week. Invite students to make flashcards to quiz each other on the correct spellings of the words or to create a word search or crossword puzzle using the words.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Latin Roots *audi*, *rupt*, *scrib*, *spec*

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Consonant Changes

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Consonant Changes

### LESSON 5

✓ Assess Understanding





# Language & Conventions

## Commas and Semicolons in a Series

### LESSON 4

#### Practice Commas and Semicolons in a Series

**APPLY MyTURN** Have students edit the draft paragraph on *Student Interactive* p. 462.

**LANGUAGE AND CONVENTIONS**

#### Commas and Semicolons in a Series

A series is a list of three or more items, which may be words or phrases. A **comma** is used after each item in the series except the last item. However, sometimes an item in a list contains its own comma. To avoid confusion, these items are separated with a **semicolon**.

I carried water, snacks, and a first-aid kit. commas

I carried a bottle of water, a pack of fruit snacks, and a certified first-aid kit.

I carried water, which was required by the tour guide, snacks, which were recommended, and a first-aid kit, in case of injuries. semicolons

**MyTURN** Edit this draft by placing commas and semicolons in the correct places in each series.

The word *mineral* can be defined as a solid substance, part of vitamin pills, or materials from Earth. The three types of rock are igneous, which starts underground as magma; sedimentary, which is formed from settled material; and metamorphic, which changes under new conditions. Some fossil fuels are oil, coal, and natural gas.

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### OBJECTIVES

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

Use punctuation to separate items in a series.

### Writing Workshop

As students begin drafts during Writing Workshop, remind them to use commas and semicolons in a series to show relationships and to separate words and phrases correctly. You may wish to have students trade drafts with partners to check that commas and semicolons have been used correctly.

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Capitalization

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Commas and  
Semicolons in a Series

#### LESSON 3

**Teach Commas and  
Semicolons in a Series**

### LESSON 4

#### Practice Commas and Semicolons in a Series

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**

**FAST TRACK**

# Plan Your Poetry

## OBJECTIVES

Plan, revise, edit, and rewrite a draft for a specific topic, purpose, and audience using a range of strategies, such as brainstorming, freewriting, and mapping; try a new approach as needed.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 467



WRITING WORKSHOP

### Plan Your Poetry

Writers **freewrite** to generate ideas for their poetry.

**My TURN** Follow these steps as you freewrite ideas for your poem.

THINK

- Use the general theme you chose to write about during brainstorming.
- Think about feelings, ideas, actions, events, people, or places that you connect with that theme.
- Think of rhyming words, and experiment with different rhythms.

WRITE

- Write until the timer goes off.
- Do not stop to cross out ideas you do not like.
- Do not stop to edit your spelling or punctuation.

REVIEW

- At the end of the freewrite, review your ideas.
- Highlight or underline the ideas you like best, and use them when you write your poem.

SHARE

- Discuss your ideas with your Writing Club.

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## Minilesson

Mentor **STACK**



**TEACHING POINT** Poems take a specific form and have a specific purpose. Use these questions to help decide what type of poem to write and what to include:

- Do you want to tell a story, express emotions, or give a description?
- Do you have a message you want to convey to the audience?
- What poetic features do you enjoy and want to include in your poem?

Emphasize that students do not need to have answers to all these questions before they begin writing but that it will be helpful to know the goals they want to achieve.

**MODEL AND PRACTICE** Have students choose a favorite poem from the stack. Say: **Read the poem and reflect on what you particularly enjoy about it. Is it the theme or topic? Do you like the rhythm or form?**

Tell students that today they will plan their poems. Say: **Before planning, you will freewrite to generate ideas. Freewriting is a way to explore your thoughts, feelings, and even images or descriptions as you think about your poem.**

- Read through the directions on *Student Interactive* p. 467.
- Begin the timed freewriting.
- Have students highlight the ideas they like best. Encourage them to mark language that is particularly descriptive or evocative of an image. Have them circle any ideas they want to explore further and underline words that they may want to use to establish rhythm or rhyme.

## WRITING CLUB

Place students in Writing Club groups. See p. T351 for details of how to run Writing Club. See the **Conference Prompts** on p. T332.

## Share Back

Have partners share ideas from their freewriting. Encourage students to focus on sharing topic ideas and language they want to use.



# WRITING CLUB

**What's Happening This Week?** In this week's Writing Club, students will share ideas and plans for their poems.

As students are in new Writing Club groups, they should spend the first 5–10 minutes in their groups discussing the following:

- Best practices for taking turns and listening during Writing Club
- Strategies for keeping the group on task
- Guidelines for when to speak and how to interject with a question

**What Are We Sharing?** Before students share their plans and ideas for their poems, students should determine on what aspects they would like feedback. For instance, have students decide whether they want to focus on ideas about the poem's form, rhythm, or rhyme scheme or whether they need help in developing ideas and generating descriptive or memorable language for the poem. Students should inform the Writing Club of the specific feature for which they would like help before they share their ideas or poem.



## How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- Why did you decide to write a poem about \_\_\_\_?
- Will you use a regular rhythm in your poem?
- Will you use rhyme?
- What form will your poem take?
- What language or poetic features do you enjoy and plan to include in your poem?
- What is the purpose of your poem? What effect do you want it to have on the audience?





# Spelling Spell Words with Consonant Changes

## OBJECTIVE

Spell consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

## SPELLING WORDS

isolate	elect
isolation	election
select	mathematics
selection	mathematician
music	clinic
musician	clinician
hesitate	politics
hesitation	politician
frustrate	coordinate
frustration	coordination

## LESSON 5

### Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. I would not want to live in complete **isolation**.
2. Will you **select** a song to play?
3. He is a fine **musician**.
4. If you **hesitate** to swing the bat, you may miss the ball.
5. I could see a look of **frustration** on his face.
6. We will **elect** a new class president.
7. Is she a scientist or a **mathematician**?
8. I did not get a shot at the **clinic**.
9. A **politician** might run for governor or mayor.
10. Having good **coordination** helps you dance.

## LESSON 5

### Assess Understanding

FLEXIBLE OPTION   
**LESSON 1**

### Assess Prior Knowledge


## LESSON 2

Teach: Spell Words with Consonant Changes

FLEXIBLE OPTION   
**LESSON 3**

More Practice: Spell Words with Consonant Changes

FLEXIBLE OPTION   
**LESSON 4**

 **Spiral Review:**  
Latin Roots *audi*,  
*rupt*, *scrib*, *spec*



# Language & Conventions

## Commas and Semicolons in a Series

FLEXIBLE OPTION

## LESSON 5

## Standards Practice


Display this sentence and have students respond independently.

**Events that interfere with sedimentary strata include a flow of magma, which comes from a volcano, earthquakes, and the passage of time.**

Which revision is correct?

- A Change comma after *volcano* to semicolon.
- B Change commas after *magma* and *earthquakes* to semicolons.
- C Change commas after *volcano* and *earthquakes* to semicolons.

**APPLY** Have students complete *Language and Conventions* p. 187 from the *Resource Download Center*.



Name \_\_\_\_\_

**Language and Conventions**  
Commas and Semicolons in a Series

One use for commas is to separate items in a series, which is a list of three or more things:

*Jose read a book, sat on the beach, and went swimming.*

In the example above, Jose does three things, and they are separated by commas.

Sometimes, an item in a list will have its own comma. In such cases, semicolons are used to separate the items:

*Melinda finished her homework, which took about an hour; walked the dog, who had been pacing back and forth; and helped with dinner, which smelled great.*

**My Turn** For the following sentences, add the missing comma or semicolon or correct any mistakes in the use of commas or semicolons.

- Our cat enjoys sleeping in the sun, playing with a feather toy and being brushed.  
*Our cat enjoys sleeping in the sun, playing with a feather toy, and being brushed.*
- To make the cake batter, we will need eggs, which are in the refrigerator, flour, which is in the cabinet, and butter, which is softening on the table.  
*To make the cake batter, we will need eggs, which are in the refrigerator; flour, which is in the cabinet; and butter, which is softening on the table.*
- For their project, Darren and Jamal needed markers; poster board; and glue.  
*For their project, Darren and Jamal needed markers, poster board, and glue.*

Grade 5, Unit 5, Week 1 187

## OBJECTIVES

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

Use punctuation to separate items in a series.

WEEKLY STANDARDS PRACTICE 

To assess student progress on Language and Conventions, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION

## LESSON 5

## Standards Practice

FLEXIBLE OPTION

## LESSON 1



**Spiral Review:**  
Capitalization

FLEXIBLE OPTION

## LESSON 2

**Oral Language:**  
Commas and  
Semicolons in a Series

## LESSON 3

**Teach Commas and  
Semicolons in a Series**

## LESSON 4

**Practice Commas and  
Semicolons in a Series**

# Weekly Overview

Students will

- learn about precise word choice, rhythm and rhyme, personification, simile and metaphor, and interjections.
- refer back to the stack to identify how poets incorporate these elements.
- apply what they've learned about these elements in their own writing.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
▶ 2	<b>Drafting</b>	<b>Develop Elements</b>
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	LESSON 1	LESSON 2	LESSON 3
<b>MINILESSON</b> 5–10 min.	See Like a Poet T358	Use Rhythm and Rhyme T362	Use Personification T366
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T359	Independent Writing and Conferences T363	Independent Writing and Conferences T367
<b>SHARE BACK FOCUS</b> 5–10 min.	Precise Words T359	Rhythm T363	Personification T367
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Spelling Assess Prior Knowledge</b> T360</li> </ul> <p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Commas and Semicolons in a Series T361</li> </ul>	<p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with Different Syllable Patterns T364</li> </ul> <p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Commas and Introductory Elements T365</li> </ul>	<p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T368</li> <li>• <b>Language &amp; Conventions</b> Teach Commas and Introductory Elements T369</li> </ul>





# Mentor STACK



Use the following criteria to add to your poetry stack:

- The poet includes precise words and sound devices, such as rhythm.
- The poem contains figurative language, such as personification, simile, and metaphor.

**FAST TRACK**

**LESSON 4**

**LESSON 5**

Use Simile and Metaphor T370

Use Interjections T374

Independent Writing and Conferences T371

Writing Club and Conferences T374–T375

Simile and Metaphor T371

Interjections T374

- FLEXIBLE OPTION** ↩
- **Spelling Spiral** Review T372
  - **Language & Conventions** Practice Commas and Introductory Elements T373

- **Spelling Assess Understanding** T376

**FLEXIBLE OPTION** ↩

- **Language & Conventions** Standards Practice T377

**ADDITIONAL RESOURCES**

**MINILESSON**

5–10 min.

Use Onomatopoeia

Alliteration

**INDEPENDENT WRITING AND CONFERENCES**

30–40 min.

Independent Writing and Conferences

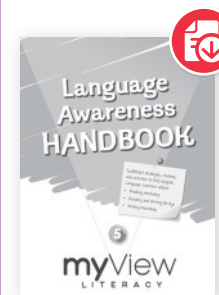
Independent Writing and Conferences

**SHARE BACK FOCUS**

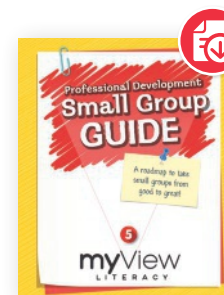
5–10 min.

Onomatopoeic Language

Alliterative Language



See the online *Language Awareness Handbook* for additional writing support.



See the *Small Group Guide* for additional writing support.

# Conferences Mentor STACK


During this time, assess for understanding of figurative language and other genre elements in order to gauge where students may need support in writing their poems. Have stacks and minilessons available to reference during the conferences.

## FORMATIVE ASSESSMENT

### Conference Prompts

#### See Like a Poet

**If** students need additional support,


 **Then** ask: Which words are unclear or could be more descriptive?

**If** students show understanding,

**Then** ask: How did you choose which words to revise for deeper meaning?

#### Use Rhythm and Rhyme

**If** students need additional support,


 **Then** have them identify the words that rhyme in a stack poem and clap the rhythm.

**If** students show understanding,

**Then** ask: How does rhythm and rhyme add meaning to your poem?

#### Use Personification

**If** students need additional support,


 **Then** review what personification is and provide an example.

**If** students show understanding,

**Then** ask: Which human trait might you give to an animal, object, or idea in your poem?

#### Use Simile and Metaphor

**If** students need additional support,


 **Then** review what these types of figurative language are—including how they are alike and how they are different.

**If** students show understanding,

**Then** ask: How does your use of figurative language add meaning to your poem?

#### Use Interjections

**If** students need additional support,

 **Then** explain what an interjection is and provide an example.

**If** students show understanding,

**Then** ask: In your poem, what emotion does the interjection express?

## Conference Support for ELL

### EMERGING

- Learn examples of metaphor and simile in your students' home languages.
- Use visual cues to make figurative language more accessible to students.
- Use Modeled Writing to help students develop drafts of their poems using genre elements.

### DEVELOPING

- Use a graphic organizer and a stack poem to demonstrate the relationship between items compared in simile and metaphor.
- Think aloud developing rhythm and rhyme in students' poems.
- Use Shared Writing to help students develop drafts of their poems using genre elements.

### EXPANDING

- Use a graphic organizer and a stack poem to analyze the relationship between items compared in simile and metaphor.
- Model a Think Aloud using personification.
- Use Guided Writing to help students generate ideas for including rhythm and rhyme in their poetry.

### BRIDGING

- Invite students to review a stack poem to identify how a poet uses figurative language.
- Use Guided Writing to help students generate ideas for including rhythm and rhyme in their poetry.

### Reading-Writing Workshop Bridge

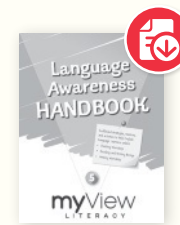
While conferring with students, refer back to the Bridge minilessons on **text structure** and **commas**.



## ELL Minilesson Support

### Week 2: Develop Elements

As they develop elements of poetry this week, students can benefit from additional writing support that expands their vocabulary and their awareness of genre elements. These targeted supports were chosen to help students better understand word choice and figurative language.



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T358.

### ELL Targeted Support

#### SEE LIKE A POET

Using precise words helps a reader picture a poem in his or her mind and helps evoke specific feelings in the reader. Help students distinguish between vague words and precise words and use newly acquired basic vocabulary.

Display several pairs of vague and precise words, such as *walk/march*, *upset/terrified*, and *hot/boiling*. Use visual clues or act out the meanings of each word pair and ask which basic vocabulary word in the pair is more precise. Then have students choose one noun and one verb and use a thesaurus to find synonyms that are more precise. **EMERGING**

Provide students with a list of vague words. Have them work in pairs to use a thesaurus to find synonyms that have more specific meanings. Then have partners write a sentence using their newly acquired basic vocabulary.

#### **DEVELOPING**

Have small groups of students work together to revise a simple poem to include words with more precise meanings. **EXPANDING**

Provide students with a poem from the stack in which you have replaced several words with vague synonyms. Have them use a thesaurus to find synonyms that have more specific meanings. **BRIDGING**

Use this note for the minilesson on p. T370.

### ELL Targeted Support

#### USE SIMILE AND METAPHOR

Remind students that in similes and metaphors, poets use words in a nonliteral sense to paint vivid pictures in readers' minds. A simile uses the word *like* or *as* to indicate that two things are similar in some way. A metaphor suggests that two items are equal.

Read aloud a poem from the stack. Identify an example of a simile and an example of a metaphor. Use visuals and gestures to show the trait that is the same between the items being compared. **EMERGING**

Have students quietly read aloud a poem from the stack. Then, direct them to work in pairs to find the words *like* or *as* in the poem and determine whether it is part of a simile. Encourage students to discuss what items are being compared. **DEVELOPING**

Have students work in pairs to identify a simile and a metaphor from stack poems. Then, direct them to use a tree graphic organizer to show the traits that are the same between the items being compared. **EXPANDING**

Have students work independently to identify a simile and a metaphor in stack poems. Then, direct them to complete a tree graphic organizer to show how the items are being compared.

#### **BRIDGING**



# See Like a Poet

## OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 499

**POETRY WRITING WORKSHOP**

**See Like a Poet**

Poets find creative ways to express what they see in the world. A poet carefully chooses words that show exactly what he or she sees, thinks, senses, or feels. Because poems have few words, each word must help accomplish the poet's goals.

**Learning Goal**  
I can use elements of poetry to write a poem.

Poet's Goal	Precise Word Choices
To tell about light	shine, gleam, glow, glitter, glint, incandescent, radiant, sunlit, luminous, brilliant
To tell about time	generation, season, fate, progress, eternity, era, span, instant, fleeting, lifetime
To tell about importance	essential, heavy, serious, urgent, significant, extraordinary, powerful, notable
To tell about beauty	dazzling, exquisite, divine, radiant, magnificent, captivating, breathtaking, delightful
To tell about happiness	bliss, cheerful, glee, enjoyment, smile, twinkling, bright, light, playful, sunny

**My Turn** On your own paper, rewrite the lines of the poem. Replace the vague words in boldface with precise language that provides more emotion or description. Rewrite other parts of the poem as needed to make sense with your changes.

The happy little daffodil  
Moved her pretty petals with the wind.  
She said good morning to the little bee  
Who flew too near her head.

**My Turn** In your writing notebook, develop a draft of your poem. Use precise words and sensory details.

499

## Minilesson

Mentor STACK



**TEACHING POINT** Poets use precise language to describe in a creative way what they see, think, sense, or feel. These words are carefully chosen for their precise meanings. Precise word choice

- helps accomplish the poet's goal with fewer words.
- provides more emotion or description than vague words do.

**MODEL AND PRACTICE** Inform students that they will be exploring different types of figurative language used in poems to prepare them to write their own poem. Today they will focus on precise word choice.

Review the goals and word choices in the chart on p. 499 of the *Student Interactive*. Then, choose a poem from the stack and read it aloud. When you come to a descriptive word, pause and prompt students with questions.

- What does this word describe?
- How does this word help you understand what the poet sees, thinks, senses, or feels?
- By using this word, what is the poet trying to tell us?
- Provide a vague synonym for the word from the poem. Then, say: **How is this word different from the word the poet chose? How would the poem change had the poet used the vague word in its place?**

Direct students to p. 499 in the *Student Interactive* and have them complete the first My Turn activity.



## Independent Writing

Mentor STACK



**FOCUS ON SEEING LIKE A POET** After the minilesson, students should transition into independent writing.

- For students who need more support with precise word choice, direct them to the stack or a thesaurus for ideas.

### WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model precise word choice.
- **Shared** Have students choose a stack text. Prompt students to identify meanings of precise language.
- **Guided** Use the stack texts to provide explicit instruction on precise word choice.



**Intervention** Refer to the *Small Group Guide* for support.

- If students are ready to begin their poems, they may write in their writer's notebooks.

See the **Conference Prompts** on p. T356.

## Share Back

After Independent Writing, call on several students to share their drafts. Encourage them to share examples of words they revised and explain how the new words more precisely meet their writing goals.



# Spelling Spell Words with Different Syllable Patterns

## OBJECTIVE

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

contact	medium
alligator	variable
escalator	idea
classical	studio
innocent	stadium
trifle	radiate
obstacle	strategy
miracle	finish
icicle	dutiful
struggle	arthritis

## FLEXIBLE OPTION LESSON 1

### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T376, to assess students' prior knowledge of word syllable patterns.

For students who can apply the syllable patterns independently, include the following Challenge Words with the spelling list.

### Challenge Words

- radiation
- recreational
- intimidation

## ELL Targeted Support

**Syllable Patterns** Remind students that they can identify syllables by counting them.

Write *classical* and slowly read it aloud, emphasizing the syllables and counting on your fingers. Repeat with the word *idea*. Have students copy and echo read the words.

### EMERGING/DEVELOPING

Display several spelling words and say them aloud. Then instruct pairs to work together to divide each word into syllables using slashes. Call on volunteers to share how they divided the syllables. **EXPANDING/BRIDGING**

## FLEXIBLE OPTION LESSON 1

### ✓ Assess Prior Knowledge


## LESSON 2

Teach: Spell Words with Different Syllable Patterns

## FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with Different Syllable Patterns

## FLEXIBLE OPTION LESSON 4

 Spiral Review: Consonant Changes

## LESSON 5

✓ Assess Understanding





# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Commas and Semicolons in a Series

**FOCUS ON STRATEGIES** Review commas and semicolons in a series. See p. T345.

**MODEL AND PRACTICE** Write the following sentence on the board, and ask students how it should be punctuated. *There are different types of clouds: cumulus which are large billowing clouds on an otherwise sunny day cirrus which are thin wispy and high in the sky and nimbus which describes any cloud from which it is raining. (There are different types of clouds: cumulus, which are large, billowing clouds on an otherwise sunny day; cirrus, which are thin, wispy, and high in the sky; and nimbus, which describes any cloud from which it is raining.)*

**APPLY** Have students write a paragraph that includes at least one sentence with a series separated by commas and one sentence with a series separated by semicolons.

### OBJECTIVES

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

Use punctuation to separate items in a series.

### ELL Targeted Support

**Punctuation** Clarify comma use in simple sentences.

Give pairs of students everyday examples of items in a series: *your book, your pen, and your paper*, for instance, or *eggs, milk, and cheese*. Help them write down the series, using commas. **EMERGING/DEVELOPING**

Ask students questions prompting a series of items in response, such as *What are your three favorite colors? What are the four directions?* Tell them to write full sentences as answers and to use commas. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

### LESSON 1



Spiral Review:  
Commas and  
Semicolons in a  
Series

FLEXIBLE OPTION

### LESSON 2

Oral Language:  
Commas and  
Introductory Elements

### LESSON 3

Teach Commas  
and Introductory  
Elements

### LESSON 4

Practice Commas  
and Introductory  
Elements

FLEXIBLE OPTION

### LESSON 5

Standards Practice

FAST TRACK

# Use Rhythm and Rhyme

## OBJECTIVES

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 500

**POETRY**

**Use Rhythm and Rhyme**

Rhythm is a regularly repeated accent. Poets use patterns of stressed ( ' ) and unstressed ( ' ) syllables to create rhythm. Reading a poem aloud can help you identify the rhythm. Poets can play with the rhythm of some common words, such as *over* and *ever*, by removing letters to change their number of syllables (o'er and e'er).

And then the purple haze of dusk  
Spread o'er the land and sea.

**Rhyme** in poetry usually refers to lines that end with the same sound. Rhyming words may not have the same spellings. Read aloud the poem to hear the rhymes.

The animals will go on through  
The gates that lead right to the zoo.

**My Turn** Complete the poem by writing two additional lines. Create a regular rhythm and make each line rhyme with the line before it.

Where will the rain in the summertime fall?  
\_\_\_\_\_  
\_\_\_\_\_  
What will you do when the thunderstorms blow?  
\_\_\_\_\_  
\_\_\_\_\_

**My Turn** In your writing notebook, develop a draft of your poem. Experiment with rhythm and rhyme.

500

## Minilesson

Mentor STACK



**TEACHING POINT** Poets use the sound devices of rhythm and rhyme in their writing to create a musical quality.

- Rhythm is a pattern of stressed and unstressed syllables.
- Rhyme in poetry refers to lines that end with the same sound but not necessarily the same spelling.
- Reading a poem aloud can help students identify rhythm and rhyme.

**MODEL AND PRACTICE** Explain to students that poets use rhythm and rhyme to add emotion or make their poems musical. Read aloud a poem from the stack. Then ask:

- Which words from the poem rhyme?
- Which lines from the poem rhyme?

Together, clap the rhythm of the poem as you read it aloud again.

- What does the author's use of rhythm add to the poem?
- What overall effect do the rhythm and rhyme scheme have on the poem?

Direct students to p. 500 in the *Student Interactive*, and read the lines of the poem aloud. Then have students complete the first My Turn activity. If students struggle to identify the rhythm, clap the rhythm of the poem together.

## Possible Teaching Point

### Spelling | Syllable Patterns

Tell students to pay attention to syllable patterns and how they offer clues to spelling multisyllabic words. Remind students that when breaking up a multisyllabic word into its different syllables, they can break the word

- between consonants
- between vowels
- between a consonant and a vowel



## Independent Writing

Mentor STACK



**FOCUS ON RHYTHM AND RHYME** Have students reread their drafts and experiment with rhythm and rhyme.

- If students need more models of rhythm and rhyme, have them study stack texts for examples.

### WRITING SUPPORT

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- **Modeled** Choose a stack text and do a Think Aloud to model identifying rhyme. Then, clap the rhythm as you read aloud the poem a second time.
- **Shared** Have students choose a poem from the stack. Prompt them to identify examples of rhyme from the poem.
- **Guided** Use a poem from the stack to provide explicit instruction on how to identify rhythm and rhyme in poetry.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, have them revise their drafts to include rhythm and rhyme.

See the **Conference Prompts** on p. T356.

## Share Back

Ask volunteers to share their poems. As a class, clap the rhythm of each poem and identify any words that rhyme.



# Spelling Spell Words with Different Syllable Patterns

## OBJECTIVE

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

contact	medium
alligator	variable
escalator	idea
classical	studio
innocent	stadium
trifle	radiate
obstacle	strategy
miracle	finish
icicle	dutiful
struggle	arthritis

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Explain to students that recognizing syllable patterns can help them spell words. Words are divided between vowels, between consonants, or between a consonant and a vowel.

### MODEL AND PRACTICE

Display *alligator* and *strategy*. Count the syllables in *alligator* (four) and *strategy* (three). Point out the vowel sounds in each word, noting that *al-* and *strat-* have short vowel sounds because the syllables end in consonants.

### APPLY MyTURN

Have students complete the activity on p. 497 of the *Student Interactive* independently.

READING-WRITING BRIDGE

**SPELLING**

### Spell Words with Different Syllable Patterns

A syllable is a word part that contains a single vowel sound. Syllable patterns can divide words between two vowels, between two consonants, or between a consonant and a vowel. Understanding different syllable patterns can help you spell words.

**MyTURN** Read the words. Spell and sort the words by their number of syllables.

SPELLING WORDS			
contact	trifle	medium	radiate
alligator	obstacle	variable	strategy
escalator	miracle	idea	finish
classical	icicle	studio	dutiful
innocent	struggle	stadium	arthritis

two syllables	three syllables	
contact _____	classical _____	studio _____
trifle _____	innocent _____	stadium _____
struggle _____	obstacle _____	radiate _____
finish _____	miracle _____	strategy _____
	icicle _____	dutiful _____
	medium _____	arthritis _____
four syllables		
alligator _____	idea _____	
escalator _____		
variable _____		

497

## LESSON 2

**Teach:** Spell Words with Different Syllable Patterns

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

**More Practice:** Spell Words with Different Syllable Patterns

### FLEXIBLE OPTION LESSON 4

**Spiral Review:** Consonant Changes

### LESSON 5

Assess Understanding



# Language & Conventions

## Commas and Introductory Elements

FLEXIBLE OPTION

**LESSON 2****Oral Language: Commas and Introductory Elements**

**FOCUS ON STRATEGIES** Introduce the use of commas for the following instances: to set off the name of a person whom the sentence addresses, to set off an introductory word or phrase, and to set off a question that follows a statement.

**MODEL AND PRACTICE** Speak aloud a sentence directed to one of your students by name. Emphasize the pause after you say the student's name—and before his or her name, if it occurs in the middle of the sentence. Repeat with a sentence that has an introductory word or phrase, such as *to be honest*, and with a sentence that is followed by a question, such as “You’ll bring the cake, won’t you?”

**APPLY** Form groups of three students. In each group, have one student say something to another, using the name of the student being addressed as the first word in the sentence. Have another student in the group do the same thing, addressing someone else and using that student's name in the middle of the sentence. Have the third student do the same thing, using the name at the end of the sentence.

**OBJECTIVE**

Use a comma to set off the words *yes* and *no*, to set off a tag question from the rest of a sentence, and to indicate direct address.

---

FLEXIBLE OPTION

**LESSON 2**

**Oral Language:**  
Commas and  
Introductory Elements

FLEXIBLE OPTION

**LESSON 1**

**Spiral Review:**  
Commas and  
Semicolons in a  
Series

**LESSON 3**

Teach Commas  
and Introductory  
Elements

**LESSON 4**

Practice Commas  
and Introductory  
Elements

FLEXIBLE OPTION

**LESSON 5**

Standards Practice

FAST TRACK

# Use Personification

## OBJECTIVES

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 501

**Use Personification**

**Personification** is a figure of speech in which human traits are given to animals, inanimate objects, or abstract ideas. Some common traits include speech, intelligence, actions, and emotions.

Animals	Inanimate Objects	Abstract Ideas
The cat sang loudly after he caught the feather.	The lock of hair knew just where to lie.	Twilight spread her dark cloak over the hills.

Personification can make poetry lively.

The young raindrop left his cloud,  
Excited to be on his own—free.  
He aged on his way to Earth,  
Learning what it meant to be lonely.

**My Turn** Brainstorm human traits to give to each animal, object, or idea. Include verbs you would use to describe his or her actions.

A parrot	A beach towel	Spring

**My Turn** In your writing notebook, develop a draft of your poem to include personification.

501

## Minilesson

Mentor STACK



**TEACHING POINT** Poets use personification to give their writing life and make it more easily understood.

- Personification is a figure of speech that gives human traits to something nonhuman.
- In personification, human traits are given to animals, objects, or ideas.
- Human traits include wisdom, feelings, actions, and the ability to speak.

**MODEL AND PRACTICE** Read aloud the poem on p. 501 of the *Student Interactive*. Then, ask:

- **What is the topic of the poem?** (a raindrop falling)
- **What human traits or actions are described?** (*young, excited, aged, learning*)
- **What object or idea is personified in this poem?** (a raindrop)
- **What is the effect of personification on the poem?** (It adds emotion to the poem. It humanizes the journey of a drop of rain falling to the ground.)

Select a poem from the stack. As you read it aloud, lead students to identify examples of personification. Discuss the meaning of the personification and how its use impacts the poem. Then have students go to p. 501 in the *Student Interactive* and complete the first My Turn activity.

## Possible Teaching Point

## Writing Process

### Drafting | Personification

Emphasize to students that poets use personification to help readers

- connect with nonhuman subjects
- visualize nonhuman subjects in vivid detail
- understand or sympathize with nonhuman subjects





## Independent Writing

Mentor STACK



**FOCUS ON PERSONIFICATION** Direct students to read through their drafts and think of an animal, object, or idea that could be personified and worked into their poems.

- If students could benefit from additional examples of personification to help their understanding of the concept, have them look for examples in the stack texts.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model using personification in poetry.
- **Shared** Have students choose a poem from the stack. Prompt them to identify examples of personification. Discuss how personification makes the poem easier to understand.
- **Guided** Use a poem from the stack to provide explicit instruction on how personification can be used in poetry.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, have them revise their drafts in their writing notebooks to include personification.

See the **Conference Prompts** on p. T356.

## Share Back

Invite two or three volunteers to read aloud their drafts and explain how they used personification.

# Spelling Spell Words with Different Syllable Patterns

## OBJECTIVE

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

contact	medium
alligator	variable
escalator	idea
classical	studio
innocent	stadium
trifle	radiate
obstacle	strategy
miracle	finish
icicle	dutiful
struggle	arthritis

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Remind students that learning different syllable patterns can help them spell multisyllabic words.

**MODEL AND PRACTICE** Display the following incomplete spelling words. Ask students to fill in the blanks with the correct endings.

1. trif\_\_ (trifle)
2. duti\_\_ (dutiful)
3. varia\_\_ (variable)

**APPLY** Have students complete *Spelling* p. 183 from the *Resource Download Center*.

The thumbnail shows a worksheet with the following content:

Name \_\_\_\_\_

**Spelling**  
 Spell Words with Different Syllable Patterns  
 A syllable is a word part that has one vowel sound. Knowing syllable patterns, such as vowel teams, VCe syllables, open and closed syllables, final stable syllables, and r-controlled syllables, can help you divide words in various ways:

- between two vowels: (dier) di(er)
- between two consonants: (sluggish) slug(g)ish
- between a consonant and a vowel: (numerous) num(er)ous

Recognizing syllable patterns can help you spell words.

**SPELLING WORDS**

contact	trifle	medium	radiate
alligator	obstacle	variable	strategy
escalator	miracle	idea	finish
classical	icicle	studio	dutiful
innocent	struggle	stadium	arthritis

**MY TURN** Using the hint provided in parentheses, unscramble the letters to spell one of the spelling words. Then use what you know about syllable division patterns to check your spelling.

alligator | icicle | innocent | stadium

1. c c e i i l (hint: cold to the touch) \_\_\_\_\_ icicle \_\_\_\_\_
2. g l t a i r a a (hint: it has scales) \_\_\_\_\_ alligator \_\_\_\_\_
3. m d u t a i s (hint: you watch sports or music here) \_\_\_\_\_ stadium \_\_\_\_\_
4. n o n e c i n t (hint: opposite of guilty) \_\_\_\_\_ innocent \_\_\_\_\_

Grade 5, Unit 5, Week 2  
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## FLEXIBLE OPTION

### LESSON 3

**More Practice: Spell Words with Different Syllable Patterns**

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Different Syllable Patterns

## FLEXIBLE OPTION

### LESSON 4

Spiral Review: Consonant Changes

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Commas and Introductory Elements

### LESSON 3

#### Teach Commas and Introductory Elements

**FOCUS ON STRATEGIES** Tell students that when a sentence is directed to a person by name, we set off the name using a comma or commas. Doing so helps make it clear that the person's name is not part of the information we are conveying.

Explain that when a sentence begins with an introductory word or phrase, such as *yes* and *as usual*, the word or phrase is followed by a comma.

Tell students that when a question immediately follows a statement, a comma should set off the question.

**MODEL AND PRACTICE** Display a sentence that begins with an introductory word or phrase, such as *no* or *well*. Model inserting a comma after the introductory word or phrase. Repeat with a statement that follows a question.

Then display a sentence that includes the name of a person being addressed. Ask students who is being addressed. Then, ask how we can make it clear that the name in the sentence is the person being addressed and that the sentence is not about this person. (Answer: We set off the name with a comma or commas.)

#### OBJECTIVE

Use a comma to set off the words *yes* and *no*, to set off a tag question from the rest of a sentence, and to indicate direct address.

#### ELL Targeted Support

**Edit Grammatical Structures** Explain to students that editing is an opportunity to correct their use of increasingly complex grammatical structures.

Read aloud and display the following sentences: *Charlie what is your favorite snack? No I am not going to the movies. You*

*didn't call me did you?* Have students copy the sentences in their notebooks and supply the comma in the correct location. **EMERGING/DEVELOPING**

Have pairs write one sentence that addresses a person directly, one that begins with an introductory word or phrase, and one that ends with a question. **EXPANDING/BRIDGING**

### LESSON 3

#### Teach Commas and Introductory Elements

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Commas and  
Semicolons in a  
Series

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Commas and  
Introductory Elements

#### LESSON 4

**Practice Commas and Introductory Elements**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



FAST TRACK

# Use Simile and Metaphor

## OBJECTIVES

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

### STUDENT INTERACTIVE, p. 502

POETRY

### Use Simile and Metaphor

Figurative language gives words meaning beyond their everyday definitions. **Simile** and **metaphor** are two types of figurative language that compare unlike things.

A **simile** uses *like* or *as* to compare unlike things.  
*Jana runs as gracefully as a gazelle.*  
*That girl swims like a fish.*

A **metaphor** does not use *like* or *as*. *The similarity is implied.*  
*He was a riddle.*  
*They arrived with an army of lawyers.*

**My TURN** Write a simile and a metaphor that compare things from Category 1 with things from Category 2.

Category 1		Category 2	
a person	the moon or stars	a color	a piece of technology
an animal	a place	a holiday	a landmark

1. Simile  
\_\_\_\_\_

2. Metaphor  
\_\_\_\_\_

**My TURN** In your writing notebook, develop a draft of your poem. Include a simile and a metaphor to creatively compare unlike things.

502

## Minilesson

Mentor STACK



**TEACHING POINT** Similes and metaphors are two types of figurative language often used in poems.

- Similes and metaphors are both comparisons of two unlike things.
- A simile uses the words *like* or *as* to form the comparison.
- A metaphor does not use any words of comparison. The similarity is implied.

**MODEL AND PRACTICE** Read several example stanzas from a stack poem to illustrate the use of simile and metaphor. For each example, ask:

- What two things are being compared?
- Is the word *like* or *as* used to make the comparison?
- Is this example a simile or a metaphor? How do you know?
- What does this example of figurative language add to the poem?

Direct students to p. 502 in the *Student Interactive*. Have them complete the first My Turn activity.

### Possible Teaching Point

#### Language & Conventions | Introductory Elements

As students practice writing similes and metaphors, remind them that they should use commas

- after introductory words like *yes*, *no*, *oh*, *well*, and *okay*
- before a tag question at the end of a sentence
- when directly addressing someone



## Independent Writing

Mentor STACK



**FOCUS ON USING SIMILE AND METAPHOR** Have students review their drafts to identify a stanza in which they could use a simile or a metaphor to compare unlike things in a creative way.

- If students need additional assistance, have them study stack texts for examples of similes and metaphors and identify what unlike things are being compared.

### WRITING SUPPORT

---

- **Modeled** Choose a poem from the stack and do a Think Aloud to model identifying similes and metaphors.
- **Shared** Have students choose a stack poem and identify examples of similes and metaphors.
- **Guided** Use a poem from the stack to provide explicit instruction on similes and metaphors.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, have them continue developing their drafts using similes and metaphors.

See the **Conference Prompts** on p. T356.

## Share Back

Ask several students to share their poems. Have the class listen for similes and metaphors and explain what they think each adds to the poem being shared.

# Spelling Spiral Review

## OBJECTIVE

Spell consonant changes, including /t/ to /sh/ such as in *select* and *selection* and /k/ to /sh/ such as in *music* and *musician*.

## SPELLING WORDS

<b>contact</b>	<b>medium</b>
<b>alligator</b>	<b>variable</b>
<b>escalator</b>	<b>idea</b>
<b>classical</b>	<b>studio</b>
<b>innocent</b>	<b>stadium</b>
<b>trifle</b>	<b>radiate</b>
<b>obstacle</b>	<b>strategy</b>
<b>miracle</b>	<b>finish</b>
<b>icicle</b>	<b>dutiful</b>
<b>struggle</b>	<b>arthritis</b>

## Writing Workshop

As students proofread their writing, remind them to check the spellings of words ending with *-ian* and *-ion*. Tell them to pay close attention to the change in sound of the consonant when the ending is added.

## FLEXIBLE OPTION

### LESSON 4



## Spiral Review: Consonant Changes

**FOCUS ON STRATEGIES** Adding an *-ion* or *-ian* ending to a word can cause a change to the sound of the ending consonant.

**MODEL AND PRACTICE** Say the word *revision*. Ask what the ending sound is (/zhun/). Ask what we do to produce a revision (*we revise*). Since *revise* is spelled with an *s*, *revision* has that *s*, too. To spell *revision*, we use the *s* plus the *-ion* ending.

**APPLY** Using the spelling words from the previous week, have students identify words with endings and then write the suffix and the base word.

## FLEXIBLE OPTION

### LESSON 4



## Spiral Review: Consonant Changes

## FLEXIBLE OPTION

### LESSON 1

**Assess Prior Knowledge**

### LESSON 2

**Teach: Spell Words with Different Syllable Patterns**

## FLEXIBLE OPTION

### LESSON 3

**More Practice: Spell Words with Different Syllable Patterns**

### LESSON 5

**Assess Understanding**





# Language & Conventions

## Commas and Introductory Elements

### LESSON 4

#### Practice Commas and Introductory Elements

**APPLY My TURN** Have students complete the My Turn activity on *Student Interactive* p. 498.

**LANGUAGE AND CONVENTIONS**

#### Commas and Introductory Elements

When you address a person directly, use a **comma** to set off the name. Use one comma when the name begins or ends a sentence, and use two commas when the name is in the middle of a sentence.

Asa, look at the fog.

I can't see across the street, Dad.

Fog, Asa, is a cloud near the ground.

**Introductory words and phrases**, such as *yes*, *no*, *as usual*, and *well*, at the beginning of a sentence are followed by a comma.

Yes, I learned about fog in science class.

Use a comma in a sentence that has a statement followed by a question.

Fog is droplets of water vapor, isn't it?

**My TURN** For each item, put commas in the correct places.

1. What is a cumulus cloud Mom?
2. A cumulus cloud Kim looks puffy and round at the top.
3. No I don't think it will rain this afternoon.
4. Your father predicted that earlier didn't he?
5. Ron what did you learn about how dew forms?

498

### OBJECTIVES

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

Use a comma to set off the words *yes* and *no*, to set off a tag question from the rest of a sentence, and to indicate direct address.

### Writing Workshop

As students review their drafts during Writing Workshop, encourage them to add a sentence that begins with an introductory word or phrase or a sentence in which a person is addressed by name. Remind them to use a comma or commas to set off the word or name.

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Commas and  
Semicolons in a  
Series

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Commas and  
Introductory Elements

### LESSON 3

**Teach Commas  
and Introductory  
Elements**

### LESSON 4

**Practice Commas  
and Introductory  
Elements**

FLEXIBLE OPTION

### LESSON 5

**Standards Practice**

# Use Interjections

## OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 503



**WRITING WORKSHOP**

### Use Interjections

**Interjections** are words that express feelings. When an interjection expresses a strong feeling, it is followed by an exclamation mark.

Wow! I can't believe we won.

When an interjection does not express a strong feeling, it is followed by a comma.

Well, let's pack our bags.

**My TURN** Insert an interjection from the word bank into each sentence. Use correct punctuation.


Word Bank			
Ah	Ha	Oh	Wow
Alas	Hey	Oops	Yeah
Eww	No	Well	Yes

\_\_\_\_\_ the day is done and I have so much yet to see and do.

\_\_\_\_\_ tomorrow is a new chance to succeed where today I failed.

**My TURN** In your writing notebook, compose a poem that uses interjections to add interest. Share your poem with your Writing Club.

Because interjections are informal, try not to overuse them in your writing.



503

## Minilesson

Mentor STACK



**TEACHING POINT** Interjections are words or phrases that authors use to express strong feelings or sudden emotions. Interjections can appear in sentences or can stand alone. They are often followed by punctuation.

- When an interjection expresses a strong feeling, the interjection is followed by an exclamation mark.
- When the feeling is less strong, the interjection is separated from the rest of the sentence by a comma.

**MODEL AND PRACTICE** Write the following sentences on the board—but do not include the punctuation after the interjections.

*Wow! Look at that sunset.*

*Ah, it is lovely.*

*Oh no! We're late.*

*Well, I guess we are.*

Have students discuss each sentence by asking the following questions:

- What is the interjection in this sentence?
- What emotion is expressed by the interjection?
- Should this interjection be followed by an exclamation mark or a comma?

Inform students that interjections may be used in poems, dialogue, and friendly letters. They should try not to overuse interjections in their writing.

Then have students turn to p. 503 in the *Student Interactive* and complete the first My Turn activity. Remind them to use correct punctuation.

## WRITING CLUB

Place students into Writing Club groups. See p. T375 for details of how to run Writing Club. See the **Conference Prompts** on p. T356.

## Share Back

Ask for volunteers to share their poems. Direct listeners to identify the interjections used in each poem and explain what feelings are expressed by each interjection.



## WRITING CLUB

**What's Happening This Week?** In this week's Writing Club, students will share drafts of their poems.

To ensure an organized discussion, students should spend the first 5–10 minutes in their groups discussing the following:

- Appropriate ways to make comments that contribute to the discussion
- Process for taking turns during the discussion
- Role of audience when someone is reading aloud a poem

**What Are We Sharing?** Before sharing their poems, students should determine which element of their poems they would like feedback on in today's Writing Club. To help direct the group's focus, students should discuss their choices before they begin reading their poems.



### How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- How did precise word choice help you accomplish your goal as a writer?
- Tell me about the figurative language in your poem.
- How did you use personification in your poem?
- How do you think the use of interjections helped express your emotions?
- Describe patterns of rhythm and rhyme in your poem.





# Spelling Spell Words with Different Syllable Patterns

## OBJECTIVE

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

contact	medium
alligator	variable
escalator	idea
classical	studio
innocent	stadium
trifle	radiate
obstacle	strategy
miracle	finish
icicle	dutiful
struggle	arthritis

## LESSON 5

### ✓ Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. Only the eyes of the **alligator** were visible in the dark water.
2. The builders finished the new **stadium** before school started.
3. Lewis and Clark faced one **obstacle** after another during their voyage up the Missouri River.
4. The coach's **strategy** helped the low-ranking team win the game.
5. The school band opened the spring concert with **classical** music.
6. Sound travels through the **medium** of air.
7. The time it takes to build a house is **variable**.
8. Just as she was falling asleep, she had an **idea** for a new song.
9. The artist worked in his **studio** each morning.
10. The children were **dutiful** about completing their chores.

FLEXIBLE OPTION  
**LESSON 1**

✓ **Assess Prior Knowledge**


**LESSON 2**

Teach: Spell Words with Different Syllable Patterns

FLEXIBLE OPTION  
**LESSON 3**

More Practice: Spell Words with Different Syllable Patterns

FLEXIBLE OPTION  
**LESSON 4**

 **Spiral Review:**  
Consonant Changes

**LESSON 5**

✓ **Assess Understanding**



# Language & Conventions

## Commas and Introductory Elements

FLEXIBLE OPTION

## LESSON 5


## Standards Practice

Display the sentences and have students respond independently to the following question:

Which sentence is punctuated correctly?

- A When you see the ball in the air Maria go after it.
- B** When you see the ball in the air, Maria, go after it.
- C When you see the ball in the air, Maria go after it.

**APPLY** Have students complete *Language and Conventions* p. 188 from the *Resource Download Center*.



Name \_\_\_\_\_

### Language and Conventions

Commas and Introductory Elements  
Commas are used to set off a person's name when directly addressing that person:

- Name begins a sentence: *Marcus*, please open the window.
- Name ends a sentence: I finished my homework, *Mom*.
- Name is in the middle of a sentence: Look, *Marissa*, there's a shooting star!

A comma is also used after an introductory word (yes, no, as usual, well!) at the beginning of a sentence:

*Yes*, there is some ice cream left in the freezer.  
If a sentence has a statement followed by a question, set the question off with a comma:  
*That's Jamie's project*, *is it?*

**TRY IT!** For the following sentences, add the missing comma or commas.

1. Well, I think we can get the meeting started.
2. You're going to the party, aren't you?
3. Keshia, what would you like for dinner?
4. Do you need some help, Dad?
5. Practice, Noah, is the only way we will win the game.

**WRITE IT!** Have students write three original sentences using three of the comma rules above.

Responses will vary but should apply correct use of comma rules.

Grade 5, Unit 5, Week 2  
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## OBJECTIVES

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

Use a comma to set off the words *yes* and *no*, to set off a tag question from the rest of a sentence, and to indicate direct address.

WEEKLY STANDARDS PRACTICE 

To assess student progress on Language and Conventions, use the Weekly Standards Practice at [SavvasRealize.com](http://SavvasRealize.com).

FLEXIBLE OPTION

## LESSON 5

## Standards Practice

FLEXIBLE OPTION

## LESSON 1



**Spiral Review:**  
Commas and  
Semicolons in a  
Series

FLEXIBLE OPTION

## LESSON 2

**Oral Language:**  
Commas and  
Introductory Elements

## LESSON 3

**Teach Commas  
and Introductory  
Elements**

## LESSON 4

**Practice Commas  
and Introductory  
Elements**

# Weekly Overview

Students will

- learn how to break up their poetry into individual lines and stanzas.
- compose a poem in which they create a rhyme scheme.
- carefully select words that contribute to the overall focuses of their work.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	<b>Drafting</b>	<b>Develop Structure</b>
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	<b>FAST TRACK</b> LESSON 1	<b>FAST TRACK</b> LESSON 2	<b>FAST TRACK</b> LESSON 3
<b>MINILESSON</b> 5–10 min.	Choose Line Breaks T382	Develop Stanzas T386	Develop Poetry with Punctuation T390
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T383	Independent Writing and Conferences T387	Independent Writing and Conferences T391
<b>SHARE BACK FOCUS</b> 5–10 min.	Line Break Selections T383	Stanzas' Purposes T387	Identifying Punctuation T391
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> Assess Prior Knowledge T384</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Commas and Introductory Elements T385</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Multisyllabic Words T388</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Title Punctuation T389</li> </ul>	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T392</li> <li>• <b>Language &amp; Conventions</b> Teach Title Punctuation T393</li> </ul>





# Mentor STACK



Use the following criteria to add to your poetry stack:

- The length of the poem is approximately the same length as the poems that students will write.
- The poem contains logical line breaks and stanza divisions.
- A specific rhyme scheme is maintained throughout the poem.
- The poet conveys ideas using meaningful, precise language.

**FAST TRACK**

**LESSON 4**

**LESSON 5**

Develop a Rhyme Scheme T394

Rewrite for Precise Meaning T398

Independent Writing and Conferences T395

Select a Genre and Conferences T398–T399

Identifying Rhyme Schemes T395

Rewriting for Precise Meaning T398

**FLEXIBLE OPTION**

- **Spelling** Spiral Review T396
- **Language & Conventions** Practice Title Punctuation T397

- **Spelling Assess Understanding** T400
- **Language & Conventions** Standards Practice T401

**ADDITIONAL RESOURCES**

**MINILESSON**

5–10 min.

Use Advanced Rhyme Schemes

Write Two Kinds of Acrostic Poems

**INDEPENDENT WRITING AND CONFERENCES**

30–40 min.

Independent Writing and Conferences

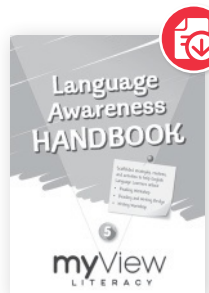
Independent Writing and Conferences

**SHARE BACK FOCUS**

5–10 min.

Rhyme Schemes

Display Acrostic Poems



See the online *Language Awareness Handbook* for additional writing support.



See the *Small Group Guide* for additional writing support.

# Conferences Mentor STACK

During this time, assess for understanding of the basic characteristics of poetry to gauge where students may need support in their writing. Have stacks and minilessons available during the conferences.

## FORMATIVE ASSESSMENT


### Conference Prompts

#### Choose Line Breaks

**If** students need additional support,  **Then** ask: How can you keep rhythm across lines?

**If** students show understanding, **Then** ask them to write poems that only use run-on lines.

#### Develop Stanzas

**If** students need additional support,  **Then** help them think of a focus for each potential stanza of their planned work.

**If** students show understanding, **Then** ask: What is the main focus of each of your stanzas?

#### Develop Poetry with Punctuation

**If** students need additional support,  **Then** ask them to insert punctuation where natural pauses should appear.


**If** students show understanding, **Then** instruct them to try writing poems with no punctuation.

#### Develop a Rhyme Scheme

**If** students need additional support,  **Then** help them construct a specific rhyme pattern.

**If** students show understanding, **Then** suggest that they create more complex rhyme schemes.

#### Rewrite for Precise Meaning

**If** students need additional support,  **Then** ask: What kind of mood are you trying to create?

**If** students show understanding, **Then** ask: Which words can you replace to change the meaning of your poem?

## Conference Support for ELL

### EMERGING

- Use a Think Aloud to model writing a stanza of poetry with line breaks that maintain a set rhythm.
- Display and read aloud a stanza to model the effects of punctuation on pacing.
- Share examples of rhyme schemes in students' native languages.

### DEVELOPING

- Use Modeled Writing to help student plan poems.
- Help students use basic rhyme schemes, such as *abab* or *aabb* in their writing.
- Work with students to list words with positive connotations and words with negative connotations.

### EXPANDING

- Tell students where to insert line breaks to preserve rhythm.
- Help students add pauses and maintain pacing by telling them where to place punctuation.
- Suggest words students can use to strengthen their poems.

### BRIDGING

- Assign students a focus for each part of their work to help them craft stanzas.
- Encourage students to experiment with different kinds of punctuation.
- Instruct students to use words with specific connotations.



### Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **shades of meaning** and **title capitalization**.



## ELL Minilesson Support

### Week 3: Develop Structure

In this week's minilessons, students will learn about rhyme, rhythm, pacing, and organization in poetry. If students need additional assistance with punctuation and rhyme schemes, refer to these targeted supports.

Use this note for the minilesson on p. T390.

### ELL Targeted Support

#### DEVELOP POETRY WITH PUNCTUATION

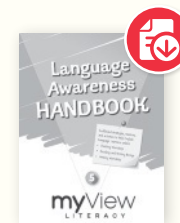
Punctuation plays a unique role in poetry because it relates to the way the work is read. Periods, semicolons, and dashes call for longer pauses in reading, while commas call for shorter ones. Some authors avoid punctuation altogether to give their work a faster-moving feel.

Use a Think Aloud to model writing lines of poetry with different punctuation. Read each line aloud to emphasize the pauses caused by different kinds of punctuation. Then, have students read the lines aloud. **EMERGING**

Display poetry with no punctuation. Ask students to read the lines aloud in the manner they feel is appropriate and add punctuation that matches their natural pauses while reading.

#### **DEVELOPING**

Give students stanzas of poetry that contain no punctuation. Ask them to place the punctuation wherever they feel is appropriate. Then, ask them to write stanzas that could come next, using similar punctuation styles. **EXPANDING/  
BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T394.

### ELL Targeted Support

#### DEVELOP A RHYME SCHEME

When authors use rhyming words in their poetry, they place them in a particular pattern, or rhyme scheme. Using letters to represent individual sounds at the ends of lines, some common rhyme schemes are *abab*, *aabb*, and *abcb*.

Use a Think Aloud to model writing two or three stanzas of poetry with a specific rhyme scheme. Make sure to emphasize that the rhyme scheme stays consistent throughout the poem.

#### **EMERGING**

Display the first two lines of an *aabb* or *abab* stanza of poetry. Ask students to work in pairs to create the next two lines of the stanza, keeping rhyme scheme and rhythm consistent.

#### **DEVELOPING**

Assign students a specific rhyme scheme and specific rhyming words that they should use to create a couple of stanzas of poetry.

#### **EXPANDING**

Assign students specific rhyming words to incorporate into a poem, using any rhyme scheme they choose. **BRIDGING**



## FAST TRACK

## Choose Line Breaks

## OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 537

**POETRY WRITING WORKSHOP**

### Choose Line Breaks

**Learning Goal**  
I can use elements of poetry to write a poem.

A poet chooses where to break each line in a poem. Line breaks affect rhythm and pacing, which are best understood when a poem is read aloud.

An **end-stopped line** ends with the actual line of text.

The breeze, rippling the grass, begs not to stop: ← ..... end of line  
It presses on, to find my hair, a stream, a treetop.

A **run-on line** does not end with punctuation. Instead, the line ends where the rhythm and rhyme make sense for it to end.

She runs, never deciding where: a game ← ..... end of line  
With goals that have and need no focused aim.

In this example, the reader should pause after *where*, not after *game*.

**MY TURN** Read the text aloud. Insert a slash (/) between words to show the best places to break the lines. Explain why you chose to break the lines as you did.

In my dream, stardust glittered in my hair, / The glow of the moon shimmered  
ev'rywhere, / I laughed as I floated up, up, / I know, there are so many places  
I could go, / Sailing the skies had tired my heavy head, / I awoke in the downy  
warmth of bed.

**Explanation:** Possible response: I chose to break the lines after ten syllables each, which is also where there are rhyming words.

**MY TURN** In your writing notebook, compose a poem. Choose line breaks to achieve the rhythm and pacing you want.

537

## Minilesson

Mentor STACK



**TEACHING POINT** A poem is broken up into different lines so that a certain rhythm and pacing can be achieved. The places where lines end, called *line breaks*, are chosen based on the rhythm that the poet has picked for his or her poem. In a rhyming poem, lines end after rhyming words. Lines can also be broken to place special emphasis on certain words or phrases.

- In an *end-stopped line*, the end of a line coincides with the end of the physical line of text. Usually, there is punctuation at the end of the line that indicates the reader should pause.
- In a *run-on line*, the end of a line comes before or after the end of the physical line of text. The reader does not pause at the end of the physical line of text, instead pausing where punctuation demands.

**MODEL AND PRACTICE** Pick two or three poems from the stack and read them aloud with students. Point out end-stopped lines and run-on lines, emphasizing the difference in how each is read. When students read lines aloud, ask them to take long pauses to indicate when a line has ended.

Refer to p. 537 in the *Student Interactive* for examples of line breaks and a practice exercise related to inserting them.



## Independent Writing

Mentor STACK



**FOCUS ON LINE BREAKS** Direct students to complete the second My Turn activity on p. 537 of the *Student Interactive*.

- Students who have difficulty should be referred to stack texts for more examples of both kinds of lines.

### WRITING SUPPORT

- **Modeled** Use a Think Aloud to model writing lines of poetry, emphasizing where line breaks are used and why.
- **Shared** Work with students to apply appropriate line breaks to pre-prepared samples of poetry.
- **Guided** Offer explicit instruction as to where students should end their lines of poetry.



**Intervention** Refer to the *Small Group Guide* for support.

- Students who show understanding should be encouraged to use end-stopped and run-on lines consecutively.

See the **Conference Prompts** on p. T380.

## Share Back

Ask volunteers to share the lines of poetry that they have written. Instruct them to raise their hands when they reach the end of a line of physical text, and take long pauses when a line of poetry has ended.



# Spelling Spell Multisyllabic Words

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllable division patterns.

## SPELLING WORDS

elementary	intermediate
miniature	centennial
probability	curiosity
definition	environment
literature	humiliate
ravioli	harmonica
cafeteria	stationery
mosaic	certificate
tuxedo	punctuation
cylinder	amateur

## FLEXIBLE OPTION

### LESSON 1

#### Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T400, to assess students' prior knowledge of multisyllabic words.

For students who understand multisyllabic words and syllable parts, include the following Challenge Words with the spelling list.

#### Challenge Words

- accommodation
- characterization
- constituency

### ELL Targeted Support

**Multisyllabic Words** Knowing syllable division patterns helps students learn relationships between sounds and letters.

Say and emphasize each syllable of *tuxedo*. Have students repeat after you. Model drawing a slash between the syllables. Have students copy in their notebooks.

#### EMERGING/DEVELOPING

Have students choose and write five spelling words. Instruct them to read the words aloud and draw a slash between the syllables in each word. **EXPANDING/BRIDGING**

## FLEXIBLE OPTION

### LESSON 1

#### Assess Prior Knowledge

### LESSON 2

Teach: Spell Multisyllabic Words


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Multisyllabic Words

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Syllable Patterns

### LESSON 5

 Assess Understanding





# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Commas and Introductory Elements

**FOCUS ON STRATEGIES** Review commas and introductory elements. See p. T369.

**MODEL AND PRACTICE** Write or display the following sentences.

*Yes I'm very allergic to peanuts.*

*I can't eat those peanut butter and chocolate cupcakes Assad.*

Then have a volunteer suggest where commas should be placed in the sentences, and correct any misunderstandings.

**APPLY** Have students create sentences of their own, using commas to set off names and introductory words and phrases correctly. Then, have students present their work to the class, calling out where they have used commas.

#### OBJECTIVES

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

Use a comma to set off the words *yes* and *no*, to set off a tag question from the rest of a sentence, and to indicate direct address.

#### ELL Targeted Support

**Edit Grammatical Structures** Explain to students that editing is an opportunity to correct their use of increasingly complex grammatical structures.

Read aloud and display the following sentences: *Charlie what is your favorite snack? No I am not going to the movies. You didn't call me did you?* Have students copy the sentences in their notebooks and supply the comma in the correct location.

**EMERGING/DEVELOPING**

Have pairs write one sentence that addresses a person directly, one that begins with an introductory word or phrase, and one that ends with a question. **EMERGING/BRIDGING**

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Commas and  
Introductory  
Elements

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Title Punctuation

### LESSON 3

**Teach Title**  
Punctuation

### LESSON 4

**Practice Title**  
Punctuation

FLEXIBLE OPTION

### LESSON 5

**Standards Practice**

FAST TRACK

# Develop Stanzas

## OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 538



**POETRY**

### Develop Stanzas

A poet can break thoughts into lines and groups of lines into stanzas. Like paragraphs in a story, stanzas often organize thoughts into groups.

The emperor looked down his regal nose  
At his subjects displayed for him in rows.  
He thought as he sneered, "How nice for all these  
To worship me on lowly peasant knees."

Alas for the proud king, once thought so grand,  
He hadn't a clue that his own heavy hand  
Would mean that his people would soon rebel,  
Cut short his rule, and put him in a cell.

The poet breaks the stanzas evenly so each has  
four lines, a regular rhythm, and complete rhyming patterns.

**My TURN** Draw a horizontal line between lines of the poem below to show where to break the stanzas.

One afternoon our treehouse became  
A ship circling Earth on a whim.  
It could go anywhere we might name:  
Mars, ocean, or volcano's rim.  
But today we packed water and grapes  
To eat as we journeyed to space.  
We pushed the cockpit's buttons and shapes.  
Blast off on our thrilling moon race!

**My TURN** In your writing notebook, compose a poem. Use stanzas to organize your thoughts.

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## Minilesson

Mentor STACK



**TEACHING POINT** In a poem, lines are put together in groups called *stanzas*. Stanzas function in a similar manner to paragraphs in prose writing. Stanzas usually focus on one particular theme or subject of the overall work but are connected to one another in some way.

- Stanzas typically maintain a consistent rhythm and rhyme pattern throughout.
- A common stanza form uses four lines—with the second and fourth ending in rhyming words. But any form is possible.
- A poem can contain as many stanzas as the author wants.

**MODEL AND PRACTICE** Refer to *Student Interactive* p. 538 to show students the different purposes that each stanza can serve. Detail how, in the example given, there is a tonal shift between the first and second stanza, but they're still linked by an overall theme.

Pick two or three poems from the stacks and read them aloud. For each poem, analyze the main focus of each stanza and explain how the stanzas work together. Make sure to remind students that stanzas function like paragraphs in prose.

## Possible Teaching Point

## Writing Process

### Drafting | Developing Stanzas

Point out to students the similarity between the function of a stanza and a paragraph.

- Suggest that students draw a storyboard that describes the progression of the poem through each stanza.
- Each panel of the storyboard should correspond to a stanza and contain notes on the main purpose of each stanza.

When students have completed their drafts, have them share their work with a partner and check for a main focus in each stanza, a logical progression of thought from one stanza to the next, and a consistent rhythm and rhyme scheme in the poem.



## Independent Writing

Mentor STACK



**FOCUS ON STANZAS** Direct students to complete the second My Turn activity on p. 538 of the *Student Interactive*.

- If students have difficulty, refer them to stack texts for additional examples of how to organize their lines into stanzas.

### WRITING SUPPORT

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- **Modeled** Use a Think Aloud to model writing two stanzas of poetry for students. Discuss what you're trying to accomplish with each stanza before writing it.
- **Shared** Write a stanza of poetry on the board, and then ask students to write a subsequent stanza on their own, keeping rhythm and rhyme consistent with the example.
- **Guided** Explicitly instruct students regarding what themes they should focus on in specific stanzas of their poetry.



**Intervention** Refer to the *Small Group Guide* for support.

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- Students who complete the assignment should be encouraged to create more stanzas.

See the **Conference Prompts** on p. T380.

## Share Back

Ask volunteers to share the stanzas that they have written. When they finish, ask other students to identify the main purpose of each stanza, and then speculate as to what an additional stanza could discuss.



# Spelling Spell Multisyllabic Words

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

elementary	intermediate
miniature	centennial
probability	curiosity
definition	environment
literature	humiliate
ravioli	harmonica
cafeteria	stationery
mosaic	certificate
tuxedo	punctuation
cylinder	amateur

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Multisyllabic words have more than one syllable. Tell students that recognizing syllable patterns can make words easier to spell.

### MODEL AND PRACTICE

Say the word *certificate*. Explain that *cer* and *tif* are closed syllables because consonants follow the vowel sounds. Have volunteers explain syllable division of the last two syllables in *certificate*. Then, have students spell the word.

**APPLY MyTURN** Have students complete the My Turn activity on p. 535 of the *Student Interactive* independently.

SPELLING
READING-WRITING BRIDGE

### Spell Multisyllabic Words

**Multisyllabic words** have more than one syllable. Recognizing syllable patterns and knowing common syllables such as *-ment*, *-ial*, *-ate*, and *in-* makes multisyllabic words easier to spell.

**MyTURN** Read the words. Spell and sort the words by the number of syllables, using multiple sound-spelling patterns.

SPELLING WORDS			
harmonica	literature	humiliate	curiosity
elementary	ravioli	tuxedo	stationery
miniature	cafeteria	cylinder	certificate
mosaic	probability	intermediate	amateur
definition	environment	centennial	punctuation

**three syllables**

mosaic \_\_\_\_\_

tuxedo \_\_\_\_\_

cylinder \_\_\_\_\_

amateur \_\_\_\_\_

**five syllables**

elementary \_\_\_\_\_

probability \_\_\_\_\_

cafeteria \_\_\_\_\_

intermediate \_\_\_\_\_

curiosity \_\_\_\_\_

**four syllables**

harmonica \_\_\_\_\_

miniature \_\_\_\_\_

definition \_\_\_\_\_

literature \_\_\_\_\_

ravioli \_\_\_\_\_

environment \_\_\_\_\_

humiliate \_\_\_\_\_

centennial \_\_\_\_\_

stationery \_\_\_\_\_

certificate \_\_\_\_\_

punctuation \_\_\_\_\_

535

## LESSON 2

**Teach: Spell**  
 Multisyllabic Words

### FLEXIBLE OPTION LESSON 1

**Assess Prior Knowledge**

### FLEXIBLE OPTION LESSON 3

**More Practice: Spell**  
 Multisyllabic Words

### FLEXIBLE OPTION LESSON 4

**Spiral Review:**  
 Syllable Patterns

### LESSON 5

**Assess Understanding**



# Language & Conventions

## Title Punctuation

FLEXIBLE OPTION

**LESSON 2****Oral Language: Title Punctuation**

**FOCUS ON STRATEGIES** Introduce students to title punctuation by giving an oral example: *In my handwritten essay on Romeo and Juliet, the title is underlined.* Explain that this helps titles stand out from the rest of the text.

**MODEL AND PRACTICE** Create two columns on the board. In one column, list different title types (book, movie, play, and so on). In the second column, list formatting types (underline/italics or quotation marks). Have students match the title types to the correct formatting.

**APPLY** Create cards with different title types written on each card. Have students form groups, and distribute several cards to each group. Then, have groups provide an example of each title type (preferably from texts they have read) and explain how each title should be punctuated. Circulate as groups work and offer guidance as needed.

**OBJECTIVE**

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

FLEXIBLE OPTION

**LESSON 2****Oral Language:  
Title Punctuation**

FLEXIBLE OPTION

**LESSON 1**

**Spiral Review:**  
Commas and  
Introductory  
Elements

**LESSON 3**

**Teach Title  
Punctuation**

**LESSON 4**

**Practice Title  
Punctuation**

FLEXIBLE OPTION

**LESSON 5**

**Standards Practice**

FAST TRACK

# Develop Poetry with Punctuation

## OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound sentences, quotations marks in dialogue, and italics and underlining for titles and emphasis.

STUDENT INTERACTIVE, p. 539



WRITING WORKSHOP

### Develop Poetry with Punctuation

When poets use punctuation, they get to break some rules. In poetry, punctuation creates rhythm and separates ideas. A poet can choose to use no punctuation at all. Each choice creates a specific effect.

Type of Punctuation	Purpose	Example
Dash, semicolon, period	To create a long pause or to end a complete thought	The telltale high squeak— The patter of tiny feet: A mouse on the floor.
Comma	To create a short pause between continuing thoughts	She ran in heels, kept her balance. No luck— She missed the boat, the hour had struck.
No punctuation	To run ideas together or to keep the reader from pausing	Light drifts Down the streetlamp Dripping onto pavement Glossing across my shoes to find The city

**My Turn** Read the poem aloud with a partner. Choose punctuation to insert, and discuss where it should go to create rhythm. **Possible responses:**

The wind made a desert of my eyes, nose, and mouth,  
My canteen, long empty; Life, where is my river,  
My stream between the rocks, my trickle in a ditch?  
Forget such small thinking! Life, where is my ocean?

**My Turn** In your writing notebook, compose a poem. Use punctuation to create pauses and other rhythms.

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Mentor STACK



## Minilesson

**TEACHING POINT** Explain to students that punctuation works differently in poetry than it does in prose. In poetry, punctuation is used to create a certain rhythm and to separate ideas. Different kinds of punctuation have different effects on the way poetry is read.

- When a poet uses a period, a dash, or a semicolon the reader should pause.
- When a poet uses a comma, the reader should pause briefly.
- When a poet uses no punctuation, it means the poem is meant to be read quickly.
- Authors of prose choose punctuation according to usage conventions. Poets make choices about punctuation that help them express feelings and ideas.

**MODEL AND PRACTICE** Read two or three poems from the stack aloud, pointing out different kinds of punctuation and pausing as appropriate.

Next, display a poem from which you have removed all punctuation. Have volunteers read sections of the poem aloud, pausing when they feel it's appropriate. When they pause, ask what type of punctuation should be inserted and why.

Have students complete the first My Turn activity on *Student Interactive* p. 539, which will provide practice with inserting punctuation in poetry.

## Possible Teaching Point

### Language & Conventions | Title Punctuation

- Explain to students that correctly punctuating titles helps titles stand out from the rest of the text. Remind them that titles of poems and other short works should be in quotation marks, while titles of novels and plays should be in italics (or underlined).
- Have students title their poems and write a sentence explaining what their poem is about, using proper punctuation. For example, *My poem "In the Light" is about seeing a cloud of moths fluttering around a streetlight at night.*





## Independent Writing

Mentor STACK



**FOCUS ON PUNCTUATING POETRY** Direct students to complete the second My Turn activity on p. 539.

- Offer students assistance by reading stack texts with them, showing how different punctuation marks change rhythm and sound.

### WRITING SUPPORT

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- **Modeled** Use a Think Aloud to model writing poetry with different punctuation to achieve different rhythmic effects.
- **Shared** Partners should write and then read stanzas aloud and try to detect where pauses occur and what punctuation is used.
- **Guided** Explicitly instruct students regarding which punctuation to use to achieve desired effects.



**Intervention** Refer to the *Small Group Guide* for support.

---

- Students who show understanding should be encouraged to rewrite their stanzas using the same words but different punctuation, creating new rhythmic effects.

See the **Conference Prompts** on p. T380.

## Share Back

Ask volunteers to read aloud the poems that they've written. Direct other students to try and identify the kind of punctuation used.

# Spelling Spell Multisyllabic Words

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

elementary	intermediate
miniature	centennial
probability	curiosity
definition	environment
literature	humiliate
ravioli	harmonica
cafeteria	stationery
mosaic	certificate
tuxedo	punctuation
cylinder	amateur

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Remind students that they can use sound-spelling patterns to help them spell multisyllabic words.

**MODEL AND PRACTICE** Write or display the following sentences. Have students work in pairs to correct the misspelled words.

1. We learned about the envyrenmint in class today. (**environment**)
2. I'm not familiar with that word. What's the defenition? (**definition**)

**APPLY** Have students complete *Spelling* p. 184 from the *Resource Download Center*.

Name \_\_\_\_\_

**Spelling**  
 Spell Multisyllabic Words  
 Words with more than one syllable are called multisyllabic. Multisyllabic words often follow common syllable patterns, such as V/CV, VC/V, and VCe.

- V/CV: musical (musical); vacation (vacation)
- VC/V: element (element); honest (honest)
- VCe: (invige)

There are some common syllables found in multisyllabic words, including

- ment movement (movement)      -ate affectionate (affectionate)
- in- incapable (incapable)

Recognizing common syllables and syllable patterns can help you spell words.

SPELLING WORDS			
harmonica	literature	humiliate	curiosity
elementary	ravioli	tuxedo	stationery
miniature	cafeteria	cylinder	certificate
mosaic	probability	intermediate	amateur
definition	environment	centennial	punctuation

**TIP** Follow the prompts. Use what you know about syllable patterns and multisyllabic words to spell correctly.  
 Responses will vary, but words should be spelled correctly.

1. Use the word *environment* in a sentence about recycling.  
 \_\_\_\_\_
2. Use the word *tuxedo* in a sentence about a wedding or an awards ceremony.  
 \_\_\_\_\_

Grade 5, Unit 5, Week 3  
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## FLEXIBLE OPTION

### LESSON 3

#### More Practice: Spell Multisyllabic Words

## FLEXIBLE OPTION

### LESSON 1

Assess Prior Knowledge

### LESSON 2

Teach: Spell Multisyllabic Words

## FLEXIBLE OPTION

### LESSON 4

Spiral Review: Syllable Patterns

### LESSON 5

Assess Understanding



# Language & Conventions

## Title Punctuation

### LESSON 3

#### Teach Title Punctuation

**FOCUS ON STRATEGIES** Tell students that in writing, titles are formatted differently from body text depending on whether they are handwritten or typed.

Use the chart on p. 536 of the *Student Interactive* to explain when titles should be underlined, italicized, or set in quotation marks.

**MODEL AND PRACTICE** Write or display the following sentences.

1. Roll of Thunder, Hear My Cry is one of my favorite books. (typed)
2. You've never seen Jurassic Park? (handwritten)

Call on volunteers to suggest proper title punctuation for the sentences. Have students work in pairs to create more examples.

#### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

#### ELL Targeted Support

**Comprehend** Tell students that title punctuation helps readers comprehend what part of a sentence refers to a title. Display this sentence on the board: *Hamlet is one of my favorites.*

Work with students to identify the title in the sentence. Explain why the sentence may cause confusion as it is currently punctuated. **EMERGING**

Ask students if the sentence is referring to *Hamlet* the play or the character named Hamlet. Point out that because the title isn't punctuated, it can be difficult to tell for sure. **DEVELOPING**

Have students edit the sentence so that *Hamlet* refers to the title of the play. Students should provide title punctuation as if the sentence were handwritten. **EXPANDING/BRIDGING**

### LESSON 3

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Commas and  
Introductory  
Elements

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Title Punctuation

#### Teach Title Punctuation

#### LESSON 4

**Practice Title  
Punctuation**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



FAST TRACK

# Develop a Rhyme Scheme

## OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 540

**POETRY**

### Develop a Rhyme Scheme

The pattern of rhyme in a poem is called the **rhyme scheme**. Understanding the rhyme scheme can help you identify the kind of poem you are reading. Each rhyming sound is given a letter of the alphabet, starting with *a*. All lines with the same rhyme are labeled with the same letter.

Example		Example	
Along the wall	a	On the old gray stones	a
Daffodils stood tall	a	The roses clung	b
The flowers grew	b	Their deep red tones	a
In yellows of every hue	b	Spoke every tongue	b

**My TURN** Choose words from the word bank to complete the poem. Use each word once. Label the rhyme scheme.

**Word Bank**

cello      Sally      valley      yellow

Deep in the valley      a

In a house painted yellow      b

Lives a woman named Sally      a

Who loves playing the cello      b

**My TURN** In your writing notebook, compose a poem. Create a rhyme scheme.

540

## Minilesson

Mentor STACK

**TEACHING POINT** Explain to students that rhyming words in poems are usually put into specific patterns called *rhyme schemes*. When dealing with rhyme schemes, it is important to remember that:

- rhyming words come at the ends of lines in a rhyming poem.
- the sound that ends the first line of a poem is represented with the letter *a*, and any subsequent rhymes for that sound are represented with *a*. The next original line-ending sound is represented with *b*, and the pattern continues throughout the alphabet.
- different kinds of poems use different rhyme schemes.

Some popular rhyme schemes include *aabb*, *abab*, and *abcb*.

**MODEL AND PRACTICE** Pick two or three poems from the stack to show students different examples of rhyme schemes.

- The first line of the poem ends with the sound \_\_\_\_\_. What is the next line that ends with that sound?
- The next line that ends with a new sound is the \_\_\_\_\_ line. What is the next line that rhymes with the \_\_\_\_\_ line?
- Are there any other sounds that end lines in the first stanza?

Have students complete the first My Turn activity on p. 540 of the *Student Interactive*.

## Possible Teaching Point

### Spelling | Spell Multisyllabic Words

Remind students that knowing syllable division patterns can help them understand relationships between sounds and letters. They can use sound-spelling patterns to help them spell multisyllabic words and find rhyming words.

- Encourage students to rhyme multisyllabic words with one-syllable words. Explain that the final syllable of the multisyllabic word should match the sound of the one-syllable word. For example, *humiliate* can rhyme with *plate* and *literature* can rhyme with *sure*.



## Independent Writing

Mentor STACK



**FOCUS ON RHYME SCHEME** Direct students to complete the second My Turn activity on p. 540.

- If students have trouble, refer them to stack texts.

### WRITING SUPPORT

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- **Modeled** Use a Think Aloud to model creating an *aabb* stanza of poetry and then an *abab* stanza of poetry.
- **Shared** Break students into groups and assign each group a rhyme scheme. Have them create a pair of stanzas that stick to the scheme, with each student contributing at least one line.
- **Guided** Explicitly instruct students as to where their rhymes should go in order to maintain a consistent rhyme scheme.

 **Intervention** Refer to the *Small Group Guide* for support.

---

- If students complete the task, ask them to write another poem using a different rhyme scheme.

See the **Conference Prompts** on p. T380.

## Share Back

Ask students to share the poems that they have written. Instruct listening students to pay close attention so they can identify the rhyme schemes used after the readers have finished.

# Spelling Spiral Review

## OBJECTIVE

Spell words using advanced knowledge of syllable division patterns.

## SPELLING WORDS

elementary	intermediate
miniature	centennial
probability	curiosity
definition	environment
literature	humiliate
ravioli	harmonica
cafeteria	stationery
mosaic	certificate
tuxedo	punctuation
cylinder	amateur

## Writing Workshop

As students proofread their writing, remind them to check the spellings of multisyllabic words.

## FLEXIBLE OPTION

### LESSON 4



## Spiral Review: Syllable Patterns

**FOCUS ON STRATEGIES** Review the spelling rule about syllable patterns on p. T364.

**MODEL AND PRACTICE** Tell students that knowing how many syllables a word has can help them spell the word properly. Say the word *struggle*. Ask for a volunteer to spell the word. Have students use a dictionary to confirm their classmate's spelling.

**APPLY** Create flashcards using the spelling words on p. T364, and distribute them to the class. First, have pairs or small groups determine how many syllables their word has.

Then, have them divide the word into syllables using slashes, and use the word in two sentences. Ask for a volunteer from each pair or group to share their work.

## FLEXIBLE OPTION

### LESSON 4



## Spiral Review: Syllable Patterns

## FLEXIBLE OPTION

### LESSON 1

Assess Prior Knowledge

### LESSON 2

Teach: Spell Multisyllabic Words

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Multisyllabic Words

### LESSON 5

Assess Understanding





# Language & Conventions

## Title Punctuation

### LESSON 4

#### Practice Title Punctuation

**APPLY MyTURN** Have students edit the draft paragraph on *Student Interactive* p. 536.

LANGUAGE AND CONVENTIONS

### Title Punctuation

When writing the title of a book, movie, play, or magazine, **underline** it. When typing these titles, **italicize** them. The titles of stories, articles, poems, and chapters within books are enclosed in **quotation marks**.

Title Type	Examples		Formatting
book	<u>A Wrinkle in Time</u>	<i>A Wrinkle in Time</i>	In handwriting: <u>underline</u> In print: <i>italics</i>
movie	<u>The Wizard of Oz</u>	<i>The Wizard of Oz</i>	
play	<u>Hamlet</u>	<i>Hamlet</i>	Quotation marks
magazine	<u>Cricket</u>	<i>Cricket</i>	
short story	"The Dog of Pompeii"		
article	"Farewell to the Enchanted City"		
poem	"Mending Wall"		
book chapter	"The First Day of School"		

Italics and underlining can also be used for emphasis: I can't believe that Bimbo stayed behind. Their separation was heartbreaking.

**MyTURN** Edit this draft by underlining or adding quotation marks to titles. Underline emphasized text.

One of my favorite books is Charlotte's Web. I knew I would love it as soon as I finished the first chapter, "before Breakfast."

I cried so much when Charlotte dies near the end.

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536

### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

### Writing Workshop

As students proofread their drafts during Writing Workshop, remind them to use title punctuation, when appropriate, in their writing. Encourage students to exchange drafts with a partner to check for proper title punctuation.

### LESSON 4

#### Practice Title Punctuation

FLEXIBLE OPTION

### LESSON 5

Standards Practice

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Commas and  
Introductory  
Elements

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Title Punctuation

### LESSON 3

**Teach Title  
Punctuation**

# Rewrite for Precise Meaning

## OBJECTIVE

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

STUDENT INTERACTIVE, p. 541



WRITING WORKSHOP

### Rewrite for Precise Meaning

Because a poet usually accomplishes his or her goals with just a few words, he or she must choose each word carefully to have the biggest possible impact.

When rewriting, the poet considers the connotation of each word. Connotation is a word's emotional, imaginative, or traditional meaning. Words can have positive or negative connotations. For example, the word *thrifty* has a positive connotation, while the word *stingy* does not.

**My TURN** Rewrite the poems. Adjust the feeling by replacing the underlined words with words that have different connotations. Use a thesaurus and a dictionary if needed. **Possible responses:**

**Change to positive feelings about winter**  
The winter wind grated against the door  
We feared a foot of snow, maybe more.

**Change to negative feelings about the rabbit**  
The rabbit hopped around the yard.  
Devouring nibbling on every cabbage and chard.

**My TURN** In your writing notebook, compose a poem. Choose words with precise connotations. Use a thesaurus to find synonyms.

**My TURN** Identify a topic, purpose, and audience. Then select any genre, and plan a draft by mapping your ideas.

541

## Minilesson

Mentor STACK



**TEACHING POINT** Explain to students that rewriting is an important part of the creative process. With poetry in particular, authors must pay close attention to word choice.

- Poetry is typically shorter than prose, so poets must express their thoughts and ideas with fewer words.
- Because fewer words are used, each word takes on greater significance. Word choice is crucial.
- Many words have positive or negative connotations, which make them valuable tools for poets. But they can also have unintended consequences if a poet isn't careful.

**MODEL AND PRACTICE** Pick several stack texts and read them aloud, isolating words that have specific connotations. Explain how the words in question serve the author's overall vision for the poem.

Say: *Fame* and *notoriety* both refer to the quality of being well-known, but *fame* has a positive connotation and *notoriety* has a negative connotation. *Grand* and *gargantuan* both mean "large," but *grand* has a fancy connotation and *gargantuan* has a scary connotation.

Refer students to p. 541 in the *Student Interactive* for a further explanation of words' connotations.

## Independent Writing

Instruct students to either continue with their independent writing, completing the My Turn activities on p. 541 of the *Student Interactive*, or complete the Select a Genre task found on p. T399.

## Share Back

Encourage volunteers to read aloud excerpts from their poems that they feel could use more precise words. Ask listeners to recommend ways to replace dull or vague words.



## SELECT A GENRE



**Topic** For this exercise, students should pick an excerpt or topic from their poetry that they want to build into a new piece of writing. Students who have difficulty deciding should be presented with one of the following prompts:

- What is your favorite line from the poems you wrote? What do you enjoy about it?
- Which part of a poem you wrote do you wish you had more time to write about?
- Which part of a poem you wrote do you want to explore in a prose piece?

**Purpose** Tell students that developing the purpose of their writing will help them select a genre in which to write. Ask students if they want their new work to:

- tell a story that could potentially happen now.
- tell a story that takes place a long time ago.
- teach the reader more about a particular topic.

**Audience** Place students in small groups. Tell them to help each other try to figure out which types of writing and which topics would be best suited for specific audiences. Students should help each other determine which audiences they want to reach.



### Genre of Choice

Students should look at their topic, purpose, and audience to select a genre. If students need support with naming the genre, provide common options such as the ones below as a starting point:

- Realistic Fiction
- Historical Fiction
- Informational Text

In their writing notebooks, tell students to begin writing a first draft.





# Spelling Spell Multisyllabic Words

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllable division patterns.

## SPELLING WORDS

elementary	intermediate
miniature	centennial
probability	curiosity
definition	environment
literature	humiliate
ravioli	harmonica
cafeteria	stationery
mosaic	certificate
tuxedo	punctuation
cylinder	amateur

## LESSON 5


### Assess Understanding

Use the following sentences for a spelling test. Read each sentence aloud, repeat the spelling word, and then have students correctly spell each spelling word on their own paper.

### Spelling Sentences

1. My grandfather taught himself how to play the **harmonica**.
2. The art class used different pieces of tile to create a beautiful **mosaic**.
3. **Ravioli** is my favorite type of Italian food.
4. Our town's **centennial** is this summer.
5. "It's not nice to **humiliate** your sister," Dad said.
6. I got a **certificate** for perfect attendance!
7. You need to edit your essays for proper **punctuation**.
8. I think you're ready for **intermediate** swim lessons.
9. Do you enjoy reading **literature**?
10. My mom likes to write thank-you notes on special **stationery**.

FLEXIBLE OPTION   
**LESSON 1**

 **Assess Prior Knowledge**


**LESSON 2**

Teach: Spell Multisyllabic Words

FLEXIBLE OPTION   
**LESSON 3**

More Practice: Spell Multisyllabic Words

FLEXIBLE OPTION   
**LESSON 4**

 **Spiral Review: Syllable Patterns**

## LESSON 5

 **Assess Understanding**



# Language & Conventions

## Title Punctuation

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

Display the typed sentences. Have students respond independently.

**One of my favorite poems is Edgar Allan Poe's *The Raven*. It's so spooky!**

How should the title appear in the first sentence?

- A The Raven
- B "The Raven"**
- C THE RAVEN
- D Title is correct as is

**APPLY** Have students complete *Language and Conventions* p. 189 from the *Resource Download Center*.

Name \_\_\_\_\_

#### Language and Conventions

##### Title Punctuation

The title of a book, play, magazine, or movie should be underlined if you write it by hand. But these titles should be italicized if you are typing them.

(magazine title, handwritten) Time (magazine title, typed) *Time*  
(movie title, handwritten) Jurassic Park (movie title, typed) *Jurassic Park*

The title of a story, an article, a poem, or a chapter in a book should be set within quotation marks.

(poem title) "After Apple-Picking" (chapter title from a book) "The Boy Who Lived"

**Write** Based on the information you learned about punctuating titles, add missing quotation marks to titles or underline titles as needed in the following sentences.

- Edgar told me about the article he read in National Geographic magazine.
- Maria's brother loves the movie Finding Nemo.
- Maria thinks the poem "Mother Doesn't Want a Dog" is funny.
- Amanda wanted a sports magazine for the plane ride, so she bought a copy of Sports Illustrated.
- In his presentation to the class, Tyrell argued that Rachel Carson's Silent Spring is an important book in the history of the environmental movement.
- For homework, the class had to read the first chapter of the novel, called "Marley's Ghost."

Grade 5, Unit 5, Week 3 189

#### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

#### WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Commas and  
Introductory  
Elements

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Title Punctuation

### LESSON 3

**Teach Title  
Punctuation**

### LESSON 4

**Practice Title  
Punctuation**

# Weekly Overview

Students will

- use poetic license to better serve the rhythm and sound of their poetry.
- rewrite pieces of their work in different genres.
- edit for subordinating conjunctions, adjectives, titles, and emphasis.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
▶ 4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	<b>FAST TRACK</b> LESSON 1	<b>FAST TRACK</b> LESSON 2	<b>FAST TRACK</b> LESSON 3
<b>MINILESSON</b> 5–10 min.	Use Poetic License T406	Try a New Approach T410	Edit for Subordinating Conjunctions T414
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T407	Independent Writing and Conferences T411	Independent Writing and Conferences T415
<b>SHARE BACK FOCUS</b> 5–10 min.	Examples of Poetic License T407	Guess the Genre T411	Complex Sentences T415
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling Assess Prior Knowledge</b> T408</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Punctuating Titles T409</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with Schwa Sounds T412</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Quotation Marks with Dialogue T413</li> </ul>	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T416</li> <li>• <b>Language &amp; Conventions</b> Teach Quotation Marks with Dialogue T417</li> </ul>



Mentor **STACK**

Use the following criteria to add to your poetry stack:

- The poem occasionally breaks patterns and bends the rules to produce a stronger overall work.
- The poem includes subordinating conjunctions and comparative and superlative adjectives.
- The poem shows emphasis through italics or underlining.

**FAST TRACK****LESSON 4****LESSON 5**

Edit for Adjectives T418

Edit Titles and Show  
Emphasis T422Independent Writing and  
Conferences T419Writing Club and  
Conferences T422–T423Identify Types of  
Adjectives T419

Emphasize Words T422

**FLEXIBLE OPTION** ←

- **Spelling** Spiral Review T420

- **Language & Conventions** Practice Quotation Marks with Dialogue T421

- **Spelling** **Assess Understanding** T424

- FLEXIBLE OPTION** ←
- **Language & Conventions** Standards Practice T425

**ADDITIONAL RESOURCES****MINILESSON**

5–10 min.

Write Song Lyrics

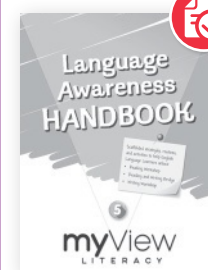
Read and Listen  
to Poetry**INDEPENDENT WRITING  
AND CONFERENCES**

30–40 min.

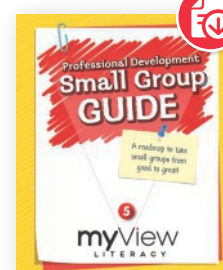
Independent  
Writing and  
ConferencesIndependent  
Writing and  
Conferences**SHARE BACK FOCUS**

5–10 min.

Melody

Share Positive  
Feedback






See the online *Language Awareness Handbook* for additional writing support.



See the *Small Group Guide* for additional writing support.

# Conferences Mentor STACK

During this time, engage students in discussion to push their understanding of the week's minilessons. Refer to stack texts and the *Student Interactive* for additional support.

FORMATIVE ASSESSMENT		Conference Prompts
<b>Use Poetic License</b>		
If students need additional support,		<b>Then</b> ask: Where do you want the reader to pause in your poem?
If students show understanding,		<b>Then</b> ask them why they chose to bend the rules that they did.
<b>Try a New Approach</b>		
If students need additional support,		<b>Then</b> ask: Which genres interest you the most?
If students show understanding,		<b>Then</b> encourage them to study the qualities of different genres.
<b>Edit for Subordinating Conjunctions</b>		
If students need additional support,		<b>Then</b> give them clauses to link with subordinating conjunctions.
If students show understanding,		<b>Then</b> ask them to consider adding subordinate clauses to their writing.
<b>Edit for Adjectives</b>		
If students need additional support,		<b>Then</b> give them adjectives to make comparative and superlative.
If students show understanding,		<b>Then</b> ask them to explain irregular comparative and superlative adjectives.
<b>Edit Titles and Show Emphasis</b>		
If students need additional support,		<b>Then</b> read their work aloud and insert emphasis where appropriate.
If students show understanding,		<b>Then</b> discuss the effects of adding emphasis to writing.

## Conference Support for ELL

### EMERGING

- Provide sentence frames that have students add a subordinating conjunction: \_\_\_\_\_ *she sang, the crowd cheered.*
- Learn how comparatives and superlatives are expressed in students' native languages.
- Speak lines with emphasized words as you write them down using underlining.

### DEVELOPING

- Model joining an independent and subordinate clause with a subordinating conjunction.
- Assign groups different adjectives and have them use the comparative and superlative forms in sentences.
- Ask students to choose words to emphasize in their own writing.

### EXPANDING

- Suggest places where students can use poetic license to enhance rhythm.
- Find portions of students' work they should consider rewriting in a different genre.
- Ask students to write several comparisons using the comparative and superlative forms of adjectives.

### BRIDGING

- Ask students to rewrite their work in the style of a given genre.
- Have students write three complex sentences, each with a different subordinating conjunction.
- Instruct students on how to fix improperly punctuated titles.

## Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **graphic features** and **quotation marks**.



## ELL Minilesson Support

### Week 4: Writer's Craft

As students spend the week rewriting and editing their work in line with what they've learned, ELLs may need additional assistance. Use these targeted supports to help with the specified minilessons and help students better understand the art of writing poetry.

Use this note for the minilesson on p. T406.

### ELL Targeted Support

#### USE POETIC LICENSE

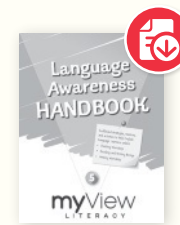
Explain that writers sometimes intentionally disregard traditional writing rules to achieve a specific purpose in their writing. Using poetic license can help create excitement or fear, emphasis, or rhythm. Help students recognize appropriate uses of poetic license to achieve specific purposes in their writing.

Read aloud a short poem for students. Use a Think Aloud to model capitalizing entire words in the poem in order to show that they should be emphasized for importance. **EMERGING**

Review the three methods for using poetic license. Then break students into groups and assign one method to each group. Have each group write a stanza of poetry that uses their assigned method. Then have groups trade their work and offer feedback on the poetic license and its effects. **DEVELOPING**

Instruct students to create works of poetry that primarily use incomplete sentences in order to create a heightened sense of urgency. Offer explicit help when needed. **EXPANDING**

Provide students with poems that use rhythm awkwardly. Ask them to experiment with punctuation to make the rhythm fit. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T414.

### ELL Targeted Support

#### EDIT FOR SUBORDINATING CONJUNCTIONS

Explain that using a variety of sentence types, such as simple, compound, and complex sentences, helps make a text more interesting to read. Help students craft complex sentences using common subordinating conjunctions.

Emphasize that a subordinating conjunction signals a subordinate clause, which cannot stand alone as a sentence. Write an example of each clause and help students identify which clause is independent and which is subordinate.

#### EMERGING

Work with students to create a word wall of subordinating conjunctions. Discuss the purpose of each conjunction, such as to show time, contrast, cause, or effect. Put students in pairs and assign each pair a conjunction to use in a complex sentence. **DEVELOPING**

Assign subordinate clauses with subordinating conjunctions, instructing students to use them with independent clauses they create in order to produce complex sentences. **EXPANDING**

Instruct students to write sentences illustrating up to ten different subordinating conjunctions. Discuss how different conjunctions show other relationships. **BRIDGING**



FAST TRACK

# Use Poetic License

## OBJECTIVES

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

Compare and contrast the varieties of English used in stories, dramas, or poems.

STUDENT INTERACTIVE, p. 565

## Minilesson

Mentor STACK



**TEACHING POINT** Authors sometimes use poetic license, bending the rules of writing, grammar, or spelling to achieve a particular purpose. Poetic license is often used in poetry, but despite its name, it can also be used in prose. Some examples are:

- using incomplete sentences to capture a hurried pace or the way people speak.
- capitalizing entire words for emphasis.
- omitting letters or syllables (often replacing them with apostrophes) to fit a poem's rhythm or show how people speak.
- using unconventional punctuation, such as a dash or an exclamation point in an unusual place, to affect rhythm or convey strong emotion.

**MODEL AND PRACTICE** Refer students to p. 565 in the *Student Interactive* to show examples of how poetic license can be used to bend the rules of writing. Carefully discuss each example, discussing the reason or reasons the writer broke the rules. Then pick two stack texts and show portions of them to students, pointing out how the authors use poetic license. For each, ask:

- How does this differ from standard English?
- What effect does this poetic license create?
- Why do you think the author chose to break the rules?



## Independent Writing

Mentor **STACK**

**FOCUS ON POETIC LICENSE** Instruct students to use poetic license as they work on their independent writing, bending the rules in order to make their work more effective.

- If students have difficulty, tell them to refer to examples in stack texts and use methods similar to the ones the authors of the texts used.

### WRITING SUPPORT

- **Modeled** Use a Think Aloud to model writing a stanza of poetry that contains examples of poetic license. Explain how these examples enhance the work.
  - **Shared** Create a stanza of poetry that could benefit from using poetic license (lines and words that don't fit the rhythm, for instance) and work with students to suggest appropriate changes.
  - **Guided** Point out areas in students' work that could benefit from using poetic license.
- 
- If students demonstrate understanding, encourage them to think of other ways they can improve their writing by using poetic license in ways other than the examples given.

See the **Conference Prompts** on p. T404.



## Share Back

Have volunteers share the examples of poetic license they have incorporated into their work. Ask other students if they have any feedback on how the writers can make their examples stronger.

# Spelling Spell Words with Schwa Sounds

## OBJECTIVE

Spell multisyllabic words with multiple sound-spelling patterns.

### SPELLING WORDS

jewel	bulletin
kingdom	carnival
gasoline	illustrate
consolidation	elegant
garage	census
tropical	terrific
pajamas	celebrate
universal	independent
ordinary	celery
humidity	experiment

## FLEXIBLE OPTION

### LESSON 1

#### Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T424, to assess students' prior knowledge of schwa.

For students who recognize the schwa sound can be spelled by any vowel, include the following Challenge Words with the spelling list.

#### Challenge Words

pleasurable  
interdependent  
problematic

### ELL Targeted Support

**Schwa** Help students become familiar with spelling words that have the schwa sound.

Read aloud each spelling word and have students choral read. Then help students identify the schwa sounds in the words. **EMERGING/DEVELOPING**

Have students give their partners a spelling test using three of the spelling words. While one student says the word, the other writes down the correct spelling.

**EXPANDING/BRIDGING**

## FLEXIBLE OPTION

### LESSON 1

#### Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Schwa Sounds

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Schwa Sounds

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Multisyllabic Words

### LESSON 5

 Assess Understanding





# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Punctuating Titles

**FOCUS ON STRATEGIES** Review the Language and Conventions lesson on punctuating titles. See p. T393.

**MODEL AND PRACTICE** Write or display the following sentence: *Did you read the short story The Dog of Pompeii and the book The Roman Way?* Ask students to rewrite the sentence, correcting the punctuation of the titles if necessary. Remind them to use underlining for italics when they are handwriting.

(Did you read the short story “The Dog of Pompeii” and the book The Roman Way?)

**APPLY** Have students write a brief paragraph comparing two different titles. Make sure they correctly punctuate each title.

#### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

#### ELL Targeted Support

**Comprehend** Tell students that title punctuation helps readers comprehend what part of a sentence refers to a title. Display this sentence on the board: *Hamlet is one of my favorites.*

Work with students to identify the title in the sentence. Explain why the sentence may cause confusion as it is currently punctuated. **EMERGING**

Ask students if the sentence is referring to *Hamlet* the play or the character named Hamlet. Point out that because the title isn't punctuated, it can be difficult to tell for sure. **DEVELOPING**

Have students edit the sentence so that *Hamlet* refers to the title of the play. Students should provide title punctuation as if the sentence were handwritten. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Punctuating Titles

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Quotation Marks with Dialogue

### LESSON 3

**Teach Quotation Marks with Dialogue**

### LESSON 4

**Practice Quotation Marks with Dialogue**

FLEXIBLE OPTION

### LESSON 5

**Standards Practice**

FAST TRACK

# Try a New Approach

## OBJECTIVE

With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

STUDENT INTERACTIVE, p. 566



**POETRY**

**Try a New Approach**

Sometimes, despite a writer's or poet's best efforts, a piece of writing needs to be completely rethought. This may mean revising or rewriting whole sections. It might also mean changing the genre.

A writer chooses a genre based on his or her task, audience, and purpose for writing. Some examples of genres include realistic fiction, argument, informational text, poetry, news article, or persuasive speech. If your genre does not match your purpose, do not be afraid to try a new approach. Ask for help from a partner or teacher, if needed.

**My TURN** Read the poem. Choose a different genre into which to rewrite the poem. Explain your choice.

Mother Earth's oceans are deep and vast  
And have millions of creatures amassed.  
But in the middle of the blue  
Lurks a danger they cannot swim through.  
Its name alone is ominous.  
A mass of plastic—it's villainous.  
The Great Pacific Garbage Patch.  
There, unlucky creatures meet their final match.

We must act and try to pick up the pace  
To remove this stain on our mother's face.  
Some say it's as large as the U.S.A.  
Can we save her before it's too late?

New genre \_\_\_\_\_  
Why did you choose the genre you did? \_\_\_\_\_

566

## Minilesson

Mentor STACK



**TEACHING POINT** Remind students that authors make many choices about how to communicate their ideas. Authors draft, revise, and edit their work before publishing it. Sometimes major changes are made during the course of the revision process.

One new approach that will create an entirely different piece of work is switching genres. Some popular genres in which authors work are:

- poetry
- historical fiction
- informational text
- short stories
- personal essay
- opinion essay

Encourage students to ask for help from multiple readers, including peers and teachers, in addition to evaluating their writing themselves. Explain to students that selecting a new genre is necessary when the current genre does not match the author's task, audience, or purpose for writing. When they select a new genre, it is important to consider what they wish to communicate and who they think will be reading their work.

**MODEL AND PRACTICE** Pick a text from the stack and read it aloud. After finishing, explain how it could be rewritten in a different genre. Pick a genre that is appropriate for the work in question and explain the changes it would need to undergo and the rules it would need to follow.

Refer students to p. 566 in the *Student Interactive* for an exercise that will allow them to experiment with changing the genre of a piece of writing.

## Possible Teaching Point

### Language & Conventions | Quotation Marks with Dialogue

As students write their poems, they may have to incorporate dialogue.

- Remind students that quotation marks enclose dialogue and that commas usually separate the dialogue from the rest of the sentence.
- For variety, quotations can be interrupted. Speaker tags—the words that identify who is speaking—may be followed by a comma or a period, depending on whether the same sentence continues or a new sentence begins.



## Independent Writing

Mentor STACK



**FOCUS ON TRYING A NEW APPROACH** Instruct students to take writing that they have already written and start from scratch with it, changing genres in the process.

- If students have difficulty, refer them to the stack text used in the minilesson and ask them to rewrite it in the genre discussed.

### WRITING SUPPORT

---

- **Modeled** Use a Think Aloud to model rewriting a completed piece of work in a new genre.
- **Shared** Break students into groups and give each group the same completed piece of work. Assign each group a genre and ask students to work together to rewrite the piece in that specific genre.
- **Guided** Explicitly select genres for students based on the qualities of their existing pieces of work.



**Intervention** Refer to the *Small Group Guide* for support.

---

- Students who complete the task should be assigned a third genre and discuss how they would change their work.

See the **Conference Prompts** on p. T404.

## Share Back

Ask volunteers to read their rewritten work, but instruct them not to reveal which genre they chose. When each student finishes, ask other students to identify the genre into which the writing falls.



# Spelling Spell Words with Schwa Sounds

## OBJECTIVE

Spell multisyllabic words with multiple sound-spelling patterns.

### SPELLING WORDS

jewel	bulletin
kingdom	carnival
gasoline	illustrate
consolidation	elegant
garage	census
tropical	terrific
pajamas	celebrate
universal	independent
ordinary	celery
humidity	experiment

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Remind students that schwa, the unstressed *uh* sound, can be spelled with any vowel.

**MODEL AND PRACTICE** Model the strategy: *I'm not sure what vowel to use in the second syllable of celebrate. But I can figure out it's an e if I think of the related word celebrity, where the second syllable is stressed and clearly uses an e.*

Have a volunteer demonstrate this strategy with the word *terrific* (think of *terrify*).

**APPLY MyTURN** Have students complete the activity on p. 563.

The screenshot shows a worksheet with the following content:

- SPELLING WORDS** (header)
- Text: "The most common sound in English is the **schwa**, or *uh*, sound. The schwa sound can be spelled by any vowel."
- MyTURN** Read the words. Spell and sort the words in alphabetical order.
- A grid of words: jewel, kingdom, gasoline, consolidation, garage, tropical, pajamas, universal, ordinary, humidity, bulletin, carnival, illustrate, elegant, census, terrific, celebrate, independent, celery, experiment.
- Two columns of lines for writing, with words like *bulletin*, *humidity*, *carnival*, *illustrate*, *celebrate*, *independent*, *celery*, *jewel*, *kingdom*, *census*, *ordinary*, *consolidation*, *pajamas*, *elegant*, *terrific*, *experiment*, *garage*, *tropical*, *gasoline*, and *universal* written in pink.
- Page number 563 in the bottom right corner.

## LESSON 2

Teach: Spell Words with Schwa Sounds

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with Schwa Sounds

### FLEXIBLE OPTION LESSON 4

Spiral Review: Multisyllabic Words

### LESSON 5

Assess Understanding



# Language & Conventions

## Quotation Marks with Dialogue

FLEXIBLE OPTION

**LESSON 2****Oral Language: Quotation Marks with Dialogue**

**FOCUS ON STRATEGIES** Tell students that quotation marks enclose direct quotations to show when a person is speaking. Commas are usually used to separate the rest of the sentence from the quotation. Give students an oral example, noting where the quotation marks and comma are in the sentence: *“I haven’t visited my best friend since she moved,” Melissa said.*

**MODEL AND PRACTICE** Write or display the following sentence: *I don’t think we should go to the park after dark Leo said.* Have a volunteer tell you where to add quotation marks and a comma. (*“I don’t think we should go to the park after dark,” Leo said.*)

**APPLY** Have students write five sentences of dialogue, omitting the quotation marks and commas. Then have them read each sentence aloud to a partner. Have the partner add quotation marks and commas where appropriate.

**OBJECTIVE**

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

FLEXIBLE OPTION

**LESSON 2**

**Oral Language:**  
Quotation Marks with  
Dialogue

FLEXIBLE OPTION

**LESSON 1**

**Spiral Review:**  
Punctuating Titles

**LESSON 3**

**Teach Quotation**  
**Marks with Dialogue**

**LESSON 4**

**Practice Quotation**  
**Marks with Dialogue**

FLEXIBLE OPTION

**LESSON 5**

**Standards Practice**

FAST TRACK

# Edit for Subordinating Conjunctions

## OBJECTIVE

Edit drafts using standard English conventions, including subordinating conjunctions to form complex sentences.

STUDENT INTERACTIVE, p. 567

**WRITING WORKSHOP**

### Edit for Subordinating Conjunctions

Subordinating conjunctions connect an independent clause and a subordinate clause. A subordinate clause does not express a complete thought. When a subordinate clause is joined to an independent clause, it creates a **complex sentence**. Some common subordinating conjunctions include *because, if, then, and when*. If a subordinate clause appears first in a sentence, use a comma to separate it from the independent clause.

**When it was her turn, Isla stepped up to the microphone.**  
 subordinating conjunction    subordinate clause    independent clause

**She got over her fears because success was important to her.**  
 independent clause    subordinating conjunction    subordinate clause

**MY TURN** Edit this draft to connect the subordinate clauses to independent clauses to make complex sentences. Insert commas as needed.

When Zosia and Tommy get to the summit, they will be able to see for miles. Because the trek was more difficult than they had planned, they had to stop many times to rest. They made it to the top of the mountain after a lot of hard work. If they make this climb again, they will take a different route.

567

## Minilesson

Mentor STACK

**TEACHING POINT** Sentences that contain an independent clause and one or more subordinate clauses are called complex sentences.

- A subordinating conjunction, such as *because, if, when, before, unless, and since*, connects a subordinate clause to an independent clause.
- An independent clause is a group of words with a subject and verb that can function on its own.
- A subordinate clause has a subject and verb but depends on an independent clause to function.
- Subordinate clauses describe why, when, or where the actions in the main clause happened or what effects they will have.
- Subordinate clauses may appear at the beginning, in the middle, or at the end of a complex sentence.

**MODEL AND PRACTICE** Have a volunteer explain the difference between independent and subordinate clauses. Ask another volunteer to explain what a subordinating conjunction does and give an example of one. Pick two texts from the stack and read them aloud, pointing out complex sentences. Have students identify and explain the function of the subordinating conjunction that begins the subordinate clause in each sentence. Then have them rewrite each sentence so the subordinate clause appears in a different location in the sentence.

Have students complete the activity on *Student Interactive* p. 567 for more practice with subordinating conjunctions.

## Possible Teaching Point

## Writing Process

### Revising and Editing | Editing for Subordinating Conjunctions

Before students edit their work for subordinating conjunctions in complex sentences, review the terms *independent clause; subordinate, or dependent, clause; complex sentence; and subordinating conjunction*.

- Remind students that in complex sentences, if a subordinate clause appears first, a comma appears before the independent clause.
- Suggest that students keep a running list of subordinating conjunctions, starting with *because, if, when, before, unless, and since*.





## Independent Writing

Mentor STACK



**FOCUS ON SUBORDINATING CONJUNCTIONS** Instruct students to work on their own writing projects, using subordinating conjunctions where appropriate.

- Students who have difficulty with the assignment should study stack texts to see more examples of how writers use subordinating conjunctions in their own work.

### WRITING SUPPORT

---

- **Modeled** Use a Think Aloud to model adding a subordinate clause to an independent clause.
- **Shared** Write several independent clauses on the board. Ask students to work in pairs to add a subordinate clause to each one.
- **Guided** Explicitly instruct students regarding where they should insert subordinate clauses.



**Intervention** Refer to the *Small Group Guide* for support.

---

- Students who finish editing their writing should think about other details they can introduce with subordinating clauses.

See the **Conference Prompts** on p. T404.

## Share Back

Have volunteers share the complex sentences that they've created. Ask other students to reverse the order of the given sentences to create new complex sentences.

# Spelling Spell Words with Schwa Sounds

## OBJECTIVE

Spell multisyllabic words with multiple sound-spelling patterns.

### SPELLING WORDS

jewel	bulletin
kingdom	carnival
gasoline	illustrate
consolidation	elegant
garage	census
tropical	terrific
pajamas	celebrate
universal	independent
ordinary	celery
humidity	experiment

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Remind students that the schwa can be spelled with any vowels. Write the words to practice spelling words with schwas.

**MODEL AND PRACTICE** Display the following incomplete spelling words: *univers\_\_l, jew\_\_l, ill\_\_strate*. (**universal, jewel, illustrate**) Ask students to fill in the blanks with the correct letters.

**APPLY** Have students complete *Spelling* p. 185 from the *Resource Download Center*.

Name \_\_\_\_\_

**Spelling**  
 Spell Words with Schwa Sounds  
 The schwa, or uh sound, is the most common sound in the English language. Any vowel (a, e, i, o, or u) can create the schwa sound, which is often found in an unstressed syllable of a word.  
 Recognizing and understanding the schwa sound can help you spell words.

SPELLING WORDS			
jewel	tropical	bulletin	terrific
kingdom	pajamas	carnival	celebrate
gasoline	universal	illustrate	independent
consolidation	ordinary	elegant	celery
garage	humidity	census	experiment

**TIP** Follow the writing prompts below. Use what you know about syllables and sound-spelling patterns to check your spelling.  
**Responses will vary, but words should be spelled correctly.**

- Use the words *tropical* and *humidity* in a sentence about traveling to someplace hot.  
 \_\_\_\_\_
- Write one or two sentences about the rides you would like to go on, the food you would like to eat, and the friends you would like to hang out with at a carnival.  
 \_\_\_\_\_
- Use the word *garage* in a sentence about a parent asking his or her children to do some chores before going out to play.  
 \_\_\_\_\_

Grade 5, Unit 5, Week 4  
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## FLEXIBLE OPTION

### LESSON 3

**More Practice: Spell Words with Schwa Sounds**

## FLEXIBLE OPTION

### LESSON 1

**Assess Prior Knowledge**

### LESSON 2

**Teach: Spell Words with Schwa Sounds**

## FLEXIBLE OPTION

### LESSON 4

**Spiral Review: Multisyllabic Words**

### LESSON 5

**Assess Understanding**



# Language & Conventions

## Quotation Marks with Dialogue

### LESSON 3

#### Teach Quotation Marks with Dialogue

**FOCUS ON STRATEGIES** Remind students that quotation marks are used to enclose dialogue. Commas are usually used to separate the dialogue from the rest of the sentence. In interrupted quotations, the words that tell who is speaking may be followed by a comma or a period, depending on whether the same sentence continues or a new sentence begins.

**MODEL AND PRACTICE** Have students copy and correctly punctuate these sentences:

*When you leave Mom said remember to shut the door.*

*I have my books Jo said I put them in my bag.*

*("When you leave," Mom said, "remember to shut the door.")*

*"I have my books," Jo said. "I put them in my bag.")*

Then have students write other examples of interrupted dialogue, change papers with a partner, and check each other's punctuation.

#### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

#### ELL Targeted Support

**Edit** Tell students that editing is a time to correct any grammar, usage, and punctuation mistakes.

Display the sentences *Fred asked for the keys. Fred asked, "Can I have the keys?"* As you review the rules for punctuating dialogue, circle the capital letter in the quotation and the quotation marks. **EMERGING**

Have students write a sentence of dialogue with correct punctuation and capitalization.

**DEVELOPING**

Have students work with a partner to create a paragraph that features dialogue.

**EXPANDING/BRIDGING**

### LESSON 3

#### Teach Quotation Marks with Dialogue

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Punctuating  
Titles

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Quotation Marks with  
Dialogue

#### LESSON 4

**Practice Quotation  
Marks with Dialogue**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



# Edit for Adjectives

## OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

STUDENT INTERACTIVE, p. 568



**POETRY**

### Edit for Adjectives

A **comparative adjective** compares two people, places, or things. Most comparative adjectives end in *-er*. Use *more* with longer comparative adjectives instead of adding an ending.

A **superlative adjective** compares more than two people, places, or things. Most superlative adjectives end in *-est*. Use *most* with longer superlative adjectives instead of adding an ending.

Some adjectives, such as *good*, *bad*, *little*, and *much*, have irregular comparative and superlative forms that do not use *more* or *most* or an ending.

Adjective	Comparative	Superlative
tall	taller	tallest
important	more important	most important
little	less	least

**My TURN** Edit the poem for the correct forms of comparative and superlative adjectives. **Possible responses:**

As I gaze upon this <sup>most beautiful</sup> ~~beautiful~~ morning,  
I look forward to a <sup>more</sup> ~~more~~ better day.  
When everyone is <sup>kinder</sup> ~~more-kind~~ to each other,  
In everything they do and say.

**My TURN** Edit a draft of your poem for correct forms of comparative and superlative adjectives.

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## Minilesson

Mentor STACK



**TEACHING POINT** Adjectives are words that describe nouns or pronouns and often answer the questions *What kind? How many? or Which one?* Adjectives are valuable in giving writing more detail.

- Comparative adjectives compare two people, places, things, or groups. Superlative adjectives compare three or more.
- To make most short adjectives comparative, add *-er*. To make most short adjectives superlative, add *-est*.
- To make longer adjectives comparative, use *more* before them. To make longer adjectives superlative, use *most*.
- For negative comparatives, use *less* before the adjective. For negative superlatives, use *least*.
- A few adjectives have irregular forms. *Good*, for instance, becomes *better* in the comparative and *best* in the superlative. *Bad* becomes *worse* and *worst*.
- If you are unsure of the form to use, check a dictionary.

**MODEL AND PRACTICE** Have students complete the first My Turn activity on p. 568 of the *Student Interactive*. Then read aloud two texts from the stack, pointing out how authors use comparative and superlative adjectives.

## Possible Teaching Point

### Spelling | Spell Words with Schwa Sounds

Remind students that schwa, the unstressed *uh* sound, can be spelled with any vowel. Ask students to use some of the schwa-sound adjectives from this week's spelling list in their independent writing: *tropical*, *universal*, *ordinary*, *elegant*, *terrific*, *independent*. If students have trouble spelling words with the schwa sound, have them consult a dictionary.



## Independent Writing

Mentor STACK



**FOCUS ON COMPARATIVE AND SUPERLATIVE ADJECTIVES** Instruct students to use comparative and superlative adjectives in their independent writing.

- If students have trouble adding adjectives, refer them to stack texts to see how authors use them.

### WRITING SUPPORT

- **Modeled** Use a Think Aloud to model putting adjectives in their comparative and superlative forms, and then using them in sentences.
- **Shared** Make a word wall of adjectives on the board. Work with students to find comparative and superlative forms for each one and use them in sentences.
- **Guided** Explicitly instruct students regarding the comparative and superlative forms of the adjectives they wish to use.



**Intervention** Refer to the *Small Group Guide* for support.

- If students show understanding, have them use other irregular adjectives, such as *far* and *ill*, in comparative and superlative forms.

See the **Conference Prompts** on p. T404.

## Share Back

Ask students to share sentences they've written that contain comparative or superlative adjectives. Have other students identify the adjectives and then recite the regular, comparative, and superlative forms for each one.

# Spelling Spiral Review

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

jewel	bulletin
kingdom	carnival
gasoline	illustrate
consolidation	elegant
garage	census
tropical	terrific
pajamas	celebrate
universal	independent
ordinary	celery
humidity	experiment

### Writing Workshop

As students proofread their writing, remind them to check the spellings of words that have the schwa sound. Encourage them to use a print or online dictionary.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Multisyllabic Words

**FOCUS ON STRATEGIES** See p. T388 to review strategies for spelling multisyllabic words.

**MODEL AND PRACTICE** Write or display the words *definition*, *intermediate*, and *humiliate*. Have students identify the common syllable patterns found in these multisyllabic words.

**APPLY** Display five sentences using misspelled versions of the spelling words from the previous week. Have students correct the spellings using their knowledge of common syllables in multisyllabic words.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Multisyllabic Words

## FLEXIBLE OPTION

### LESSON 1

Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Schwa Sounds

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Schwa Sounds

### LESSON 5

Assess Understanding





# Language & Conventions

## Quotation Marks with Dialogue

### LESSON 4

#### Practice Quotation Marks with Dialogue

**APPLY My TURN** Have students edit the draft paragraph on *Student Interactive* p. 564.

#### LANGUAGE AND CONVENTIONS

#### Quotation Marks with Dialogue

In **dialogue**, or words that are spoken between people in a narrative, a person's exact words are a direct quotation. Direct quotations begin with capital letters, end with the appropriate punctuation marks, and are enclosed in **quotation marks**.

A comma separates who is speaking from what is said. In interrupted quotations, the words that tell who is talking may be followed by a comma or by end punctuation.

Shannon asked, "Do you want to start a recycling club?"

"It sounds like fun," Dev agreed, "but it needs a name."

"I have an idea," Anna announced. "How about Green Warriors?"

"Perfect!" Shannon answered.

**My TURN** Edit this draft by adding quotation marks to direct quotations and changing or correcting punctuation as needed.

**Possible responses:**

"You want us to start composting?" her mother asked.

"It's good for the environment," Sofia argued, "and it will give us all-natural fertilizer for the garden."

Mom shrugged, "Okay," she said.

"Thanks," Sofia replied, "I'll look for bins online."

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### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

### Writing Workshop

As students go over their drafts during Writing Workshop, make sure they are properly punctuating dialogue with quotation marks.

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Punctuating Titles

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Quotation Marks with Dialogue

### LESSON 3

**Teach Quotation Marks with Dialogue**

### LESSON 4

**Practice Quotation Marks with Dialogue**

FLEXIBLE OPTION

### LESSON 5

**Standards Practice**

FAST TRACK

# Edit Titles and Show Emphasis

## OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

STUDENT INTERACTIVE, p. 569



**WRITING WORKSHOP**

### Edit Titles and Show Emphasis

Use quotation marks when you refer to the titles of poems, articles, chapters, or short stories. Use italics or underlining when you refer to the titles of longer works, such as books, plays, movies, or magazines.

You can also use italics or underlining to show emphasis. This formatting is useful when you want to make a strong point and cannot rely on words alone to make the meaning clear.

"Where are you going?" asked Anna. **Emphasis shows surprise or shock**

No, I will win the race! **Emphasis shows a correction or clarification**

Listen: we must save the polar bears. **Emphasis shows strong emotion or call to action**

**My TURN** Edit the poem by underlining for emphasis. Then tell what you would title the poem. Use correct formatting for the title. **Possible responses:**

The silvery cat leapt upon the sill.  
The happy birds on the branch were no match for this hunter's skill.  
But on they sang, unaware of the threat. Away, away! He snarled, so fierce.  
You would be in such trouble if this glass weren't here.

I would name this poem \_\_\_\_\_

**My TURN** Edit a draft of your poem to use italics or underlining for emphasis.

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## Minilesson

Mentor STACK

**TEACHING POINT** Titles should adhere to the following rules when written down:

- The titles of short stories, poems, articles, chapters, and other short works should be in quotation marks.
- The titles of novels, movies, plays, TV shows, and other long pieces of writing should be in italics when printed.
- Titles printed in italics should be underlined when handwritten.

Italics or underlining can also be used to show emphasis. If italic or underlined words appear in dialogue, it means that the speaker is emphasizing them.

**MODEL AND PRACTICE** Pick two texts from the stack and read them aloud, stressing any areas that use italics or underlining for emphasis. Then discuss places where italics or underlining could have been used for emphasis, even if the author chose not to do so.

As you use the stack texts, discuss whether the titles of particular texts should be in quotation marks or italicized/underlined. Refer to other titles, such as shared reading texts and popular movies and books, and ask how they should be written.

Refer to p. 569 in the *Student Interactive* for more examples, and have students complete the first My Turn activity.

## WRITING CLUB

Place students into groups so that they can work on the Writing Club assignment, which can be found on p. T423. See the **Conference Prompts** on p. T404.

## Share Back

Have volunteers share sentences they have written that include words they have underlined or italicized for emphasis. Ask other students to describe how the sentences would change if different words were emphasized.



## WRITING CLUB

**What's Happening This Week?** This week in Writing Club, students will focus on the editing and rewriting tactics that they have learned during the course of the week's minilessons. These tactics include bending the rules of writing with poetic license, using subordinating conjunctions and comparative and superlative adjectives, and italicizing and underlining for emphasis.

Writing Club is an opportunity for students to discuss areas in their writing that are giving them difficulty. Their peers may have insights that can help them with issues they are having, and vice versa. During Writing Club, students should:

- read excerpts from their writing that reflect areas where they feel they need more work.
- take notes as peers read their work.
- offer feedback and advice based on the notes they have taken.

**What Are We Sharing?** Students will share pieces of their work that reflect the minilessons and that they feel need more work. This may include examples of poetic license that students worry have bent grammatical rules too far, genre-switched pieces that they feel need further rewriting, or complex sentences that require structural changes.



### How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- Maybe you can end that sentence after \_\_\_\_ to pick up the pacing.
- Which other genres interest you?
- How can you add more information to that sentence?
- You can compare \_\_\_\_ to \_\_\_\_ with a comparative adjective.
- What is the most important word in that sentence? Do you want to emphasize it with italics or underlining?





# Spelling Spell Words with Schwa Sounds

## OBJECTIVE

Spell multisyllabic words with multiple sound-spelling patterns.

### SPELLING WORDS

jewel	bulletin
kingdom	carnival
gasoline	illustrate
consolidation	elegant
garage	census
tropical	terrific
pajamas	celebrate
universal	independent
ordinary	celery
humidity	experiment

## LESSON 5


### Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. She ruled a large **kingdom**.
2. Some **humidity** is good for many plants.
3. You look **elegant** in your long gown.
4. A **census** counts the number of people in an area.
5. The driver filled the tank with **gasoline**.
6. I always feel **terrific** after a long nap.
7. Dad bought a new pair of **pajamas**.
8. We should go somewhere **tropical** for our next vacation.
9. There is a **carnival** in the park this week.
10. We need to clean the **garage** this weekend.

FLEXIBLE OPTION   
**LESSON 1**

 **Assess Prior Knowledge**


**LESSON 2**

Teach: Spell Words with Schwa Sounds

FLEXIBLE OPTION   
**LESSON 3**

More Practice: Spell Words with Schwa Sounds

FLEXIBLE OPTION   
**LESSON 4**

 **Spiral Review: Multisyllabic Words**

## LESSON 5

 **Assess Understanding**



# Language & Conventions

## Quotation Marks with Dialogue

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

Display this short paragraph and have students respond independently.

**I pulled out the treasure map. "It looks to me" I told Neil "that the path is up this way."**

What corrections need to be made in the punctuation?

- A Add commas after *me* and *Neil*.
- B Add a comma after *me* and a period after *Neil*.
- C Remove the quotation marks around *It looks to me*.
- D No changes are necessary.

**APPLY** Have students complete *Language and Conventions* p. 190 from the *Resource Download Center*.

Name \_\_\_\_\_

#### Language and Conventions

**Quotation Marks with Dialogue**

The words spoken between people in a written work are called a *dialogue*. There are certain rules to follow when writing a work that contains dialogue.

- A person's exact words, or the **direct quotation**, must begin with a capital letter, end with punctuation, and be enclosed within quotation marks.
- DeMarcus asked, "What time does the library close?"
- Use a comma to separate the person who is speaking from what is being said.
- Jeremy said, "It looks like a great day for a hike."
- If the quotation is interrupted, or broken into parts, a comma or end punctuation should follow the words that tell who is speaking.
- "We can get this done," Maria said, "but everyone needs to help."
- "I'd like to make a suggestion," Ben said, "Let's leave now."

**WRITING** Rewrite each sentence, adding missing quotation marks or punctuation and correct capitalization in the following sentences.

1. Raya said "we should bake a cake for Sam's birthday."  
Raya said, "We should bake a cake for Sam's birthday."
2. We can ride bikes to the park, Desmond said. "But we should take water."  
"We can ride bikes to the park," Desmond said. "But we should take water."
3. Kalel asked "what time does the game start?"  
Kalel asked, "What time does the game start?"
4. I have an idea Ava said. Why don't we go to the beach today?  
"I have an idea," Ava said. "Why don't we go to the beach today?"

Grade 5, Unit 5, Week 4  
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#### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences and quotation marks in dialogue, and italics and underlining for titles and emphasis.

#### WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice at [SavvasRealize.com](https://www.savvasrealize.com).

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Punctuating  
Titles

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Quotation Marks with  
Dialogue

### LESSON 3

**Teach Quotation  
Marks with Dialogue**

### LESSON 4

**Practice Quotation  
Marks with Dialogue**

# Weekly Overview

Students will

- learn how to edit for collective nouns and irregular verbs.
- prepare a final draft of a poem for publishing and reflect on their writing experience.
- prepare and take an assessment that will test their knowledge about poetry.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
▶ 5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	LESSON 1	LESSON 2	LESSON 3
<b>MINILESSON</b> 5–10 min.	Edit for Collective Nouns T430	Edit for Irregular Verbs T434	Publish and Celebrate T438
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T431	Independent Writing and Conferences T435	Independent Writing and Conferences T439
<b>SHARE BACK FOCUS</b> 5–10 min.	Collective Nouns T431	Irregular Verbs T435	Reflections on Poetry Writing T439
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling Assess Prior Knowledge</b> T432</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Quotation Marks with Dialogue T433</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with Vowel Changes T436</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Interjections T437</li> </ul>	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T440</li> <li>• <b>Language &amp; Conventions</b> Teach Interjections T441</li> </ul>





# Mentor STACK



Use the following criteria to add to your poetry stack:

- The poem contains descriptive words and figurative language.
- The poem includes collective nouns and irregular verbs.
- The poem can be identified as narrative, lyric, or epic.

**FAST TRACK**

**LESSON 4**

Prepare for Assessment T442

Independent Writing and Conferences T443

Reasons for Choosing a Topic; Descriptive Words T443

- FLEXIBLE OPTION** ↩
- **Spelling** Spiral Review T444
  - **Language & Conventions** Practice Interjections T445

**FAST TRACK**

**LESSON 5**

Assessment T446

Assessment T446–T447

Assessment Questions T446

- **Spelling** *Assess Understanding* T448
- **FLEXIBLE OPTION** ↩
- **Language & Conventions** Standards Practice T449

**ADDITIONAL RESOURCES**

**MINILESSON**

5–10 min.

Hold a Poetry Slam

Submit Work for Publication

**INDEPENDENT WRITING AND CONFERENCES**

30–40 min.

Independent Writing and Conferences

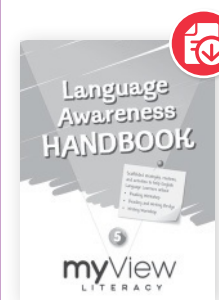
Independent Writing and Conferences

**SHARE BACK FOCUS**

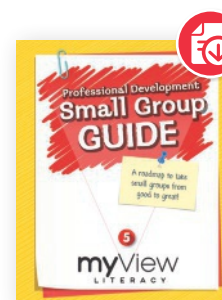
5–10 min.

Reading Poetry Aloud

Choose Poem to Publish



See the online *Language Awareness Handbook* for additional writing support.



See the *Small Group Guide* for additional writing support.

# Conferences Mentor STACK

During this time, assess for understanding of the basic characteristics of poetry and editing techniques to gauge where students may need support in their poetry writing. Have stacks and minilessons available to reference during the conferences.

## FORMATIVE ASSESSMENT


### Conference Prompts

#### Edit for Collective Nouns

**If** students need additional support,  **Then** use stack texts to provide additional examples of collective nouns.


**If** students show understanding, **Then** ask: What are other examples of collective nouns?

#### Edit for Irregular Verbs

**If** students need additional support,  **Then** use stack texts to identify additional examples of how irregular verbs are used.


**If** students show understanding, **Then** ask: Do you notice any patterns in how the verbs change from present to past tense?

#### Publish and Celebrate

**If** students need additional support,  **Then** ask: What aspect of this writing experience did you enjoy? What aspect did you not enjoy?

**If** students show understanding, **Then** ask: What did you learn from experimenting with different types of poetry?

#### Assessment Lessons

**If** students need additional support,  **Then** ask: What area of poetry writing did you struggle with?

**If** students show understanding, **Then** ask: What additional writing craft component can you add to enhance your poetry?

## Conference Support for ELL

### EMERGING

- Model simple sentences using collective nouns with the proper verbs and pronouns, such as “The **team has its** schedule.”
- Have students repeat sentences with present and past tense verbs: *I go to the store; I went to the store.*

### DEVELOPING

- Use a Think Aloud to discuss which type of poetry might work best for the practice assessment prompt on *Student Interactive* p. 604.
- Use shared writing to change a student’s poem from present to past tense to show examples of how irregular verbs are used.

### EXPANDING

- Use stack texts to demonstrate proper usage of collective nouns and irregular verbs.
- Use shared writing to edit students’ poems for irregular verbs and collective nouns.
- Use guided writing to help students plan and draft their final poems.

### BRIDGING

- Have students read their poem to a partner and listen for rhythm, rhyme, and flow.
- Ask students to discuss with a partner answers to the Publish and Celebrate minilesson questions before writing down their answers.
- Use guided writing to proofread students’ poems with them.



### Reading-Writing Workshop Bridge

When conferring with students, refer back to the Bridge minilessons on **point of view** and **interjections**.



## ELL Minilesson Support

### Week 5: Publish, Celebrate, and Assess

During the publish, celebrate, and assess week, your ELLs will benefit from additional support that helps prepare them to write a poem that will be assessed. These targeted supports were chosen to help students understand past tense and present tense verbs and the importance of reflecting on a writing experience.

Use this note for the minilesson on p. T434.

#### ELL Targeted Support

##### EDIT FOR IRREGULAR VERBS

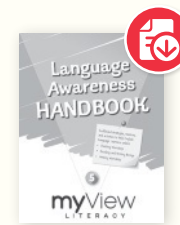
Learning how to create the past tense of a verb seems simple (just add *-ed*) for ELLs, but not all verbs follow the rule. Help students learn irregular verbs by using them in context.

Have students say a sentence with an irregular verb in the present tense. Adjust the sentence to past tense. Write both sentences and have students echo read them. **EMERGING**

Use shared writing to tell a story as a class while you write it on the board. Begin with a simple sentence with a past tense irregular verb and have each student add a sentence that uses a past tense irregular verb to continue the story. **DEVELOPING**

Use stack texts to have students rewrite a paragraph from present tense to past tense or from past tense to present tense, watching for irregular verbs. **EXPANDING**

Have students write sentences about what they did last summer or last weekend. Tell them to include at least five irregular verbs. Then have students share their sentences with a partner. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T438.

#### ELL Targeted Support

##### PUBLISH AND CELEBRATE

Reflection is a key component of learning, as it helps cement ideas and concepts into long-term memory. It also helps students consider how their personal experiences and observations shape their thinking and learning. It requires students to think about not only what they did but also why they did it.

Use a Think Aloud to share what students learned about poetry during the unit. Discuss the different types of poetry and different writing liberties writers can take when writing poetry. **EMERGING**

Have students list three aspects of poetry that are different from other types of writing they have experienced. **DEVELOPING**

Have student pairs orally answer the questions on *Student Interactive* p. 603 before writing down their answers. **EXPANDING**

Have students make a sketch of their favorite poem. Encourage them to choose one with figurative language. Below the sketch, have them include a few words that describe their sketch and their poem, such as *beauty*, *rain*, or *funny*. **BRIDGING**



# Edit for Collective Nouns

## OBJECTIVE

Edit drafts using standard English conventions, including collective nouns.

STUDENT INTERACTIVE, p. 601

**POETRY WRITING WORKSHOP**

### Edit for Collective Nouns

**Learning Goal** I can use elements of poetry to write a poem.

A **collective noun** names a group of persons or things. A collective noun is singular in form, but it refers to a group or collection. Some common collective nouns include *group, collection, herd, set, flock, and family*.

Use a **singular verb** and a **singular pronoun** when you use the collective noun to mean the group as a whole.

Sentence	Meaning
The herd <b>is</b> exploring <b>its</b> territory.	Every member of the same herd explores the same territory.

Use a **plural verb** and a **plural pronoun** when you use the collective noun to mean each individual in the group.

Sentence	Meaning
The herd <b>are</b> exploring <b>their</b> own territories.	Members of the same herd live in different territories, but they are all exploring.

**MY TURN** Write a sentence using the correct form of the verb and pronoun based on the purpose of the collective noun.

- Purpose: all members of the same flock  
The flock of birds arrives every year at the same time.
- Purpose: individual members of a family  
The family are reading their favorite books.

**MY TURN** Edit a draft of your poem for subject-verb agreement with collective nouns.

601

## Minilesson

Mentor STACK



**TEACHING POINT** A collective noun refers to a group of people or things. Examples include *herd, flock, bunch, pack, group, team, army, company, club, committee, class, audience, crowd, and family*.

A collective noun is usually considered a single thing and so must be used with a singular verb and singular pronouns. However, when referring to the members of the group as separate individuals, the collective noun is plural.

- **Singular:** The **family eats** most of **its** meals in the dining room.
- **Plural:** At dinner, the **family discuss their** plans with one another.

To avoid awkward plural use, or shifting from singular to plural, switch to a clearly plural subject.

The family eats most of its meals in the dining room. At dinner, **family members discuss their** plans with one another.

**MODEL AND PRACTICE** Ask: *If a sentence with the collective noun **class** refers to all its members, should you use plural or singular verbs and pronouns? (singular) If **class** refers to individual members, should you use singular or plural verbs and pronouns in your sentence? (plural)* Work with students to write two sentences with *class*.

Tell students to turn to p. 601 in their *Student Interactive* and complete the first My Turn activity. Have students share their sentences with a partner and check their verb and pronoun usage.



## Independent Writing

Mentor STACK



**FOCUS ON COLLECTIVE NOUNS** Have students transition into independent writing by performing the second My Turn activity.

- If students need additional help, refer them to stack texts that have examples of collective nouns.

### WRITING SUPPORT

- **Modeled** Use a stack text to model correct usage of collective nouns. After students say the sentence aloud, model changing from singular to plural or vice versa.
- **Shared** Have students draw on one notecard a collective noun such as a school of fish or a soccer team and write their collective noun on another notecard. Then have the class match the cards.
- **Guided** Provide explicit instruction on how to use singular and plural collective nouns.



**Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them edit additional writing for correct use of collective nouns.

See the **Conference Prompts** on p. T428.

## Share Back

Ask students to share collective nouns they used in their poems and explain how they knew if the noun was singular or plural. Have them read the sentence or line in the poem to demonstrate how the collective noun was used.



# Spelling Spell Words with Vowel Changes

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllabic division patterns.

## SPELLING WORDS

explain	repeat
explanation	repetition
cycle	severe
cyclic	severity
prepare	deduce
preparation	deductive
perspire	sincere
perspiration	sincerity
collide	physical
collision	physicality

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T448, to assess students' prior knowledge of vowel changes.

For students who understand that the sounds of vowels can change when an ending is added, include the following Challenge Words with the spelling list.

#### Challenge Words

inflare  
inflammation  
designation

## ELL Targeted Support

**Syllables and Sounds** Understanding how to divide words into syllables will help students spell multisyllabic words.

Display *cycle* and *cyclic*. Say and display the syllable breaks of each word. Then say the whole words. Have students repeat. **EMERGING**

Have partners write the rest of the word pairs and use slashes to show the syllable breaks. **DEVELOPING**

Have pairs take turns writing the spelling words after their partner reads them aloud. **EXPANDING**

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Vowel Changes


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Vowel Changes

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Words with Schwa Sounds

### LESSON 5

✓ Assess Understanding





# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Quotation Marks with Dialogue

**FOCUS ON STRATEGIES** Review the Language and Conventions lesson on quotation marks with dialogue. See p. T417.

**MODEL AND PRACTICE** Display these sentences for students:

*I hope to travel this spring John said.*

*I hope to go to London, he said but it is beautiful in the fall.*

Have students tell you where to insert the quotation marks.

**APPLY** Have students write three lines of dialogue showing the correct quotation marks and punctuation. Remind them that commas separate who is speaking from what is said.

### OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

### ELL Targeted Support

**Edit** Tell students that editing is a time to correct any grammar, usage, and punctuation mistakes.

Display the sentences *Fred asked for the keys. Fred asked, "Can I have the keys?"* As you review the rules for punctuating dialogue, circle the capital letter in the quotation and the quotation marks. **EMERGING**

Have students write a sentence of dialogue with correct punctuation and capitalization.

**DEVELOPING**

Have students work with a partner to create a paragraph that features dialogue.

**EXPANDING/BRIDGING**

FLEXIBLE OPTION

### LESSON 1



Spiral Review:  
Quotation Marks  
with Dialogue

FLEXIBLE OPTION

### LESSON 2

Oral Language:  
Interjections

### LESSON 3

Teach Interjections

### LESSON 4

Practice Interjections

FLEXIBLE OPTION

### LESSON 5

Standards Practice

FAST TRACK

# Edit for Irregular Verbs

## OBJECTIVE

Edit drafts using standard English conventions, including past tense of irregular verbs.

STUDENT INTERACTIVE, p. 602

**POETRY**

### Edit for Irregular Verbs

To form the past tense of a regular verb, add -ed. The past participle uses the past tense of the verb plus *has*, *have*, or *had*.

Present Tense Verb	Past Tense Verb	Past Participle
want	wanted	(has, have, had) wanted

An irregular verb has a different form for the past and past participle. Irregular verbs are common, but be sure to memorize their spellings.

Present Tense Verb	Past Tense Verb	Past Participle
take	took	(has, have, had) taken
see	saw	(has, have, had) seen
bring	brought	(has, have, had) brought
know	knew	(has, have, had) known

**My TURN** Edit the paragraph to have the correct form of each irregular verb. Spell each word correctly.

My class <sup>took</sup> ~~take~~ a field trip to the planetarium. We <sup>saw</sup> ~~see~~ how stars form. I wish I had <sup>known</sup> ~~knew~~ about this place before, because I would <sup>brought</sup> ~~bring~~ my whole family!

**My TURN** Edit your writing to have correct forms of irregular verbs.

602

## Minilesson

Mentor STACK



**TEACHING POINT** Regular verbs have a past tense and a past participle (after forms of the helping verb *have*) that end in *ed*: *jumped*, *has jumped*; *married*, *have married*. Irregular verbs have a past tense and a past participle that is formed differently and are often different from each other. Dictionaries list irregular verb forms after the main entry for the verb. Some common irregular verbs are:

- begin, began, (have) begun
- come, came, (have) come
- do, did, (have) done
- give, gave, (have) given
- read, read, (have) read
- tell, told, (have) told

**MODEL AND PRACTICE** Work with students to create a list of irregular verbs, reinforcing instruction about correctly spelling words with grade-appropriate orthographic patterns as well as high-frequency words. Choose two, and create sentences in the present and past tense and use the past participle after a form of *have* to show how to use irregular verbs.

Have students study the chart on p. 602 of the *Student Interactive*. Point out that some irregular verbs, such as *bring*, have the same irregular form for the past tense and past participle, while many others, such as *take*, *see*, and *know*, have different forms. Remind students to use the past participle after forms of the helping verb *have*.

Then have them complete the first My Turn activity on p. 602. Have students edit the draft by correctly spelling high-frequency words and words with grade-appropriate orthographic patterns and rules.

## Possible Teaching Point

### Spelling | Spell Words with Vowel Changes

This week students have been studying how to spell words whose vowel sounds change when a new ending is added to the word. Display the following words and endings and have students write the base words with endings in their notebooks: *explain* + *-ation*, *plenty* + *-ful*, *inspire* + *-ation*.

Ask students to describe how the pronunciation of the vowel sound changes when an ending is added. Encourage them to try forming new words from words they already know by adding endings.



## Independent Writing

Mentor STACK



**FOCUS ON IRREGULAR VERBS** Direct students to perform the second My Turn activity.

- If students need additional help with irregular verbs, direct them to stack texts written in the past tense.

### WRITING SUPPORT

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- **Modeled** Use a Think Aloud to say the present form of a verb. Then have students say the past tense and past participle.
- **Shared** Say and write a sentence with a present tense irregular verb. Have students echo-read it and then change the verb to past tense and past participle.
- **Guided** Distribute bingo sheets with the past tense or past participle of various irregular verbs. Call out the present tense and have students mark the corresponding form.

 **Intervention** Refer to the *Small Group Guide* for support.

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- If students demonstrate understanding, have them edit their writing for irregular verbs.

See the **Conference Prompts** on p. T428.

## Share Back

Ask two or three students to share an irregular verb they used in their writing and tell what the present, past tense, and past participle forms of the verb would be.



# Spelling Spell Words with Vowel Changes

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllabic division patterns.

### SPELLING WORDS

explain	repeat
explanation	repetition
cycle	severe
cyclic	severity
prepare	deduce
preparation	deductive
perspire	sincere
perspiration	sincerity
collide	physical
collision	physicality

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Explain that the sounds of vowels can change when an ending is added. The pronunciation of the vowel changes, but the same vowel is used to spell the word.

### MODEL AND PRACTICE

Write or display the words *perspire*, *perspiration*, *collide*, *collision*, *explain*, and *explanation*. Say each word aloud and point out the pronunciation changes.

### APPLY MyTURN

Have students complete the activity on p. 599 of the *Student Interactive* independently.

SPELLING
READING-WRITING BRIDGE

### Spell Words with Vowel Changes

Sometimes adding an ending to a word changes a vowel sound in the word. Vowel changes include long vowel to short vowel, long vowel to schwa sound, and short vowel to schwa sound.

Understanding syllable division patterns can help you spell multisyllabic words. As you spell words, notice where they naturally break into syllables.

**MyTURN** Read the words. Sort and spell each related word pair side by side. Use slashes to divide each word into syllables.

SPELLING WORDS			
physical	collide	perspire	deduce
perspiration	cyclic	collision	explanation
deductive	prepare	repeat	sincere
explain	physicality	cycle	preparation
repetition	severe	severity	sincerity

phys/i/cal	_____
ex/plain	_____
col/li/de	_____
pre/pare	_____
sev/ere	_____
per/spire	_____
re/peat	_____
cy/cle	_____
ded/uce	_____
sin/cere	_____

phys/i/cal/i/ty	_____
ex/pla/na/tion	_____
col/li/sion	_____
prep/a/ra/tion	_____
se/ver/i/ty	_____
per/spi/ra/tion	_____
rep/e/ti/tion	_____
cy/clic	_____
de/duc/tive	_____
sin/cer/i/ty	_____

599

## LESSON 2

Teach: Spell Words with Vowel Changes

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with Vowel Changes

### FLEXIBLE OPTION LESSON 4

Spiral Review: Words with Schwa Sounds

### LESSON 5

Assess Understanding



# Language & Conventions

## Interjections

FLEXIBLE OPTION **LESSON 2****Oral Language: Interjections**

**FOCUS ON STRATEGIES** Introduce interjections by giving oral examples, such as *Wow!* or *Ouch!* Explain that interjections are words that express emotions, and they are mostly used in informal writing.

Because interjections express strong feelings, they are often followed by an exclamation point. Sometimes interjections appear on their own after a sentence. Other times they are not used as strongly and are followed by a comma.

**MODEL AND PRACTICE** Help students make a list of interjections on the board. Write a sentence on the board and ask students to explain how an interjection could be used in that sentence to show emotion. For instance, *Wow! What a great play.* Help students practice using interjections with exclamation points to express strong emotions.

**APPLY** Have students work in pairs to write two sentences that contain interjections. Have them share their sentences with another pair of students, and then have them identify the different interjections used and discuss what emotions they express.

**OBJECTIVE**

Edit drafts using standard English conventions, including the use of commas and exclamation points with interjections.

FLEXIBLE OPTION **LESSON 2****Oral Language:  
Interjections**FLEXIBLE OPTION **LESSON 1**

**Spiral Review:**  
Quotation Marks  
with Dialogue

**LESSON 3**

Teach Interjections

**LESSON 4**

Practice Interjections

FLEXIBLE OPTION **LESSON 5**

Standards Practice

# Publish and Celebrate

## OBJECTIVES

Write legibly in cursive.

Publish written work for appropriate audiences.

STUDENT INTERACTIVE, p. 603



## Minilesson

Mentor STACK



**TEACHING POINT** After completing a poem, writers publish their work to share it with others. Writers can publish by

- posting the poem to a blog or poetry Web site.
- reading aloud the poem for an audience.
- submitting the poem to a print or online magazine.

After publishing, most writers spend time reflecting on their work to help them improve their writing in the future.

**MODEL AND PRACTICE** Ask volunteers to talk about where they have seen poetry published. Then say: *After publishing your poem, think about how your writing experience can make your future poetry more meaningful and stronger.* Direct students to the My Turn Activity on p. 603 in the *Student Interactive*.

Read the sentence starters aloud to the class and ask if students have any questions. Say: *These sentence starters have you describe favorite aspects of poetry and what you found difficult and what you liked about writing it.* Then do a Think Aloud to model completing one of the items. Have students complete the page using their best cursive writing.

## Possible Teaching Point

## Writing Process

### Publishing | Sharing Poetry

As students prepare to share their poems with an audience, have them consider the following questions:

- If students are delivering their poems orally in front of the class, what can they do to engage the audience? How can they use vocal inflection and shifts in tone to make the poems come alive?
- If they are publishing their poems to a print or online magazine, would the poems benefit from an image they created or a photograph they took?
- If they are posting the poems to a blog or a poetry Web site, would it be beneficial to include a recording of them reading the poems?





## Independent Writing

Mentor STACK



**FOCUS ON PUBLISHING** Give time to students who need to finish the final copy of their poem.

- If students have published their final draft, they should complete the sentence starters in the My Turn activity on p. 603.

### WRITING SUPPORT

- **Modeled** Use a Think Aloud to model completing the sentences in the My Turn activity. Have students help by contributing ideas for the responses.
- **Shared** Have students discuss their responses to the My Turn activity with a neighbor. Then have a few students share their responses with the class and transcribe them for the class to read.
- **Guided** Provide explicit instruction on reflecting on writing poetry.



**Intervention** Refer to the *Small Group Guide* for support.

- Encourage students to edit or revise a previously written draft that has not been published, or have them begin drafting a new poem, integrating all they have learned this week.

See the **Conference Prompts** on p. T428.

## Share Back

Ask students to share a few things they learned from writing poetry and what they found easy or difficult about the process.

# Spelling Spell Words with Vowel Changes

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllabic division patterns.

### SPELLING WORDS

explain	repeat
explanation	repetition
cycle	severe
cyclic	severity
prepare	deduce
preparation	deductive
perspire	sincere
perspiration	sincerity
collide	physical
collision	physicality

FLEXIBLE OPTION  
**LESSON 3**

### More Practice

**FOCUS ON STRATEGIES** Remind students that in some words, adding an ending can change a vowel sound in the word.

**MODEL AND PRACTICE** Write or display the following sentences. Have students work in pairs to fill in the blanks.

1. His intense \_\_\_\_ was evident because of the sweat running down his face and his wet shirt. (**perspiration**)
2. The heat in the building caused them all to \_\_\_\_\_. (**perspire**)

**APPLY** Have students complete *Spelling* p. 186 from the *Resource Download Center*.

Name \_\_\_\_\_

**Spelling**  
 Spell Words with Vowel Changes  
 When adding an ending to a word, the pronunciation and spelling can change. A long vowel sound can change to a short vowel sound, a long vowel sound can change to the schwa, or uh, sound, and a short vowel sound can change to the schwa sound.  
 Recognizing vowel changes and syllabic division patterns can help you spell many words.

SPELLING WORDS		
physical	collide	perspire
perspiration	cyclic	collision
deductive	prepare	repeat
explain	physicality	cycle
repetition	severe	severity
deduce	explanation	sincere
	preparation	sincerity

**My Turn** Put the following words in alphabetical order. Use what you learned about multisyllabic words and sound-spelling patterns to check your spelling. Then use slashes to divide each word into syllables.

repeat 1. \_\_\_\_ **cy/cle** \_\_\_\_

cycle 2. \_\_\_\_ **cy/clic** \_\_\_\_

preparation 3. \_\_\_\_ **ded/uce** \_\_\_\_

severe 4. \_\_\_\_ **ex/plain** \_\_\_\_

explain 5. \_\_\_\_ **prep/a/ra/tion** \_\_\_\_

cyclic 6. \_\_\_\_ **re/peat** \_\_\_\_

deduce 7. \_\_\_\_ **sev/ere** \_\_\_\_

Grade 5, Unit 5, Week 5  
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FLEXIBLE OPTION  
**LESSON 1**

✓ Assess Prior Knowledge

**LESSON 2**

Teach: Spell Words with Vowel Changes

FLEXIBLE OPTION  
**LESSON 3**

**More Practice: Spell Words with Vowel Changes**

FLEXIBLE OPTION  
**LESSON 4**

🌀 Spiral Review: Words with Schwa Sounds

**LESSON 5**

✓ Assess Understanding



# Language & Conventions

## Interjections

### LESSON 3

#### Teach Interjections

**FOCUS ON STRATEGIES** Tell students that an interjection is a word that expresses a strong feeling. Interjections are rarely used in formal writing. They can be used with an exclamation point to show a strong feeling, or with a comma to show weaker emotion.

**MODEL AND PRACTICE** Have pairs create sentences with and without interjections. For example, *I have plans this weekend. Well, we have homework this weekend. Hooray! No homework this weekend.* Have pairs discuss, identify which sentences show stronger emotions than others, and explain their responses.

#### OBJECTIVE

Edit drafts using standard English conventions, including the use of commas and exclamation points with interjections.

#### ELL Targeted Support

**Expressing Emotion** Remind students that they express their feelings every day. Tell them that interjections will help the students convey strong emotions.

Read aloud this sentence: *Wow! I am having a bad day.* Then have the students decide which word is the interjection.

**EMERGING**

Have students work in pairs. Have each student tell his or her partner one sentence with an interjection. Have the partner write it down, with correct punctuation. Remind students of different punctuation based on strength of feeling expressed.

**EXPANDING**

### LESSON 3

#### Teach Interjections

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Quotation Marks  
with Dialogue

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Interjections

#### LESSON 4

**Practice Interjections**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



FAST TRACK

# Prepare for Assessment

## OBJECTIVES

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

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

STUDENT INTERACTIVE, p. 604

**POETRY**

**Prepare for Assessment**

**My TURN** Follow a plan as you prepare to write a poem from a prompt.

- Relax.**  
Take a deep breath.
- Make sure you understand the prompt.**  
Read the prompt. Underline what kind of writing you will do.  
**Highlight** the topic you will be writing about.  
Prompt: Write a poem about the beauty of water during part of the water cycle.
- Brainstorm.**  
Brainstorm three ideas based on the topic. Choose your favorite.
- Identify precise language.**  
List vivid words about your subject.
- Write your draft. Remember to establish a rhythm. Use rhyming words if they accomplish your goals.**  
Use your own paper to write your poem.
- Revise and rewrite your poem.**  
Read your poem aloud. Rewrite parts that disrupt your poem's rhythm.

Use punctuation to help establish rhythm.

604

## Minilesson

Mentor STACK



**TEACHING POINT** Writers follow a plan to appropriately respond to a writing prompt. Remind students to closely read the prompt and brainstorm ideas before they draft their poems.

**MODEL AND PRACTICE** Tell students this activity will provide practice responding to a prompt. Direct them to *Student Interactive* p. 604. Say: **These six steps will help you plan, organize, and write a poem.**

Have the class follow Step 1 by relaxing and taking a deep collective breath. Read Step 2, including the prompt, and have students echo-read it. Repeat with Steps 3–6, discussing these questions:

- What is the purpose of brainstorming? (Step 3)
- What types of language could you use in your poem? What vivid, descriptive words could you include? (Step 4)
- What is the rhythm? What rhyming words could you include? (Step 5)
- What do you look for when you edit and revise a draft? (Step 6)

Have students complete Steps 1–4. Tell students to try to “see like a poet” when brainstorming ideas and considering language for their draft.

## Possible Teaching Point

### Language & Conventions | Interjections

As students write, remind them that an interjection can be used in their poems for an emotional effect. An interjection expresses a strong emotion and is often followed by an exclamation point. An interjection that is less intense may be followed by a comma.

- Have them consider what the poem will sound like when read aloud with an interjection.
- Point out that interjections are most effective when used sparingly and at points of high emotion or emphasis.



## Independent Writing

Mentor STACK



**FOCUS ON PREPARING FOR ASSESSMENT** Ask students to begin drafting their practice assessment poem using Steps 5 and 6 on p. 604 of the *Student Interactive*.

### WRITING SUPPORT

- **Modeled** Use a Think Aloud to model brainstorming ideas and writing them down. Have students share descriptive words they might include for each idea.
- **Shared** Have the class suggest rhymes that could be used in a poem about the water cycle. List possible rhymes on the board.
- **Guided** Ask students to add one additional element to their draft, such as rhythm, rhyme, figurative language, an interjection, or a quotation.



**Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T428.

## Share Back

Call on volunteers to share their poems and discuss the ideas they wanted to convey. Ask them to share a few of their favorite descriptive words as well.

# Spelling Spiral Review

## OBJECTIVE

Spell multisyllabic words with multiple sound-spelling patterns.

### SPELLING WORDS

explain	repeat
explanation	repetition
cycle	severe
cyclic	severity
prepare	deduce
preparation	deductive
perspire	sincere
perspiration	sincerity
collide	physical
collision	physicality

### Writing Workshop

As students proofread their writing, remind them to check the spellings of words with vowel changes and words with the schwa sound.

FLEXIBLE OPTION

## LESSON 4



### Spiral Review: Words with Schwa Sounds

**FOCUS ON STRATEGIES** Review the spelling rule from the previous week about spelling words with the schwa sound.

**MODEL AND PRACTICE** Display this sentence for students: *When she was a baby, she wore her pajamas everywhere she went.* Ask a volunteer to correct the misspelling. Remind students that any vowel can make the schwa sound.

**APPLY** Have students use the spelling words from the previous week to quiz each other or create a crossword puzzle.

FLEXIBLE OPTION

## LESSON 4



### Spiral Review: Words with Schwa Sounds

FLEXIBLE OPTION

## LESSON 1

✓ Assess Prior Knowledge

## LESSON 2

Teach: Spell Words with Vowel Changes

FLEXIBLE OPTION

## LESSON 3

More Practice: Spell Words with Vowel Changes

## LESSON 5

✓ Assess Understanding



# Language & Conventions

## Interjections

### LESSON 4

#### Practice Interjections

**APPLY My TURN** Have students edit the draft on p. 600 of the *Student Interactive*.

LANGUAGE AND CONVENTIONS

✎

### Interjections

**Interjections** are words that express emotion, or feelings. Interjections are most often used in informal situations. They are rarely used in formal writing.

When an interjection expresses a strong feeling, it is followed by an exclamation mark.

Oh no! I forgot my book report.  
Eek! Watch out for snakes!

A strong interjection can also appear after a sentence.

I can't believe you got playoff tickets. **Wow!**

When an interjection does not express a strong feeling, it is followed by a comma.

Great, let's ask the teacher at school tomorrow.  
Well, I guess we'll catch the game next week.

**My TURN** Edit this draft by inserting the proper punctuation for each interjection. **Possible responses:**

Hey<sup>!</sup> did you hear about the latest wildfires? Luckily, firefighters put them out before they got too close to our cabin.

Whew<sup>!</sup> Ugh<sup>!</sup> The cleanup will be tough and time-consuming. Oops<sup>!</sup>

I forgot I'm supposed to pick up bottled water for the volunteers.

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**600**

### OBJECTIVE

Edit drafts using standard English conventions, including the use of commas and exclamation points with interjections.

### Writing Workshop

As students work on their drafts during Writing Workshop, remind them to use interjections thoughtfully to show strong emotion. You can also have students exchange drafts with a partner to edit for correct and appropriate use of interjections.

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Quotation Marks  
with Dialogue

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Interjections

### LESSON 3

**Teach Interjections**

### LESSON 4

#### Practice Interjections

FLEXIBLE OPTION

### LESSON 5

**Standards Practice**



FAST TRACK

# Assessment

## OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 605



WRITING WORKSHOP

### Assessment

**My TURN** Before you write a poem for your assessment, rate how well you understand the skills you have learned in this unit. Go back and review any skills you mark “No.”

IDEAS AND ORGANIZATION	Yes	No
<input type="checkbox"/> I can write a poem.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can develop rhythm and rhyme in poetry.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can identify ideas for poems based on meaningful themes.	<input type="checkbox"/>	<input type="checkbox"/>

CRAFT	Yes	No
<input type="checkbox"/> I can use figurative language, including personification, simile, and metaphor.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can use line breaks with punctuation to create rhythm.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can break thoughts into lines and stanzas.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can rewrite to select words with appropriate connotations.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can break the rules of grammar, punctuation, and capitalization to achieve my goals in poetry.	<input type="checkbox"/>	<input type="checkbox"/>

CONVENTIONS	Yes	No
<input type="checkbox"/> I can use comparative and superlative adjectives.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can use italics and underline with titles and for emphasis.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can use subordinating conjunctions.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can edit for collective nouns and irregular verbs.	<input type="checkbox"/>	<input type="checkbox"/>

605

## Minilesson

Mentor STACK



**TEACHING POINT** Before taking an assessment, it is helpful to pause to reflect and review the skills learned in the unit, such as the skills required to write an engaging poem. Important items to consider are:

- developing ideas into a meaningful theme.
- adding rhythm and rhyme in the poem.
- using descriptive and figurative language.
- using correct grammar and punctuation, except while employing appropriate poetic license.

**MODEL AND PRACTICE** Have students complete the checklist on p. 605 of the *Student Interactive*, which will help them reflect on their understanding of the skills from the unit. Ask them to review the corresponding minilesson in their *Student Interactive* if they have any items marked “No.” Say: **You have learned these skills in this unit. Now is the time to ask any additional questions about them or how to include them in your writing. If you don’t fully understand the skill, please go back to review and practice it.**

Additionally, review the 4-Point Poetry Writing Rubric on p. T447, explaining to students the elements on which their poems will be graded, such as

- being focused and developed with a clear structure.
- having effective imagery, figurative language, and sound devices.
- using correct spelling, grammar, capitalization, and punctuation except when poetic license is intentionally employed.

## Assessment

Inform students that they are going to take a writing assessment. If students answer the prompt on a separate sheet of paper, set a line limit if you would like this assessment to emulate other writing assessments that students will take. Have students complete the assessment on p. T447, or assess students’ published writing yourself by using the rubric.



## WRITING ASSESSMENT



## Poetry

Provide students with the assessment prompt below. The prompt may be displayed for students or printed from SavvasRealize.com.

**READ** the information in the box below.

Think about a time or place in which you saw change in the environment.

**THINK** about a time when you noticed change around you. The change might have been in the weather or in the people around you. The change might have happened quickly, like a storm moving in, or slowly, like seasons changing.

**WRITE** a poem about the changes you see in the environment around you.

Be sure to

- have a clear focus and well-developed structure.
- include effective imagery, figurative language, and sound effects.

4-Point Poetry Writing Rubric  

Score	Focus	Organization	Development	Language and Vocabulary	Conventions
4	Poetry is clearly focused and developed throughout.	Poetry has a well-developed structure and appropriate form.	Poetry includes effective use of imagery and sound devices.	Poetry includes sensory language and appropriate figurative language.	Poetry uses appropriate poetic conventions.
3	Poetry is mostly focused and developed.	Poetry has a somewhat clear structure and form.	Poetry includes some imagery and sound devices.	Poetry uses some sensory and figurative language.	Poetry has a few conventions errors but is still effective.
2	Poetry may occasionally lose focus.	Poetry's structure is confusing, and the form may be unrecognizable.	Poetry includes minimal imagery and few sound devices.	Language is imprecise and includes minimal detail.	Poetry includes errors and is ineffective.
1	Poetry may be unfocused.	Poetry has no apparent structure.	Poetry includes no imagery or sound devices.	Language is vague or confusing.	Poetry is hard to follow because of frequent errors.
0	Poetry gets no credit if it does not demonstrate adequate command of poetry writing traits.				

# Spelling Spell Words with Vowel Changes

## OBJECTIVES

Spell multisyllabic words with multiple sound-spelling patterns.

Spell words using advanced knowledge of syllabic division patterns.

## SPELLING WORDS

explain	repeat
explanation	repetition
cycle	severe
cyclic	severity
prepare	deduce
preparation	deductive
perspire	sincere
perspiration	sincerity
collide	physical
collision	physicality

## LESSON 5


### Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. She had to get a **physical** examination before soccer season started.
2. The **collision** left them with a broken fender.
3. To **prepare** for the race, she ran every day.
4. His dad tried to **explain** the rules of the game.
5. The **repetition** of the movement left her sore.
6. Her **apology** was not sincere.
7. She watched the kids **collide** on their roller skates, but no one was hurt.
8. The **severe** storm left tree limbs hanging and windows broken.
9. Her **preparation** for school included buying supplies.
10. He did not think the **severity** of the punishment was justified.

FLEXIBLE OPTION   
LESSON 1

 Assess Prior Knowledge


LESSON 2

Teach: Spell Words with Vowel Changes

FLEXIBLE OPTION   
LESSON 3

More Practice: Spell Words with Vowel Changes

FLEXIBLE OPTION   
LESSON 4

 Spiral Review: Words with Schwa Sounds

## LESSON 5

 Assess Understanding



# Language & Conventions

## Interjections

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

Display the sentences and have students respond independently.

##### 1. Wow! I don't believe it.

Which word is the interjection?

- A Wow
- B don't
- C it

##### 2. Yikes, that sounds scary.

How would you change this sentence to show more emotion?

- A Add comma after *that*
- B Change period to exclamation point
- C Keep sentence the same

**APPLY** Have students complete *Language and Conventions* p. 191 from the *Resource Download Center*.

Name \_\_\_\_\_

#### Language and Conventions

**Interjections**  
Interjections are a way to express feelings in writing. They are typically used in informal, rather than formal, writing.

If the interjection is meant to express a strong feeling, use an exclamation point.  
*Yikes! We have a lot of dishes to wash.*  
*Look out! I just spilled water on the floor!*  
*Dad made pancakes. Assesme!*

If an interjection does not express a strong feeling, follow it with a comma.  
*Great, let's meet after school.*  
*Oh, please let me borrow the book when you are done with it.*

**My Turn** For each of the following sentences, rewrite the interjection with the correct punctuation.

- Ouch. I have a stone in my shoe. Ouch!
- You are going to Hawaii for vacation? Wow. Wow!
- Well we can catch the next bus. Well,
- Oh no. We forgot the poster for our project! Oh, no!
- Hey do you know what time the bus comes? Hey,

**My Turn** Write three sentences with interjections using correct punctuation. Responses will vary, but students should apply correct knowledge of interjections and punctuation.

Grade 5, Unit 5, Week 5 191

#### OBJECTIVE

Edit drafts using standard English conventions, including the use of commas and exclamation points with interjections.

#### WEEKLY STANDARDS PRACTICE



To assess student progress on Language and Conventions, use the Weekly Standards Practice at [SavvasRealize.com](http://SavvasRealize.com).

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

FLEXIBLE OPTION

### LESSON 1



**Spiral Review:**  
Quotation Marks  
with Dialogue

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Interjections

### LESSON 3

**Teach Interjections**

### LESSON 4

**Practice Interjections**







**Week 6**

**PROJECT FOCUS**

**This week students will**

- research a natural disaster.
- create a Public Service Announcement (PSA) about the environment.

**Lesson 1 Compare Across Texts**

T454–T457

- Answer the Essential Question

RI.5.4, RI.5.10, W.5.7,  
W.5.9, L.5.6

**Inquire**

- Introduce Inquiry Project
- Read “Now Hear This!”
- Generate questions
- Use Academic Vocabulary

**Lesson 2 Explore and Plan**

T458–T461

- Argumentative Text
- Read “Emergency!”
- Apply characteristics to text

RI.5.8, W.5.7, W.5.8,  
SL.5.5

**Conduct Research**

- Graphics
- Use tools to research

**Lesson 3 Collaborate and Discuss**

T462–T465

- Analyze Student Model
- Identify features of an argumentative text

RI.5.8, W.5.7, W.5.8

**Refine Research**

- Bibliography
- Read “Meet FEMA”
- Identify parts of a bibliography

**Lesson 4 Extend Research**

T466–T469

- Recording Tips
- Prepare for audio recording

W.5.4, W.5.5, SL.5.3,  
SL.5.5, L.5.1

**Collaborate and Discuss**

- Revise & Edit: Revise Claim and Evidence
- Peer review argumentative text

**Lesson 5 Celebrate and Reflect**

T470–T471

- Share your Public Service Announcement (PSA)
- Reflect on your project

RF.5.4, W.5.5, SL.5.3,  
SL.5.5

**Reflect on the Unit**

- Reflect on your goals
- Reflect on your reading
- Reflect on your writing





# INTEGRATE your INSTRUCTION

## English Language Arts

- Write opinion pieces.
- Conduct short research projects.
- Gather information from print and digital sources.
- Report on a topic.

### u Engineer It!



For alternate inquiry projects with a science focus, go online to Savvas Realize.com.

## Science

- Use scientific explanations to describe the mechanisms for natural events.
- Use technology to make accurate observations.

## 4-Point Research Project Rubric



Score	Focus	Research	Organization and Development	Language and Vocabulary	Delivery
4	Claim is clear and is well supported by facts, statistics, quotations, and examples.	Topic is well developed and includes facts and support from at least two sources. Facts fully support the claim.	Introduction clearly states the claim. Facts and information are included in logical order. Strong conclusion is provided.	Language is clear. Vocabulary is convincing and appropriate for the topic and audience.	Delivery mode is effective. Presenter employs appropriate eye contact, speaking rate, and volume.
3	Claim is mostly clear and partially supported by facts, statistics, quotations, and examples.	Topic is developed with at least two facts or examples from two sources. Facts mostly support the claim.	Introduction states the claim. The information is mostly organized. Conclusion restates the claim and is somewhat effective.	Language is mostly clear. Vocabulary is mostly convincing and appropriate for the topic and audience.	Delivery mode is adequate. Presenter employs mostly appropriate eye contact, speaking rate, and volume.
2	Claim is stated but not clear. Supporting details do not support the claim.	Topic is minimally developed and includes minimal or irrelevant support from research.	Organization is not always clear. Ideas are not in logical order, or the order is confusing.	Language is often vague and general. Vocabulary may be unrelated to topic.	Delivery mode is ineffective. Eye contact, speaking rate, and volume are uneven.
1	Claim is confusing, and information is not supportive.	Research is absent, irrelevant, or not credible. Information does not support claim.	Organization is confusing, and support is absent, irrelevant, or inaccurate.	Language is general, and words may be used incorrectly.	There is little command of presentation skills.
0	Possible characteristics that would warrant a 0: <ul style="list-style-type: none"> <li>• No claim is given.</li> <li>• Student does not demonstrate adequate research or understanding of the structure of an argumentative text.</li> <li>• Response is unintelligible, illegible, not researched, or in the wrong format.</li> </ul>				



Have students complete a student-friendly Research Project Checklist, p. 220, from the *Resource Download Center*.



# Compare Across Texts

## OBJECTIVES

Evaluate details read to determine key ideas.

Synthesize information to create new understanding.

Use text evidence to support an appropriate response.

## Systems

In this unit, students explored the theme *Systems*. This unit of study should help students begin to understand the effect of the environment on their lives.

**TURN, TALK, AND SHARE** **Connect to Theme** Have students look back at each text and review its associated Academic Vocabulary word. Then have them brainstorm with a partner to find and write a sentence that best illustrates that word. Use the model about *Rocks and Fossils* to demonstrate.

I know that *composed* means “made of.” The sentence that best illustrates the meaning of *composed* is “Rocks are composed of mixtures of materials that often include minerals.” The word *mixtures* connects to the meaning of *composed*.

## Compare Across Texts

Have a student volunteer point to each selection on the opener and tell the genres the unit covers (informational text, fiction, argumentative text). Then, use the questions below to help students compare across texts.

- How does the information in *Earth’s Water Cycle* affect the topic of *Rocks and Fossils*? (Possible response: The water cycle helps form/create/move the rocks discussed in *Rocks and Fossils*.)
- How is the story of “The Dog of Pompeii” related to the topic of *Rocks and Fossils*? (Possible response: Because of the volcanic eruption, new rocks and minerals were introduced into the land.)
- How is “Let’s Talk Trash” different from the other selections? (Possible response: This selection is an infographic.)

## Essential Question

**MyTURN** Remind students of the Unit 5 Essential Question: *How do elements of systems change?* Have students answer the question in their notebooks. If they struggle to answer:

- Have students review the Weekly Questions for each selection independently. Encourage them to identify how elements of systems changed in each text.



**ELL Targeted Support Listen for Academic Vocabulary** Use academic vocabulary during instruction on comparing texts. Explain that hearing and using Academic Vocabulary, or language that describes ideas, can help students discuss texts.

Review the content of *Earth's Water Cycle* and *Rocks and Fossils* using the Academic Vocabulary word *composed*. Then provide sentence frames to help students connect the term to the texts: *Rocks are made up, or \_\_\_\_\_ of \_\_\_\_\_.* *Clouds are \_\_\_\_\_ of \_\_\_\_\_.* **EMERGING**

Have partners listen and make note of Academic Vocabulary they hear as they discuss and compare the texts. **DEVELOPING**

Have partners listen for Academic Vocabulary as they describe the texts. Then have them complete a Venn diagram for texts they are comparing. **EXPANDING**

Have partners listen for Academic Vocabulary as they discuss their responses, providing evidence from the texts. **BRIDGING**



Use the ELL Observational Assessment Checklists to monitor student progress for this unit.



STUDENT INTERACTIVE, pp. 606–607

**COMPARE ACROSS TEXTS**

**UNIT THEME**  
**Systems**

**TURN and TALK**  
**Connect to Theme**  
In this unit, you learned many new words to talk about Earth's systems. With a partner, review each text and write a sentence about it that best illustrates the academic vocabulary word. Be prepared to tell why you wrote the sentence.

**Week 1**  
**from Rocks and Fossils**  
composed  
Rocks are composed of mixtures of materials that often include minerals.

**Week 2**  
**from Earth's Water Cycle**  
impact  
A change to water in one part of the world can impact water in another part of the world.

**Week 3**  
**"The Dog of Pompeii"**  
disturb  
The volcano disturbed Bimbo, Tito, and the entire city of Pompeii.

**Week 4**  
**"Let's Talk Trash" and "It's Time to Get Serious About Reducing Food Waste, Feds Say"**  
cycle  
Overproducing food and throwing much away creates a dangerous cycle of waste.

**Week 5**  
**People Should Manage Nature**  
engineer  
An engineer can identify better ways for people to manage nature.

**Weeks 6**  
**project**  
Now it is time to apply what you learned about systems in your **WEEK 6 PROJECT: Persuade the Public!**

**Essential Question**  
**MyTURN**  
In your notebook, answer the Essential Question: How do elements of systems change?

606 607

# Inquire

## OBJECTIVES

Work collaboratively with others to develop a plan of shared responsibilities.

Respond using newly acquired vocabulary as appropriate.

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

Develop and follow a research plan with adult assistance.

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

## Introduce the Project

This week students will address the theme of *Systems* by collaboratively researching and writing a script for a public service announcement (PSA). They will research ways people can help the environment and create positive changes in one of Earth’s systems.

Begin by reading aloud the Activity prompt on p. 608 of the *Student Interactive*. Ask partners to discuss important systems they know about. Then discuss with students what a public service announcement is, providing familiar examples such as PSAs that have been shared at the school or in the community. Explain that to persuade their audience, students will need to use texts they have read and their research findings.

### RESEARCH ARTICLES

Now Hear This!	850L, 940L, 1020L
Emergency!	840L, 950L, 1040L
Meet FEMA	840L, 950L, 1040L

See the *Small Group Guide* for additional information on how to distribute the articles.

### CRITICAL LITERACY

### Build Background

**Read-Pause-Annotate** Distribute copies of “Now Hear This!” Use the article to help students build background. Display the bulleted items and have partners take turns reading the article aloud.

- Underline the author’s claim or opinion.
- Circle what is confusing.
- Highlight convincing language in the article.

After reading, have students brainstorm questions for research. Explain that they should write down questions they developed for conducting research and then revise their questions to make them clear.

### ELL Language Transfer

**Cognates** Point out the Spanish cognates related to the research topic:

- announcement : *anuncio*
- public : *público*
- service : *servicio*

### COLLABORATE

Have students work together to generate three questions that they would like to have answered about the article. Tell students they will answer their questions as they read. Encourage them to compare and contrast their questions with a partner.

### EXPERT’S VIEW Alfred Tatum, University of Illinois at Chicago



“Our charge as teachers is to make it difficult for students to be disengaged. We need to self-audit—take a look at the texts we choose and our instructional practices and routines. If students are not engaged, the lesson is either mis-paced or misplaced. Either we go too slowly or we miss the point of the text and its connection to students’ lives. Our instruction should be well-paced and well-placed. Students should find the instructional supports that they need.”

See [SavasRealize.com](http://SavasRealize.com) for more professional development on research-based best practices.





## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** If students struggle to generate questions, work together to brainstorm questions. For example, ask guiding questions: *Do you think this will be an informational text or a piece of fiction? Which words did you find the most interesting? How might this selection be related to Earth's systems?* Write down the questions students ask and encourage them to choose three that most appeal to them.

**OPTION 2 Extend** If students show understanding, have them compile a list of questions related to vocabulary or author's purpose. Have them compare questions with a partner or small group.

## ELL TARGETED SUPPORT

When it is time to read the article, you might think about assigning small groups of students with varying English proficiencies. Be prepared to differentiate the ways in which the small group reads the article. For example, ELLs can identify and share the claim and another person can identify and read aloud the convincing language that supports the claim.

## Use Academic Words

**COLLABORATE** Have students complete the activity on p. 609 of the *Student Interactive*. Ask volunteers to share the words they added to the chart with the class. Tell students that they should try to use some of these Academic Vocabulary words in their public service announcement.

STUDENT INTERACTIVE, pp. 608–609



INQUIRE

PROJECT-BASED INQUIRY

### Persuade the PUBLIC!

#### Activity

How can you get people to help the environment? A great Public Service Announcement (PSA) could convince them! Write the script for an audio or video PSA that persuades people to improve the environment and describes specific ways they can help. Explain how your advice will create a positive change in one of Earth's systems.

#### Research Articles

With your partner, read "Now Hear This!" to generate questions you have about the article. Then work together to make a research plan.

1. Now Hear This!
2. Emergency!
3. Meet FEMA

#### Generate Questions

**COLLABORATE** Read "Now Hear This!" Then generate three questions you have about it. Share your questions with the class.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### Use Academic Words

**COLLABORATE** Throughout this unit, you learned words related to the theme, *Systems*. Work with your partner to add more academic vocabulary words to each category. If appropriate, use some of these words as you plan and write your public service announcement.

Academic Vocabulary	Word Forms	Synonyms	Antonyms
disturb	disturbs disturbing disturbance	upset spoil mess up	heal help leave alone
cycle	cycles cycling recycle	series set sequence	individual interruption single
impact	impacts impacted impacting	affect influence sway	ignore overlook disregard
composed	compose composure decompose	built created united	decomposed disconnected taken apart
engineer	engineered engineering reengineer	build design plan	destroy wreck demolish



# Explore and Plan

## OBJECTIVES

Work collaboratively with others to develop a plan of shared responsibilities.

Recognize characteristics and structures of argumentative text.

Develop and follow a research plan with adult assistance.

## RESEARCH ARTICLES



Now Hear This!	850L, 940L, 1020L
Emergency!	840L, 950L, 1040L
Meet FEMA	840L, 950L, 1040L

See the *Small Group Guide* for additional information on how to distribute the articles.

## Argumentative Writing

Use the article “Emergency!” and the Plan Your Research chart on *Student Interactive* p. 611 to help students recognize the characteristics and structures of argumentative texts. Then help them develop and follow a plan for their research projects.

### CRITICAL LITERACY

### Challenge the Text

#### COLLABORATE

Distribute copies of “Emergency!” Use the article to teach the characteristics and structure argumentative texts, including public service announcements. Tell students that reading critically involves reading carefully to learn more about a topic. When reading critically, we:

- consider the author’s **claim**, or the main message or argument,
- think about the **facts** that back up the claim or message, and
- identify the **effective language** and **media techniques** that help convey the message to the audience.

After students have read “Emergency!,” lead them in a discussion about the article. Ask the following questions to facilitate critical understanding. Then have students complete p. 610 in the *Student Interactive*.

- Which sentence best explains the author’s claim?
- Which facts or details are most supportive of the claim? Why?
- How is the language in the conclusion effective in conveying the author’s message?

**Plan Your Research** Guide students to develop and then follow a research plan for their project. Explain that their plan should include generating questions for inquiry, conducting research, writing the PSA, creating graphics, developing a bibliography of sources, revising and editing the PSA, and, finally, recording and presenting the PSA. Direct students to follow their plans by checking off each item as they complete it.

#### COLLABORATE

Have student pairs use the **Plan Your Research** activity on p. 611 to help them recognize the characteristics and structures of argumentative texts, determine their claim, and choose which evidence they will incorporate to support their argument.



**ELL Targeted Support Planning** Help students as they complete the Plan Your Research activity on p. 611 of the *Student Interactive*.

Review the definitions in the chart, checking for students' understanding. Work with students to identify potential claims they can write about. Brainstorm and write down ideas. Encourage students to choose one. Then brainstorm sources with students and record a list for students to use when working with their partner. **EMERGING**

Have partners review the definitions and examples in the chart. Encourage them to brainstorm ideas before writing them down. Have them read aloud what they have written to ensure they wrote what they discussed, adding or deleting words as needed. **DEVELOPING**

Have partners brainstorm to complete the chart. Encourage them to check their research plan to ensure they have included a strong claim and enough sources for their research. **EXPANDING**

Have students exchange charts with a partner. Encourage partners to read each other's research plans and orally summarize them. They should pause to revise any details that caused confusion or misunderstanding. Then have partners work together to strengthen the claim, reason, evidence, and research sources. **BRIDGING**

STUDENT INTERACTIVE, pp. 610–611



EXPLORE AND PLAN

## A Persuasive PSA

People write **argumentative texts** to try to persuade readers to think or do something. Look for these features when you listen to public service announcements

- a claim
- facts that back up the claim
- effective language and media techniques that make the message stick

A PSA gives useful information, but it is only effective if it persuades people to put that information to use.



**COLLABORATE** With your partner, read "Emergency!" Then, answer these questions about the text.

1. What is the writer's claim?  
\_\_\_\_\_
2. What evidence does the writer use to persuade readers?  
\_\_\_\_\_
3. Does the writer provide enough evidence? Why or why not?  
\_\_\_\_\_

PROJECT-BASED INQUIRY

## Plan Your Research

**COLLABORATE** Before you research ways to improve the environment, you need to make a research plan. Refer to the chart as you write a claim and plan how you will look for evidence to support it.

Definition	Examples
<p><b>CLAIM</b> A claim is a statement that tries to persuade a reader to agree with an opinion. An effective claim</p> <ul style="list-style-type: none"> <li>• defines a writer's goal</li> <li>• is clear and specific</li> <li>• is supported with reasons and evidence</li> </ul> <p>One of the examples is an effective claim. The other is not. With your partner, write a claim for your PSA about improving the environment.</p>	<ul style="list-style-type: none"> <li>• Everybody hates noise! <b>NO</b></li> <li>• You need to protect your ears by limiting the amount of loud noise you hear. <b>YES!</b></li> </ul> <p>My claim about improving the environment: _____</p>
<p><b>EVIDENCE</b> Information that supports your claim is evidence. You might include</p> <ul style="list-style-type: none"> <li>• facts</li> <li>• statistics</li> <li>• quotations</li> <li>• examples</li> </ul>	<p><b>Fact:</b> Hearing loss cannot be reversed.</p> <p><b>Statistic:</b> Eighty percent of elementary students use personal music players.</p> <p><b>Quote:</b> Dr. Alana Suarez says, "Ear protection is the key."</p> <p><b>Example:</b> Most music players allow users to set maximum volumes.</p>
<p>List possible sources that could provide supporting evidence for your claim about protecting the environment and Earth's systems.</p>	

# Conduct Research

## OBJECTIVES

Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

Recognize characteristics and structures of argumentative text.

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Use an appropriate mode of delivery to present results.

## PRIMARY SOURCES

Remind students that **quotations** about personal experiences can be primary sources. Interviews with experts about their research or personal interactions with the topic can provide credible and interesting information for research.

## Graphics

**TEACHING POINT** A graph shows information in a visual way. Including graphs in projects helps readers better visualize numerical information. Researchers can include graphs in their PSAs to help prove their claim or argument.

**MODEL AND PRACTICE** Use the example on p. 612 of the *Student Interactive* to model interpreting information on different types of graphs.

- Kevin gathered information to create a bar graph about noise pollution. This bar graph is a horizontal graph, which means that the bars go from left to right rather than top to bottom. The title explains that the graph is about different sound levels. The left side of the bar graph lists the different items that were. Along the bottom, the label identifies decibels, the units of how sound is measured. Because of this graph, I can easily see that a jet airplane emits the most decibels.
- Tell students that as they research, they should think about which information could be displayed in a graph. Encourage partners to consider different types (bar, line, and circle) to determine which one will best communicate their information and message.

**COLLABORATE** Have students record their graph information for two graphs on p. 613 of the *Student Interactive*. Point out that the graphs could be the same type but with different information. Help students transfer the information from their research into their proposed graph type or types, encouraging them to interpret the raw data mathematically, if needed.



### EXPERT'S VIEW Julie Coiro, University of Rhode Island

“Talking and conversation are important elements of reading and building understanding. Rather than having kids working individually on a computer with a headset on, students should be collaborating, talking, discussing, and questioning. Reading on the Internet often involves two students sitting at one computer and making sense of information together. This develops a collaborative give and take—questioning, thinking, responding.”

See SavvasRealize.com for more professional development on research-based best practices.





## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** Work with students to brainstorm how each graph might support their claim and research. Discuss with them the kind of data they have collected or graphs they have seen during research. Encourage them to write the data in a chart or list before creating a graph with the information.

**OPTION 2 Extend** Encourage students to synthesize data they have collected by creating a new graph comparing data from more than two sources. Alternatively, consider having them create two different types of graph with the same information to determine which graph is more appropriate.

## ELL TARGETED SUPPORT

Confirm students' understanding of the different types of graphs. Provide sentence frames to help them identify information: *The title tells what the graph is about. The bars in a bar graph can be horizontal or vertical.*

**NEXT STEPS** Once students have completed their research, they should begin a first draft of their public service announcement. As students write, be sure they can explain their claim or argument and how that claim helps the environment. In the following activity, students will learn about how to appeal to their audience.

### STUDENT INTERACTIVE, pp. 612-613



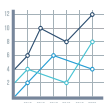
#### CONDUCT RESEARCH

## GREAT GRAPHICS

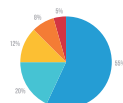
The information you gather from print and digital sources will help you support the claim you want to prove in your PSA. Sometimes the best way to share information is to create a graph. The type of graph you create will depend on the information you gather. This chart shows three useful types of graphs.



A **bar graph** compares individual pieces of information.

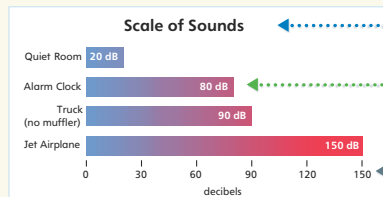


A **line graph** shows the changing relationship between two factors.



A **circle graph** (also called a **pie chart**) shows percentages, parts of a whole.

**EXAMPLE** Kevin created this graph to compare different types of noise pollution.



The title tells what the graph is about.

The bars in a bar graph can be vertical or horizontal. Kevin created a horizontal bar graph.

The labels tell you the units of measurement.

#### PROJECT-BASED INQUIRY

**COLLABORATE** With your partner, think of two graphs you might create to support your claim. Consider the type of information you have and the best way to display it. Take notes in the charts to plan your research.

Graph 1

Type of Graph	
Graph Title	
Possible Sources	
Why is this the best type of graph to show this data?	

Graph 2

Type of Graph	
Graph Title	
Possible Sources	
Why is this the best type of graph to show this data?	

Work together to gather information from the sources you identified. Discuss how you can create graphs to share the data you find.



# Collaborate and Discuss

## OBJECTIVES

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

Develop drafts into a focused, structured, and coherent piece of writing.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

## Analyze Student Model

**TEACHING POINT** Remind students that the Student Model is a public service announcement about noise pollution, but they will be writing a PSA about the environment. Use the Student Model to review some of the characteristics and structures of argumentative text, such as the writer’s claim, statistics based on research, and quotations from experts. Highlight the format of the script as well since it is different from other types of argumentative texts.

**MODEL AND PRACTICE** Use the public service announcement on p. 615 of the *Student Interactive* to model the parts of an informative text.

When writing argumentative texts, such as public service announcements, it is important to state a clear and specific claim. For example, in “Noise Pollution PSA,” the title explains the topic. The claim or argument is found in the Words/Script column. Information in both columns supports the claim, with Video/Audio providing visuals and sounds. What is this writer’s claim or argument about noise pollution?

Allow students to respond. Call on a student volunteer to read the first row of the script. Then use the callouts to identify the different characteristics and structures of argumentative texts. For example, discuss with students why including the author’s claim at the beginning is effective for listeners. Ask students how the author makes the announcement sound credible.

**COLLABORATE** Direct student pairs to preview and discuss the checklist on p. 614 of the *Student Interactive*. Then, have pairs follow each step as they write a first draft of their public service announcement. Remind students to use academic vocabulary in their scripts if it is appropriate to do so, and to plan relevant and engaging audio and images.

### Write for a Reader

**Audience** Students must consider their intended audience when writing. For their public service announcements, students should include convincing language that will appeal to the general public. Point out that in this Student Model, the author includes a quote from an expert to further convince the audience. Brainstorm why the author might have included a bar graph in the PSA.



**ELL Targeted Support Respond to Questions** Tell students that answering spoken questions can help their comprehension. Read the PSA script twice aloud to students. Discuss the format and organization, focusing on the callouts and explanations. Have them highlight or underline information as directed on p. 615 of the *Student Interactive*.

Discuss the claim of the announcement. Ask: **Does the author think that noise is good for our ears? Might that be the claim?** Have students use a sentence frame to respond: *The claim is that loud noises can hurt our ears forever. What is one supporting detail about the claim? One detail is that sounds that last a long time become noise pollution.* **EMERGING**

Ask: **What is the author's claim?** Encourage partners to underline words and phrases in the text that indicate the claim. Provide a sentence starter: *The author's claim is \_\_\_\_\_.* Ask: **What is a detail that supports the author's claim?** Have them identify facts and supporting details. *One supporting reason is \_\_\_\_\_.* Encourage students to discuss their findings with their partner. **DEVELOPING**

Have partners read the public service announcement together. Encourage them to label the claim and the facts and details that support it. Have them discuss the article together, asking each other: *What is the claim? How did you know? What is one supporting detail you read that supports the claim?* Encourage them to respond with evidence from the text. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 614–615



COLLABORATE AND DISCUSS

PROJECT-BASED INQUIRY

Send a STRONG MESSAGE

A public service announcement (PSA) tries to persuade readers to believe a claim. Most PSAs follow this basic plan.

- The **introduction** presents the claim.
- The **body** of the PSA presents evidence to support the claim.
- The **conclusion** restates the claim and leaves readers with something to think about.

The details in an effective PSA should be facts, statistics, and examples. A video PSA also uses visuals and graphics that support the claim and key ideas.

**COLLABORATE** Read the Student Model. Work with your partner to recognize the characteristics of public service announcements.

Now You Try It!

Discuss the checklist with your partner. Work together to follow the steps to create a public service announcement.

Make sure your PSA

- makes a clear, specific claim.
- presents facts, statistics, quotes, or examples as evidence.
- follows a logical and persuasive order.
- includes a strong conclusion that restates your claim.

Student Model

Noise Pollution PSA

Words/Script	Video/Audio
<u>Loud noises can actually hurt your ears forever.</u> Protect your ears by avoiding noise pollution.	Collage of noisy things, like a jet plane taking off, honking horns, and super loud music
Sounds are a natural part of Earth's systems.	Birds tweeting and rain falling on the ground
Some natural sounds are loud, but they don't last long.	Thunder in a storm or a dog barking
We use decibels to measure sounds. <u>An alarm clock ringing is about 80 decibels.</u>	Bar graph showing different sound levels measured in decibels
Sounds that last a long time become noise pollution.	A jackhammer at a construction site
Dr. Alana Suarez is an expert on kids and hearing. She says, <u>"I see a lot of students who have permanently damaged their hearing by blasting music through headphones."</u>	Video clip from interview with Dr. Suarez
Turn down the music to save your ears!	A student using headphones

Underline the sentence that states the writer's claim.

Highlight one statistic.

Underline a quotation.

# Refine Research

## OBJECTIVES

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Develop a bibliography.

### RESEARCH ARTICLES

Now Hear This!	850L, 940L, 1020L
Emergency!	840L, 950L, 1040L
Meet FEMA	840L, 950L, 1040L

See the *Small Group Guide* for additional information on how to distribute the articles.

## Bibliography

**TEACHING POINT** Naming sources means listing the books, encyclopedia articles, and Web sites used in the research. It is important to name sources in public service announcements and other writing because it shows that the writers used credible and valid information. A bibliography lists all of the sources writers used in their research in alphabetical order.

**MODEL AND PRACTICE** Model how to identify the different parts of a bibliography entry. Display the sources listed on p. 616 of the *Student Interactive*.

- What do you notice about the beginning of each entry, regardless of the type?
- Which punctuation mark separates each piece of information?
- Why do you think the bibliography entry is shown this way?

### CRITICAL LITERACY

### Analyze Type of Source

Distribute copies of “Meet FEMA.” After reading the article, discuss if students want to include any of the information in their own PSA. Ask the following questions:

- How does this article help me understand the topic?
- Does any of this information directly apply to my public service announcement? Which parts?
- Does the information directly support my claim or any reasons?

**COLLABORATE** Review the different formatting, punctuation, and capitalization on p. 616 to confirm students’ understanding of the different types of entries in a bibliography. For example, point out that some titles are italicized and some are in quotation marks.

Give student pairs time to complete the activity on p. 616. Next, have students complete the questions on p. 617. Encourage them to consider how this information will help them with their own projects by asking:

- Why should the list be in alphabetical order?
- Why should you include more than two sources for research?





## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** Support struggling students with additional practice with identifying the different components of a bibliography. Point out that the entries are listed alphabetically but not always by the title. Refer to p. 616 of the *Student Interactive* and have students underline the first letter of each entry: L, N, and S. Then have them circle the punctuation shown in each entry and have them explain their observations.

**OPTION 2 Extend** Have students who understand the formatting and purpose of bibliographies identify how they would write entries for the sources they have read so far in the unit. Ask: *Which pieces of information do you not know? How would you alphabetize the entries? Would these entries support this sample bibliography? Why or why not?*

## ELL TARGETED SUPPORT

Have partners demonstrate comprehension of the bibliographies as they complete the activity on p. 617. Provide sentence starters such as these to answer the questions: *The most recent source is \_\_\_\_\_.* *The entries are organized by \_\_\_\_\_.* *Two entries I will include are \_\_\_\_\_.*

**NEXT STEPS** Have students review their drafts and research to ensure they have all of the information needed for a bibliography for their public service announcement.

STUDENT INTERACTIVE, pp. 616–617



REFINE RESEARCH

### Name Your SOURCES

A **bibliography** is a list of all the sources used when researching a topic. A bibliography helps readers check that facts are reported accurately.

This chart shows the information you should include for different kinds of sources.

#### Books

- Author. (last name, first name)
- *Title of Book.* (in italics or underlined)
- City, State of publication.
- Publisher, year of publication.

Luyden, Erik. *Noise: The Invisible Menace.* Austin, Texas. Action Press, 2017.

#### Encyclopedia Articles

- Author. (if available)
- "Title of Article."
- *Title of Book.* (in italics or underlined)
- Date of edition.

"Noise Pollution."  
*Encyclopedia of the Environment.* 2015.

#### Web Sites

- Author. (if available)
- "Title of Web Page."
- *Name of Web Site.* (in italics or underlined)
- Date of your visit to Web site.
- <URL—Web site address> in brackets

Stone, Kayla. "The Sounds Around You." *Students for Earth.* Oct. 14, 2017.  
<www.url.here>

RESEARCH

**COLLABORATE** Read the article "Meet FEMA." Then work with a partner to create a bibliography entry for the article.

PROJECT-BASED INQUIRY

**COLLABORATE** Read this bibliography for a public service announcement. Then answer the questions.

"Measuring Sound." *Encyclopedia of Modern Science.* 2013.  
Talpur, Abdul. *Ouch! My Ears! Noise Pollution and What You Can Do About It.* San Diego, California. Zoom Publishing, 2018.  
"Wait! I Can't Hear You." NASA. September 9, 2016.  
<[https://www.nasa.gov/topics/aeronautics/features/aircraft\\_noise.internet](https://www.nasa.gov/topics/aeronautics/features/aircraft_noise.internet)>

1. What is the most recent source listed in this bibliography?

\_\_\_\_\_

2. How are the entries in the bibliography organized?

\_\_\_\_\_

3. Now include two entries for your own bibliography.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# Extend Research

## OBJECTIVES

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Use an appropriate mode of delivery to present results.

**Primary Source** SCIENCE



Go online to SavvasRealize.com for primary sources that will help students with their research.

## Recording Tips

**TEACHING POINT** Listeners will better enjoy the presentation when the writer carefully produces and plans a public service announcement. There are many ways to prepare and produce an effective audio recording that will make an impact on the audience.

**MODEL AND PRACTICE** Read and review the tips on p. 618 in the *Student Interactive* with students. Compare and contrast successful scenarios with less successful ones for each suggestion by asking the following questions:

- How might a PSA sound if the person rehearsed before recording? How might it sound if there were no rehearsal?
- What would be the effect if the video showed the person far in the distance? What would be the effect if the video showed the person really close to the camera?

**COLLABORATE** Have students work with partners to plan how they will record their PSA. Have students follow, restate, and give oral instructions about the chart on p. 619 to make sure they understand each item, referencing p. 618 as needed.

Have pairs consider the following questions: *What equipment will I need? Do we need more help? How long will this take to rehearse and record?*



**ELL Targeted Support Learning Strategies** Remind students that planning their public service announcements will make recording the PSAs easier.

Review the different recording tips with students. Help students demonstrate understanding by asking questions about the tips and having them describe them using their own words or synonyms: Ask: **What should you do first?** Provide sentence frames: *First, we can practice or rehearse. We should include a lot of media or graphs.* **EMERGING/DEVELOPING**

Have partners describe and define the recording tips using their own words or synonyms. Encourage them to brainstorm how they could revise and edit for clarity. Provide sentence frames: *First, we should \_\_\_\_\_.* *We should include \_\_\_\_\_.* **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 618–619



EXTEND RESEARCH

PROJECT-BASED INQUIRY

**Recording TIPS**

Your public service announcement will be more effective if you plan your audio or video recording carefully. Your script will help you create a PSA that makes a strong claim and supports it.

These tips can help you create a PSA that meets your goals.



**Rehearse First**  
Practice reading or memorize your text before recording. Speak slowly and clearly.

**Include a Variety of Media**  
Plan to include a variety of slides, videos, graphs, and illustrations.

**Change the Camera Distance**  
Include both close-ups and long shots from a distance to add interest.

**Use Special Effects Carefully**  
Too many fancy fades or sound effects can be confusing. Choose just one or two special effects.

**Add Titles**  
Use titles to emphasize important ideas.



**Rerecord and Edit**  
Record multiple takes of your PSA to get the best version. When you edit, choose the takes that are easy to understand.

**COLLABORATE** With your partner, discuss how you will record your PSA. Complete the planning chart to guide your decision-making process. For each row, brainstorm and decide on the steps you will take to fill in the plan.

PSA Planning Chart

Ideas to Emphasize	
Variety of Media	
Titles	
Camera Distances	
Special Effects	
Other Notes	

# Collaborate and Discuss

## OBJECTIVES

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

Edit drafts using standard English conventions, including correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.

Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

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## Revise and Edit

**TEACHING POINT** Writers revise their work to make sure it is clear. Remind students that they should review their public service announcements for a clearly stated claim, facts, statistics, quotations, examples, and a strong conclusion.

**MODEL AND PRACTICE** Model how writers revise to strengthen the message and the conclusion on p. 620 of the *Student Interactive*, referring to the Student Model on p. 615 as needed. **In the public service announcement, the writers believed that more facts would strengthen their message, so they added a statistic about the sound level of a jet plane. For the conclusion, the writer crossed out the last sentence and replaced it with “Always pay attention to how loud your environment is.”** Ask students how changing the sentence made the conclusion stronger. Offer corrective feedback as needed.

Have students correctly spell high-frequency words and words with grade-appropriate orthographic patterns and rules.

## Peer Review

**COLLABORATE** Have groups exchange their public service announcements and review each other’s work. Remind students to be respectful in their comments, focusing on the writing and not the group. Encourage them to summarize the PSA before confirming that the writing has a strong claim and evidence.

**Revise Claim and Evidence** Have teams reread/review their projects using the Revise checklist. Encourage student pairs to ask questions, such as *How can we make our claim stronger? What facts will strengthen our message? Could we include more facts, statistics, or quotations?* Have students mark specific places where they can revise to make their announcement stronger.

**Conventions** Next, have pairs use the Edit checklist to make sure they used correct conventions. Point out that although they will be reading their scripts aloud, mistakes may cause errors in their reading. Encourage them to check that all end punctuation is present. Explain that if sentences are missing a period, exclamation point, or question mark, it will affect how students read the text aloud.





## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** Support struggling students as they complete the Revise and Edit checklists. Have them scan their PSAs for each item on the checklist one at a time. Offer questions to help guide them, such as *Did I clearly state my claim?* Then have them underline the claim in their PSA. Ask another guiding question: *Did I provide strong facts about my topic?* Have them underline or add an asterisk next to each fact. Have them revise accordingly.

**OPTION 2 Extend** Encourage students who show understanding to ensure that they have clearly stated their claim and included supportive details and facts. Encourage them to identify how each relevant fact and detail relates to the reasons they provide. Have them color code the reasons and the supporting details in one color and use another color for another reason and supporting details.

## ELL TARGETED SUPPORT

Support the revising and editing process by reading aloud the Student Model on p. 615 of the *Student Interactive* incorrectly, stopping as appropriate to indicate mistakes. For example, stop when you encounter missing punctuation. Ask: **Does anyone notice something about the punctuation in this sentence?** Encourage students to identify the mistake and how to correct it.

**NEXT STEPS** Have students prepare a final copy of the PSA script to record.

STUDENT INTERACTIVE, pp. 620–621



COLLABORATE AND DISCUSS

PROJECT-BASED INQUIRY

### Revise

**Revise Claim and Evidence** Reread your PSA script with your partner. Have you

- clearly stated your claim?
- included strong facts, statistics, quotations, and examples?
- ended with a strong conclusion?

### Strengthen Your Support and Conclusion

The writers of the noise pollution PSA added another statistic to strengthen their message. They also added a conclusion that restates their claim in a memorable way.

We use decibels to measure the volume of sounds. An  
*A jet plane taking off is almost twice that loud.*  
alarm clock ringing is about 80 decibels. <sup>^</sup>

Turn down the music to save your ears! <sup>^</sup>  
*Always pay attention to how loud your environment is.*  
*Your ears will be glad you did!*

### Edit

**Conventions** Read your PSA script again. Have you used correct conventions?

- spelling
- punctuation
- capitalization of names and places
- capitalization of titles
- quotation marks around ideas directly quoted from research
- a variety of simple and complex sentences

### Peer Review

**COLLABORATE** Exchange public service announcements with another group. Use the chart to review the PSA. Write the claim and then note the key evidence from the text and media. Discuss whether the evidence is strong, and give suggestions for how to improve it.

CLAIM	
EVIDENCE	
SUGGESTIONS	

# Celebrate and Reflect

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively.

Make connections to personal experiences, ideas in other texts, and society.

Synthesize information to create new understanding.

Publish written work for appropriate audiences.

Use an appropriate mode of delivery to present results.

## CUSTOMIZE IT!

To model effective speaking, play a recording or video of a local public service announcement. Have students identify what the presenter did well and what they could have done better. Encourage them to consider these strengths as they present their own PSAs.

## Celebrate!

Before final publication, have student pairs present their public service announcements orally to another pair. If students have recorded their PSAs, students should be prepared to share it with their audience.

Use the Student Model on p. 615 of the *Student Interactive* to model effectively sharing this project with others or share a published PSA for students. Work with students to point out the traits of effective sharing.

- Could you understand the message and claim? How did the speaker communicate that clearly?
- Was the reader passionate about the topic? How could you tell?

**COLLABORATE** Allow partners to present their PSAs to other groups or the class. Students listening to the PSAs should summarize the points made and explain how the claims are supported by reasons and evidence. Students sharing their PSAs should jot down how their classmates reacted, any questions they had, or things they didn't understand.

## Reflect

**MyTURN** Students should work independently or with their partners to evaluate their work, using the rubric on p. T453. Encourage them to consider which parts of the public service announcement were the strongest and how they might improve their argumentative writing next time.



# Reflect on the Unit

**Reflect on Your Goals** Have students revisit their goals on p. 424 of the *Student Interactive*. Remind them to use a different color to re-rate how well they think they have met the goals.

**Reflect on Your Reading** Readers reflect on what they read to better understand the texts and the theme in a broader context. Use *Rocks and Fossils* to model discussing how people reflect on what they have read. *In Rocks and Fossils, I learned that Earth’s systems form rocks and minerals. I really connected to this selection because I have seen the Lincoln Memorial in Washington, D.C. I am amazed that Earth’s systems created such magnificent rocks like granite.* Have students answer the Reflect on Your Reading questions.

**Reflect on Your Writing** Writers reflect on the challenges and success they experience so that they can continue to improve their writing. Use the edits to the Student Model on p. 620 to model reflecting on writing. *Before the writer added more facts, I wasn’t very convinced as a reader. However, because I learned that jet planes give off a really loud noise, I was more persuaded to believe that I should pay closer attention to how loud my environment is.* Have students answer the Reflect on Your Writing questions.

## Reading and Writing Strategy Assessment Checklists



The *Reading and Writing Strategy Assessment Checklists* will help you monitor student progress.



### STUDENT INTERACTIVE, pp. 622–623



#### CELEBRATE AND REFLECT

### Time to Celebrate!

**COLLABORATE** Present your PSA to your class. Whether presenting in person or in a video, remember to make eye contact, enunciate, and speak at a natural rate and volume. Use gestures to make your presentation seem natural. After you present, listen actively to comments and questions from your audience. Was your PSA persuasive? Write some audience reactions here.

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### Reflect on Your Project

**My TURN** Think about your PSA. What parts do you think are strongest? Which areas might you improve next time? Write your thoughts here.

#### Strengths

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#### Areas of Improvement

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#### REFLECT ON THE UNIT

### Reflect on Your Goals

Look back at your unit goals. Use a different color to rate yourself again.



### Reflect on Your Reading

Which text from this unit best supports the theme, *Systems*? Why?

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### Reflect on Your Writing

Review the writing you did in this unit. Which piece of writing expresses your thoughts most clearly? Why?

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# BOOK CLUB

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## FLEXIBLE OPTION TRADE BOOK LESSON PLAN



To teach this unit's trade book during Small Group or Whole Group, see the lesson plan for *Into the Volcano*, available online at [SavvasRealize.com](http://SavvasRealize.com).

## Plan Book Club

- 1 CHOOSE THE BOOK** You may want to group students who read at about the same level of complexity into clubs. Help students choose a book or you choose one for them from the list on p. T473.
- 2 PLAN THE BOOK** Book Club will meet twice each week, during Small Group time. Help the club decide how to divide the book across these ten days. Choose enough chapters or pages so that groups can have a lively conversation each day, but help students pace the book so they will have clearly defined reading expectations before each meeting.
- 3 KNOW THE BOOK** Have a clear idea of what happens in the book so that you can participate in groups' conversations if necessary.
- 4 PREVIEW THE BOOK** Present the book to the assembled groups. Give a brief preview of the setting or topic and what the book is about. Then, allow students the chance to discover the book on their own.
- 5 ENJOY THE BOOK** Remember that Book Club is a time for students to discover the enjoyment of reading. As they read and discuss the book in a group, they will apply some of the same thinking they've been introduced to in the *Student Interactive*, but the focus will be on their interactions with the book and with their fellow club members.



- ★ **CONNECT TO THE THEME** So that students can make text connections, you might help them choose a book related to the theme, *Systems*, or the Essential Question for the unit: *How do elements of systems change?* As a class, discuss how the book relates to both.
- ★ **CONNECT TO THE SPOTLIGHT GENRE** To help students further practice their reading strategies for informational texts and to make comparisons between central ideas, text structure, and other characteristics of the genre, you might help them choose a text that is informational.



## Each Day

**DISCUSSION CHART** Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that they will fill in their charts with details they **notice**, **connections** they make, and things they **wonder** about to prepare for their Book Club conversations.

Noticings	Connections	Wonderings

**TEACHER'S ROLE** Since Book Club is a time for students to get their own enjoyment out of reading, the teacher's role should be as an occasional facilitator, helping to start conversations or direct groups to understandings.

When groups sit down for their conversations each day, they might have trouble sustaining a meaningful conversation about the book. If so, ask groups questions to spark collaborative discussion of the book.

**COLLABORATION** An important part of Book Club is students' ability to effectively share their ideas and build on those of others. Offer them examples of how to phrase their ideas productively and respectfully. **SEL**

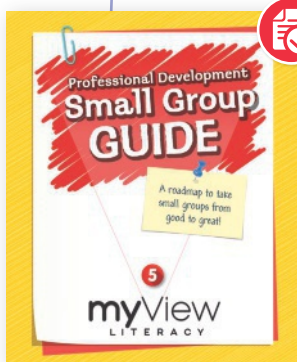
- I agree with \_\_\_\_\_ because \_\_\_\_\_.
- I found the part about \_\_\_\_\_ confusing because \_\_\_\_\_.
- One interesting detail that stuck out to me is \_\_\_\_\_.



### Book Club Options

See the *Small Group Guide* for help with

- Book Club roles and responsibilities.
- Book Club routines.
- guiding a student-led Book Club.








## READING WORKSHOP

### SMALL GROUP



### CHOOSE YOUR

## BOOK

- Into the Volcano*  
by Donna O'Meara 
- One Day in the Desert* by Jean Craighead George 
- Inside Biosphere 2* by Mary Kay Carson 
- Journey to the Center of the Earth* by Jules Verne
- Earthquakes and Volcanoes* by Lin Sutherland 
- Landslides, Slumps & Creep* by Peter H. Goodwin 

Preview these selections for appropriateness for your students and for title availability.

# BOOK CLUB

## OBJECTIVES

Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## BOOK CLUB CHOICE

The following pages offer instruction specific to one of this unit's books, *Into the Volcano*. If you would like students to read a different book, you can use one from the list provided or a book of your own choosing or one chosen by the book club. On p. T472 you will find a full description of the elements of Book Club with instruction that can be adapted to the book of your choice.

## Launch *Into the Volcano*

### Teacher's Role

**GUIDE BOOK CLUB** Have students move into book clubs. Remind them that in Book Club, they are responsible for guiding and assessing their own reading and writing. The role of the teacher in Book Club is as a guide who does not ask specific questions to get specific answers but who instead helps guide students toward new understandings.



**CONNECT TO THE THEME** The text connects to the unit theme, *Systems*, and the unit Essential Question: *How do elements of systems change?*

**CONNECT TO THE SPOTLIGHT GENRE** As students read *Into the Volcano*, listen for moments in their Book Club conversations when they are using strategies for reading informational texts. You can prompt them to use reading strategies. For example, ask: *How can you keep track of main ideas, key details, and text features? What kind of text structure does the author use in this section of the text? Why do you think the author chose this structure? What connections can you make between the text and another book you've read?*

**LAUNCH THE BOOK** Over the course of this unit, students will read *Into the Volcano* by Donna O'Meara. This informational text explains the job of volcano researcher Donna O'Meara. Through facts, details, text features, and graphics, students will learn about the science of volcanoes.



### EXPERT'S VIEW Frank Serafini, Arizona State University

“Literacy assessments should help you come to know children as readers and writers. Use them to gather information to drive your instruction. In order to support readers and writers, we need to know what they can and cannot do. It takes a variety of assessment tools to get to know children as readers and writers—literature logs, running records, observational notes, think aloud protocols, and conferences all help us get to know our students.”

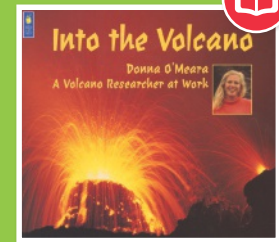
See [SavvasRealize.com](http://SavvasRealize.com) for more professional development on research-based best practices.





## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK

 **Into the Volcano**  
by Donna O'Meara **One Day in the Desert** by Jean Craighead George **Inside Biosphere 2** by Mary Kay Carson **Journey to the Center of the Earth** by Jules Verne **Earthquakes and Volcanoes** by Lin Sutherland **Landslides, Slumps & Creep** by Peter H. Goodwin

# Book Support

**DISCUSSION CHART** The Discussion Chart provides three distinct focuses students can use when they are responding to a new book or experience.

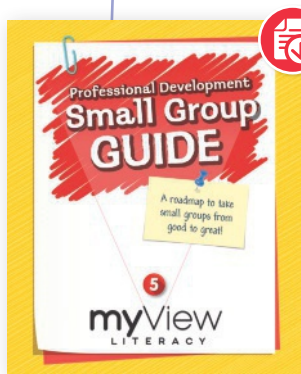
- **Noticings** is a place for students to note what catches their attention in the text.
- **Connections** encourages students to read the book through the lens of their own lives.
- **Wonderings** allows students to share any questions that remain after reading the text.

Noticings	Connections	Wonderings

## Book Club Options

See the *Small Group Guide* for help with

- choosing a different book for your class to read.
- conducting Book Club with a book of your or students' choosing.
- guiding a student-led Book Club.
- facilitating Book Club when there aren't enough books for all students.





# BOOK CLUB

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## Week 1

### TEACHER'S SUMMARY

**Chapter 1** The chapter “Some Like It Hot” opens with Donna O’Meara describing “lava bombs” falling around her at the world’s most active volcano. She recalls growing up far from any volcanoes and her favorite subjects being earth science and biology. Due to a lack of support from a guidance counselor, O’Meara went on to study creative arts in college but later returned to school to study science. There her science teacher introduced her to the study of volcanoes, the adventure and danger involved in it, and the need to discover ways to accurately predict eruptions. A special feature recalls a volcanologist who lost her life while researching volcanoes.

**KEY IDEAS** If necessary, refer to the Teacher’s Summary and share some of the following talking points to guide students’ thinking toward elements the class has been working on.

- O’Meara describes her interest in science at a young age. What contributed to her delay in studying science as an adult?
- Why do you think the author chose to open the chapter the way she did? What effect does it have on the reader?
- What is one of the main ideas in this first chapter? What details support this idea?
- What detail in this first chapter reminds you of something you already know or have read about volcanoes?
- How does the text feature on Katia Krafft enhance the text?

**COLLABORATION** Remind students that there is a purpose for talking about texts. Students should listen carefully and build on the ideas of others. Offer sentence stems like these as examples of how students should phrase their ideas productively and respectfully. **SEL**

- Can you say more about your idea about \_\_\_\_\_?
- Your idea reminds me of \_\_\_\_\_.

## Session 1

Present the book to the groups. Explain that this book follows a volcano researcher on her job. Have students preview the cover, chapters, visuals, and text features. Ask, “What kind of text do you think this is? What does your preview reveal about what you’re going to learn?” Point out that this text is informational. Ask students to take note of main ideas, key details, and information they learn from text features.

Tell the groups that they will begin reading today and that by Session 2, they should finish reading the first chapter and be ready to discuss it.

Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that they will fill in their charts with details they notice, connections they make, and things they wonder about as they read. Allow groups to use any remaining time to begin reading.

## Session 2

By Session 2, students will have read Chapter 1 of *Into the Volcano*. Now they are ready to begin their conversation about the book.

Circulate around the room and notice how each group’s conversation is going. When appropriate, ask questions to guide their conversation.

When groups sit down for their first conversation, they might have trouble getting started or continuing their conversation. If so, ask groups questions like the following to spark collaborative discussion.

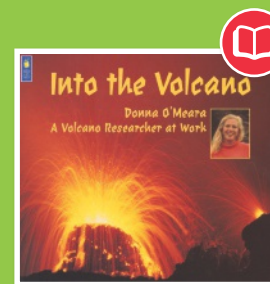
### CONVERSATION STARTERS

- What do you think of Donna O’Meara so far? How did she become interested in volcanoes?
- What characteristics does someone need to have to become a volcanologist?
- Would you ever consider becoming a volcano researcher? Why or why not?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss Chapters 2–3 next week.

## READING WORKSHOP

### SMALL GROUP



### CHOOSE YOUR

## BOOK

 ***Into the Volcano***  
by Donna O’Meara

 ***One Day in the Desert*** by Jean Craighead George

 ***Inside Biosphere 2*** by Mary Kay Carson

 ***Journey to the Center of the Earth*** by Jules Verne

 ***Earthquakes and Volcanoes*** by Lin Sutherland

 ***Landslides, Slumps & Creep*** by Peter H. Goodwin



# BOOK CLUB

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## Week 2

### TEACHER'S SUMMARY

**Chapter 2** In “My First Volcano,” O’Meara describes flying over a lava lake that had formed after the Kilauea volcano erupted in Hawaii. Initially hesitant to disembark the helicopter for a closer look at the volcano, O’Meara jumped out and took photographs of the “strangely beautiful” lava flow that crept as if it were “alive.” O’Meara describes how her sneakers were melting and that the lava below any hardened crust can still stay hot for months. A text feature describes how volcanoes form, explaining three causes: subduction, mid-oceanic rift, and hot spots. Another text feature describes how the Hawaiian Islands were all formed by a hot spot.

**Chapter 3** In “Alone on Kilauea,” O’Meara describes a solo trip to Kilauea volcano to photograph molten lava for a book on volcanoes. She explains how lava tubes are created and how the tubes can be miles long. The lava tubes are dangerous to walk around because the surrounding crust can break, causing you to fall into the molten lava below it. A text feature describes three types of lava: viscous, pahoehoe, and aa. Another text feature describes what makes Kilauea a shield volcano. The chapter ends with a text feature on types of volcanoes: shield, stratovolcanoes, compound, and cinder cone.

**KEY IDEAS** If necessary, refer to the Teacher’s Summary and share some of the following talking points to guide students’ thinking toward elements the class has been working on.

- How do the text features enhance the story the author tells in the main body of the text?
- What do you predict will happen in the next chapter?

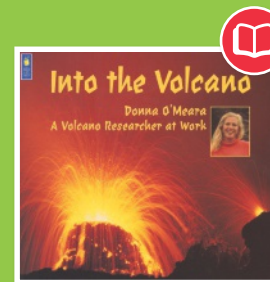
**COLLABORATION** Remind students that it is important in any group discussion for people to take turns talking and know how to ask questions based on what others say. Offer sentence stems like these as examples of ways to talk about text.

- One detail I find interesting is \_\_\_\_\_.
- I see it another way. For example, \_\_\_\_\_.



## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK


**Into the Volcano**  
by Donna O'Meara

**One Day in the Desert** by Jean Craighead George

**Inside Biosphere 2** by Mary Kay Carson

**Journey to the Center of the Earth** by Jules Verne

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**Landslides, Slumps & Creep** by Peter H. Goodwin

## Session 3

By Session 3, students will have read Chapter 2 of *Into the Volcano*.

Circulate around the room and notice how each group's conversation is going. When appropriate, ask questions to guide their conversation.

Based on what you observe, you can ask these questions to encourage conversation about the book.

## CONVERSATION STARTERS

- What risks were O'Meara, Steve, and the helicopter pilot taking by visiting the volcano?
- Why were O'Meara's sneakers melting?
- Would you have jumped out of the helicopter to take a closer look? Why or why not?
- Why do so many earthquakes occur at Kilauea's East Rift Zone?

## Session 4

By Session 4, students will have read Chapter 3 of *Into the Volcano*.

## CONVERSATION STARTERS

- How do lava tubes form?
- Why does O'Meara compare lava tubes to an underground plumbing system? How does the comparison help you better understand lava tubes?
- How do the images in the text feature on volcano types help you better understand the description of each type of volcano?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss Chapters 4–5 next week.

# BOOK CLUB

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society

## Week 3

### TEACHER'S SUMMARY

**Chapter 4** In “A Walk on the Wild Side,” O’Meara retells encountering the pink cloud she was chasing. She explains how these steam clouds form when hot lava pours into cold seawater and boils the water into steam. The interaction also creates dangerous “lava bombs” that can crush a human skull. Steam clouds contain hydrochloric acid that sting when inhaled. O’Meara recounts the extraordinary effort she made to photograph the event, which left her with tiny bits of lava permanently embedded in her calf. The chapter ends with a feature on “the other side” of Kilauea, which contains a rainforest.

**Chapter 5** In “The Really Big Bang: Arenal,” O’Meara explains her visit to Arenal, the first stratovolcano she ever researched. Stratovolcanoes, she explains, are far more dangerous than shield volcanoes like Kilauea. They produce violent blasts of lava and ash instead of slow lava flows. The highly active Arenal in Costa Rica is dangerous to visit because of its frequent activity. A text feature describes the destructive force of pyroclastic flows, which can melt vehicles and bury cities. Another text feature describes the job of field assistant. The last text feature describes the magma of a stratovolcano.

**KEY IDEAS** If necessary, refer to the Teacher’s Summary and share some of the following talking points to guide students’ thinking toward elements the class has been working on.

- What is the main idea of this chapter? What details, facts, and examples explain the main idea?
- What kind of text structure does the author use in this chapter? How do you know?

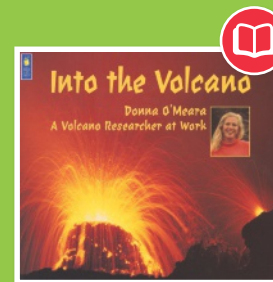
**COLLABORATION** Offer other sentence stems like these as examples of how to phrase ideas in a conversation.

- What I hear you saying is \_\_\_\_\_.
- Based on \_\_\_\_\_, I think that \_\_\_\_\_.



## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK



**Into the Volcano**  
by Donna O'Meara



**One Day in the Desert** by Jean Craighead George



**Inside Biosphere 2** by Mary Kay Carson



**Journey to the Center of the Earth** by Jules Verne



**Earthquakes and Volcanoes** by Lin Sutherland



**Landslides, Slumps & Creep** by Peter H. Goodwin

## Session 5

By Session 5, students will have read Chapter 4 of *Into the Volcano*.

When groups sit down for their conversation, they might have trouble getting started. If so, ask groups the following questions to spark collaborative discussion of the text:

## CONVERSATION STARTERS

- What causes steam clouds?
- Why are steam clouds dangerous?
- Why did O'Meara make such an incredible effort to photograph the steam cloud up close?
- In what way is Kilauea more than just a volcano?

As groups discuss the book, circulate around the room and notice where the conversations are going. When it seems appropriate, touch base with each group and ask what aspects of the book they are talking about.

## Session 6

By Session 6, students will have read through Chapter 5 of *Into the Volcano*.

## CONVERSATION STARTERS

- Why is the Arenal volcano more dangerous than Kilauea?
- How are stratovolcanoes different from shield volcanoes?
- What is a pyroclastic flow and what can it do?
- How did O'Meara and Steve barely escape death during their visit to Arenal?
- Would you consider working as a field assistant? Why or why not?

Ask students to share details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapter 6 next week.



# BOOK CLUB

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## Week 4

### TEACHER'S SUMMARY

**Chapter 6** In “Ai! Yai Yai Yai: Pacaya,” O’Meara recounts her trip to visit Pacaya volcano in Guatemala during the country’s civil war. The war was as dangerous as the volcano, but Donna and Steve were determined to research Pacaya. Their guide led them to the trail that began in a garden behind his home. After more than six hours of climbing 7,300 feet, the team reached the summit of the volcano. They observed the volcano from inside the caldera surrounded by toxic fumes. A text feature describes how sixty volcanoes erupt every year on Earth. It explains the Volcanic Explosivity Index. Another text feature describes compound volcanoes. The chapter ends with a feature on Volcano Watch International, an organization founded by Donna and Steve to better understand volcanic eruptions with the goal of saving people’s lives.

**KEY IDEAS** If necessary, refer to the Teacher’s Summary and share some of the following talking points to guide students’ thinking toward elements the class has been working on.

- What challenges did O’Meara face during her trip to Guatemala?
- What details or parts of the chapter do you have questions about?
- Why do you think the author compared the power of eruptions to the power of an atomic bomb?

**COLLABORATION** Offer other sentence stems like these as examples of how to phrase ideas in a meaningful conversation. **SEL**

- Another reason might be \_\_\_\_\_.
- I think we all agree that \_\_\_\_\_.

## Session 7

By Session 7, students will have read the first half of Chapter 6 of *Into the Volcano*.

### CONVERSATION STARTERS

- What challenges did O'Meara face climbing Pacaya?
- What made this research trip different from other trips?
- How do scientists measure the size of eruptions? How accurate are the measurements?

As groups discuss the book, circulate around the room and notice where the conversations are going. When it seems appropriate, touch base with each group and ask what aspects of the book they are talking about.

## Session 8

By Session 8, students will have finished reading Chapter 6 of *Into the Volcano*.

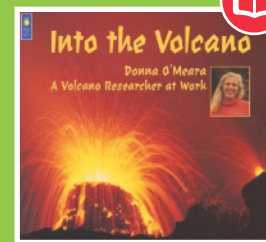
### CONVERSATION STARTERS

- What surprise did O'Meara, Steve, and Luis encounter on their way down Pacaya?
- Why did O'Meara and Steve start the Volcano Watch International organization?
- What lesson did O'Meara learn from her experience on Pacaya?

Ask students to share details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapters 7–8 next week.

## READING WORKSHOP

### SMALL GROUP



### CHOOSE YOUR

## BOOK



*Into the Volcano*  
by Donna O'Meara



*One Day in the Desert* by Jean Craighead George



*Inside Biosphere 2* by Mary Kay Carson



*Journey to the Center of the Earth* by Jules Verne



*Earthquakes and Volcanoes* by Lin Sutherland



*Landslides, Slumps & Creep* by Peter H. Goodwin



# BOOK CLUB

## OBJECTIVES

Listen actively to verbal messages, observe nonverbal messages, ask relevant questions, and make pertinent comments.

Self-select text and read independently for a sustained period of time.

Establish purpose for reading assigned and self-selected texts.

Generate questions about text before, during, and after reading to deepen understanding and gain information.

Make connections to personal experiences, ideas in other texts, and society.

## Week 5

### TEACHER'S SUMMARY

**Chapter 7** In “Fire and Ice: Stromboli,” O’Meara retells her trip to research the volcanic island of Stromboli near Sicily. The Stromboli volcano has erupted regularly for more than 2,000 years. O’Meara and Steve climbed six hours in severe heat, and the long trip forced them to stay on the volcano overnight; it was then that O’Meara began experiencing symptoms of hypothermia. Despite their harrowing experience, O’Meara and Steve returned to Stromboli a year and a half later, when the National Geographic Society offered to make a film about their research. They stayed fifteen days on the volcano, the longest amount of time ever spent on the dangerous Stromboli. A text feature describes the volcano’s deadly legacy. Another feature describes Steve’s lunar correlation theory—that the Moon can influence eruptions on Earth. Another text feature describes a volcano researcher’s equipment.

**Chapter 8** In “A Lifetime with Volcanoes,” O’Meara concludes the book, briefly describing the status of Steve’s lunar theory, the impact of technology, and her reason for writing the book. She ends the book by encouraging students to study volcanoes.

**KEY IDEAS** If necessary, refer to the Teacher’s Summary and share some of the following talking points to guide students’ thinking toward elements the class has been working on.

- How were the Stromboli trips more dangerous than other trips O’Meara took?
- Why did O’Meara begin feeling symptoms of hypothermia?
- Summarize Steve’s lunar correlation theory.
- What gear do volcano researchers use, and how does the gear protect them?

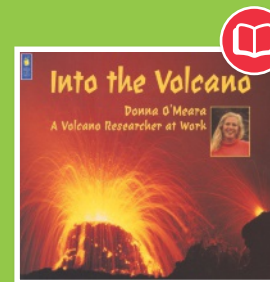
**COLLABORATION** Remind students that it is important in any group discussion for people to be part of the conversation and share what they are thinking. Offer sentence stems like these as examples. **SEL**

- One question I have is \_\_\_\_\_.
- The main idea might be \_\_\_\_\_.



## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK


***Into the Volcano***  
by Donna O'Meara

***One Day in the Desert*** by Jean Craighead George

***Inside Biosphere 2*** by Mary Kay Carson

***Journey to the Center of the Earth*** by Jules Verne

***Earthquakes and Volcanoes*** by Lin Sutherland

***Landslides, Slumps & Creep*** by Peter H. Goodwin

## Session 9

By Session 9, students will have read the first half of Chapter 7 of *Into the Volcano*. Circulate around the room. When appropriate, touch base with each group and support students to keep the conversation going.

## CONVERSATION STARTERS

- Do you think O'Meara's trip to Stromboli was the most dangerous trip she took? Why or why not?
- Why was the opportunity by the National Geographic Society worth taking the risk of staying on Stromboli?
- What kind of data did the crew need to collect in order to test Steve's lunar correlation theory?

## Session 10

By Session 10, students will have finished reading *Into the Volcano*. On this final day of the unit's Book Club, the groups should widen the focus of their discussions to take in the entire book.

## CONVERSATION STARTERS

- What dangers did the crew face during their stay on the volcano?
- What elements of informational texts did the author use to explain the science of volcanoes?
- What elements of storytelling did the author incorporate into this informational text?
- If you could ask O'Meara one thing, what would it be?
- What did you think about the ending of the book?
- What aspect of volcanoes do you want to read more about?

# Glossary

## OBJECTIVE

Use print or digital resources to determine meaning, syllabication, pronunciation, and word origin.

## How to Use a Glossary

### Minilesson

**FOCUS ON STRATEGIES** Remind students that a glossary is a text feature that appears at the back of a book. It includes important terms or vocabulary used in the book. It also includes information about syllabication, pronunciation, part of speech, definition, and often the word's origin.

Glossary entries appear in alphabetical order. Guide words appear at the top of each page to help readers quickly locate terms. These words show the first and last terms on the glossary page.

If a word or phrase does not appear in the glossary, tell students to use a print or digital dictionary. A print dictionary uses the same organization as a glossary. Use letter tabs and guide words to locate terms. For a digital dictionary, use the search field to type in a word or phrase. When a term has multiple entries, use context to determine which meaning is being used in the text.

**MODEL AND PRACTICE** Model how to use a glossary entry using the Example glossary entry from p. 624 in the *Student Interactive*.

- When I look up a word or phrase in a glossary, I am looking for an entry word. This word is bold and dots in the word tell me how to divide it into syllables. I look for the entry word based on its starting letter. In this case, *abundant* begins with the letter *a* so I know that it will be at the beginning of the glossary. When I find *abundant*, I can see that it is divided into three syllables.
- In parentheses, I see how *abundant* is pronounced, and I also see that the second syllable is stressed.
- Next, I find the word's part of speech, or function in a sentence. After that I see the definition and the word origin, from Latin.

Ask students to work with a partner to locate a different word in the glossary. Have them explain what they learned from the entry and then use the word in a sentence.

## ASSESS UNDERSTANDING

### Apply

**My TURN** Have students try this process independently as they complete the My Turn activity on p. 624 of the *Student Interactive*.

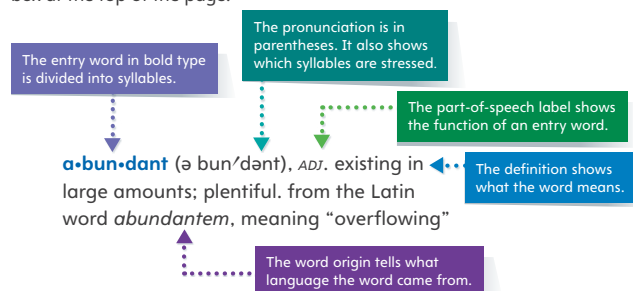
**TURN, TALK, AND SHARE** Have students turn and talk to a partner about how they might use a digital resource to find the meaning, pronunciation, syllabication, and word origin of the word *tactics*. Encourage them to describe the process. Then have them identify the meaning, pronunciation, syllabication, and word origin for the word *tactics* using a digital resource.

### STUDENT INTERACTIVE, p. 624

#### GLOSSARY INSTRUCTION

#### How to Use a Glossary

This glossary can help you understand the meaning, origin, pronunciation, and syllabication of some of the words in this book. The entries in this glossary are in alphabetical order. The guide words at the top of each page show the first and last words on the page. If you cannot find a word, check a print or digital dictionary. To use a digital resource, type the word you are looking for in the search box at the top of the page.



#### My TURN

Find and write the meaning of the word *tactics*. Say the word aloud.

**planned actions for a specific purpose**

Write the syllabication of the word. **tac•tics**

Write the origin of the word. **from the Greek word *taktike*, meaning "art of arranging"**

How did the origin help you understand the meaning of the word?

**Possible response: You could read the word *tactics* as "the art of arranging planned actions."**

**TURN and TALK** Discuss how you could look up *tactics* in a digital resource.



## STUDENT INTERACTIVE, p. 625

**GLOSSARY**

advocates • compost

**Aa**  
**ad-vo-cates** (ad'və kəts), *n.* people who support a cause or policy. from the Latin word *advocatum*, meaning "summoned"  
**al-ti-tude** (al'tə tūd), *n.* position of height. from the Latin word *altus*, meaning "high"  
**ap-peal** (ə pēl'), *n.* the quality of beauty or interest

**Bb**  
**ban-dits** (ban'dits), *n.* enemies or outlaws

**Cc**  
**coaxed** (kōkst), *v.* persuaded someone to do something by words or actions  
**com-menced** (kə mensd'), *v.* began; started  
**com-mo-tion** (kə mō'shən), *n.* a loud noise or activity  
**com-posed** (kəm pōzd'), *v.* formed by putting together  
**com-post** (kəm'pōst), *n.* fertilizer made from decayed organic matter. from the Latin word *compositum*, meaning "put together"

**Pronunciation Guide**  
 Use the pronunciation guide to help you pronounce the words correctly.

a in <i>hat</i>	ō in <i>open</i>	sh in <i>she</i>
ā in <i>age</i>	ó in <i>all</i>	th in <i>thin</i>
ā in <i>care</i>	ō in <i>order</i>	in <i>then</i>
ā in <i>far</i>	oi in <i>oil</i>	zh in <i>measure</i>
e in <i>let</i>	ou in <i>out</i>	ə = a in <i>about</i>
ē in <i>equal</i>	u in <i>cup</i>	ə = e in <i>taken</i>
ēr in <i>term</i>	ū in <i>put</i>	ə = i in <i>pencil</i>
i in <i>it</i>	ü in <i>rule</i>	ə = o in <i>lemon</i>
ī in <i>ice</i>	ch in <i>child</i>	ə = u in <i>circus</i>
o in <i>hot</i>	ng in <i>long</i>	

625

## STUDENT INTERACTIVE, p. 627

**GLOSSARY**

deposits • heed

**de-pos-its** (di poz'its), *n.* amounts of something left in one place by a natural process. from the Latin word *depositum*, meaning "put away"  
**dis-turb** (dis tərb'), *v.* interfere with or interrupt something

**Ee**  
**ed-i-ble** (ed'ə bəl), *ADJ.* safe to eat. from the Latin word *edere*, meaning "to eat"  
**em-bod-ies** (em bod'ēz), *v.* symbolizes or represents in a clear way  
**em-pow-er** (em pou'ər), *v.* enable or influence  
**en-com-pass** (en kum'pəs), *v.* surround or completely cover  
**en-dure** (en dūr'), *v.* survive; continue existing. from the Latin *in-*, meaning "in," and *durus*, meaning "hard"  
**en-gi-neer** (en'jə nīr'), *n.* a person who plans and builds a machine

**en-thu-si-asm** (en thū'zē az'əm), *n.* high interest, excitement. from the Greek word *entheos*, meaning "god-possessed"  
**e-ro-sion** (ī rō'zhən), *n.* a slow process of being worn away. from the Latin *ex-*, meaning "away," and *rodere*, meaning "to gnaw"

**Gg**  
**ge-o-log-i-cal** (jē'ə loj'ə kəl), *ADJ.* relating to the study of Earth's physical properties  
**grace** (grās), *n.* ease of movement. from the Latin word *gratia*, meaning "favor"

**Hh**  
**hab-i-tat** (hab'ə tat), *n.* a place where plants or animals normally live or grow  
**heed** (hēd), *v.* pay attention to; listen to

627

## STUDENT INTERACTIVE, p. 626

**GLOSSARY**

comrade • demonstrators

**com-rade** (kom'rad), *n.* a companion who shares in a person's activities and who is that person's equal  
**con-den-ses** (kən den'səz), *v.* makes or becomes more close; compacts. from the Latin *com-*, meaning "with," and *densus*, meaning "thick"  
**con-fide** (kən fid'), *v.* trust someone with a secret. from the Latin *com-*, meaning "with," and *fidere*, meaning "to trust"  
**con-sci-ent-i-ous** (kən'shē en'shəs), *ADJ.* diligent; thorough  
**con-scious** (kən'shəs), *ADJ.* aware of an issue or idea. from the Latin *com-*, meaning "with," and *scire*, meaning "to know"  
**con-tam-i-na-tion** (kən tam'ə nā'shən), *n.* the process of infection  
**con-ven-tion** (kən ven'shən), *n.* a formal meeting of a group with particular interests; from the Latin word *conventionem*, meaning "agreement"

**crin-kled** (kring'kald), *ADJ.* wrinkled or creased, as a crushed piece of paper. from the Middle English word *crincan*, meaning "to bend"  
**cus-tom** (kus'təm), *n.* an accepted, repeated way of behaving or doing things  
**cy-cle** (sī'kəl), *n.* a sequence of events that occurs regularly. from the Greek word *kyklos*, meaning "circle"

**Dd**  
**de-bris** (də'brē), *n.* the remains of something that has been destroyed  
**del-e-gates** (del'ə gits), *n.* people appointed to represent others  
**dem-on-strate** (dem'an strāt), *v.* display something. from the Latin word *demonstratum*, meaning "shown clearly"  
**dem-on-strators** (dem'an strā'tərz), *n.* people who participate in public protests or marches in support of or against something

626

## STUDENT INTERACTIVE, p. 628

**GLOSSARY**

impact • oblige

**Ii**  
**im-pact** (im'pakt), *n.* a strong effect on something; *v.* to hit with force. from the Latin word *impactum*, meaning "struck against"  
**in-di-vis-i-ble** (in'də viz'ə bəl), *ADJ.* unable to be split into pieces  
**in-sep-ar-a-ble** (in sep'ər ə bəl), *ADJ.* never apart; unable to be split up  
**i-ron-ic** (ī ron'ik), *ADJ.* contrary to expectation

**Ll**  
**lim-i-ta-tion** (lim'ə tā'shən), *n.* something set within a certain boundary. from the Latin word *limitem*, meaning "boundary"  
**loam-y** (lō'mē), *ADJ.* having a certain mixture of clay, sand, and organic material; having a texture good for growing plants

**Mm**  
**man-u-fac-tur-er** (man'yə fak'tʃər ər), *n.* a company that creates items by hand or by machinery. from the Latin words *manu*, meaning "hand," and *facere*, meaning "to make or do"  
**me-lod-ic** (mə lod'ik), *ADJ.* pleasing and harmonious to hear; sweet sounding  
**min-er-als** (min'ər əlz), *n.* solid substances made of one or more simple chemicals  
**mis-trea-ted** (mis trē'ted), *v.* treated in an unkind or cruel way

**Nn**  
**no-ble** (nō'bəl), *ADJ.* excellent; notable. from the Latin word *nobilis*, meaning "well-known"

**Oo**  
**o-blige** (ə blij'), *v.* earn gratitude; do a favor for. from the Latin word *obligare*, meaning "to bind"

628

## particles • recall

## Pp

**par-ti-cles** (pär'tə kälz), *n.* very small pieces of matter. from the Latin word *particula*, meaning "small part"

**per-se-vere** (për'sə vir'), *v.* do something in spite of discouragement

**per-spec-tive** (pär spek'tiv), *n.* how someone sees the world. from the Latin word *perspicere*, meaning "look through"

**pe-ti-tion** (pə tish'ən), *n.* a formal request signed by many people. from the Latin word *petere*, meaning "to seek"

**pon-der** (pon'dər), *v.* think long and carefully. from the Latin word *ponderare*, meaning "to weigh"

**prin-ci-ples** (prin'sə pälz), *n.* general theories or facts. from the Latin word *principium*, meaning "beginning"

**pro-vi-sions** (prə vizh'ənz), *n.* materials or supplies. from the Latin word *providere*, meaning "to provide"

## Qq

**qual-i-fied** (kwol'ə fid), *adj.* has met the necessary requirements to do or be something

**quar-ters** (kwôr'tərz), *n.* living space; a place to stay

**quell** (kwel), *v.* put an end to something. from the Old English word *cwellan*, meaning "to kill"

## Rr

**rad-i-cal-ly** (rad'ə kəl), *adj.* in an extreme way

**rat-i-fi-ca-tion** (rat'ə fə kă'shən), *n.* a formal act of approval or confirmation. from the Latin words *ratum*, meaning "fixed," and *fecere*, meaning "to make or do"

**re-as-sur-ing** (rē'ə shür'ing), *adj.* giving comfort; reminding someone not to worry

**re-call** (ri kôl'), *v.* remember

## CREDITS

## relaying • supportive

**re-lay-ing** (ri lă'ing), *v.* passing along

**re-sem-bled** (ri zem'bæld), *v.* looked like something or someone else

**re-sist** (ri zist'), *v.* use one's strength of will to defeat or overcome a challenge. from the Latin word *resistere*, meaning "to make a stand"

**re-tired** (ri tird'), *adj.* no longer working

**re-lived** (ri livd'), *v.* brought back to consciousness. from the Latin word *revivere*, meaning "to live again"

**rev-o-lu-tion-ar-y** (rev'ə lū'shə ner'ē), *adj.* very different from something that came before

## Ss

**seg-re-ga-tion** (seg'rə gā'shən), *n.* official separation of groups of people based on a characteristic such as race or gender

**set-tle-ment** (set'l mənt), *n.* a place or region that is settled. from the Old English word *setlan*, meaning "a sitting place"

**shat-tered** (sha'tərd), *adj.* broken into many small pieces; damaged or destroyed. from the Middle English word *schateren*, meaning "scattered"

**sol-emn-ly** (sol'am lē), *adv.* in a sad and serious way; from the Latin word *sollemnis*, meaning "solemn"

**stalk-ing** (stôk'ing), *v.* following closely and in a sneaky way

**strap-ping** (strap'ing), *adj.* healthy and strong

**sub-stance** (sub'stəns), *n.* a physical material. from the Latin word *substantia*, meaning "stand firm"

**sup-por-tive** (sə pör'tiv), *adj.* encouraging; helpful

## suspicious • wriggled

**sus-pi-cious** (sə spish'əs), *adj.* not to be trusted

**sym-pa-thize** (sim'pə thiz), *v.* feel or express concern, compassion, and support for someone. from the Greek word *sympatheia*, meaning "feeling together"

## Tt

**tac-tics** (tak'tiks), *n.* planned actions for a specific purpose. from the Greek word *taktike*, meaning "art of arranging"

**ter-rain** (te rān'), *n.* an area of land and its surface features. from the Latin word *terra*, meaning "earth"

**tin-gled** (ting'gæld), *v.* felt excitement; felt a prickling sensation

**tol-e-rate** (tol'ə rāt'), *v.* allow; accept; put up with. from the Latin word *toleratum*, meaning "tolerated"

**trem-bles** (trem'bälz), *v.* shakes slightly

**trick-les** (trik'əls), *v.* flows or falls in drops

## Vv

**valve** (valv), *n.* a structure that controls the flow of materials

**vi-o-la-tions** (vī'ə lä'shənz), *n.* acts that disregard an agreement, law, or rule. from the Latin word *violatum*, meaning "treated with violence"

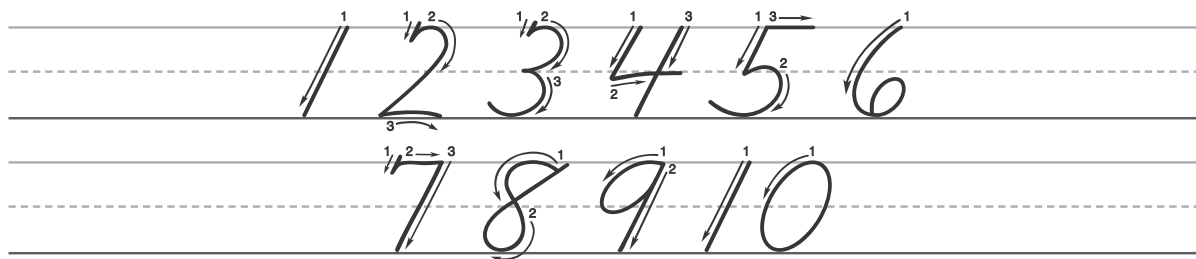
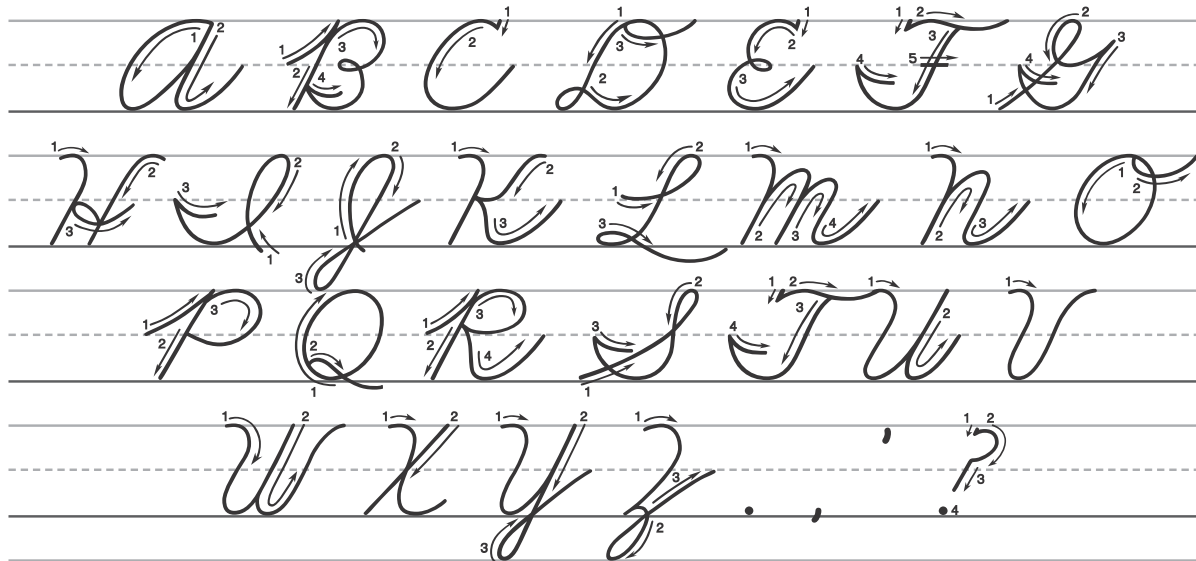
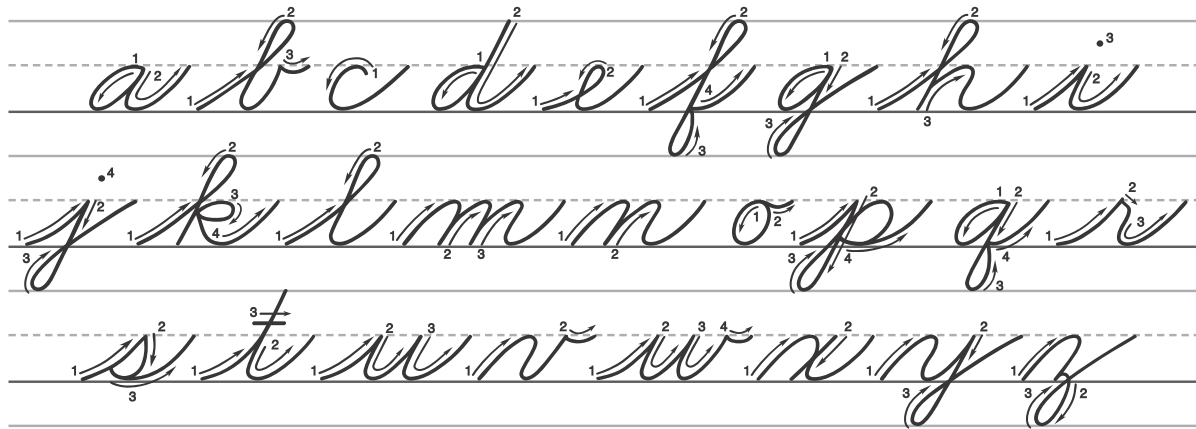
**viv-id** (viv'id), *adj.* clear, bright, and lifelike

## Ww

**wrig-gled** (ri'gæld), *v.* moved by twisting

# Handwriting Model

## Cursive





# Handwriting Model

## D'Nealian™ Cursive

a b c d e f g h i  
j k l m n o p q r  
s t u v w x y z

A B C D E F G  
H I J K L M N O  
P Q R S T U V  
W X Y Z . , ' ?

1 2 3 4 5 6  
7 8 9 10

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#### Illustrations

**16–17** Jeanine Murch; **19, 89, 249, 361, 471** Olga & Aleksey Ivanov; **21–35** Martha Aviles; **55, 157, 215, 429, 573** Ken Bowser; **57–69** Kevin Rechin; **91–109** Juan Manual Moreno; **129, 287, 323, 507, 545** Ilana Exelby; **159–171** Nurit Benchetrit; **200, 585** Karen Minot; **217–229** Ron Mazellan; **246–247** Nate Padavick; **363–385** Peter Hoey; **509–525** John Jovin; **576–77** Peter Bull; **612** Rob Schuster.



# TEXT COMPLEXITY CHARTS

**from *Rocks and Fossils***  
By Richard Hantula  
Genre: Informational  
Text

### Recommended Placement

The **Quantitative Measures** place this text in the Grade 4–5 complexity band.  
The **Qualitative Measures** suggest that students might need additional support with

- Author's Purpose: Using main ideas to understand author's purpose
- Language: Domain-specific vocabulary

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

### Quantitative Measures

LEXILE: **930L**

Average Sentence Length: **12.749**

Word Frequency: **3.302**

Word Count: **4,781**

#### Complexity Level

#### Qualitative Measures

##### Author's Purpose



Simple

Very Complex

The author's purpose is **easy to identify**: *All rocks are solid and hard, but they come in an amazing variety of sizes, shapes, colors, and textures.* Students should see that the first section explains rocks and minerals, the second section explains rock types, and the third section explains how rocks change.

##### Text Structure



Simple

Very Complex

The informational text has a **clear, easy-to-follow** organization with headings and subheadings. Most of the text uses a **description** or **compare-and-contrast** structure. **Text features** such as sidebars provide interesting information but are not essential to understanding the text.

##### Language Conventuality and Clarity



Simple

Very Complex

The sentences are mainly **simple** with some **compound and complex sentences**. The vocabulary is mostly **familiar**; however, students may need support understanding domain-specific vocabulary, such as *geologists, crystals, elements, igneous, intrusive, extrusive, metamorphic, and sedimentary*.

##### Knowledge Demands



Simple

Very Complex

The subject matter requires **some content knowledge** in order to understand scientific processes, such as how rocks are formed and how rocks change. Students may be familiar with rocks and minerals from science class, but some additional background knowledge on rocks and minerals may be beneficial.

### Reader and Task Considerations

#### English Language Learners

**Purpose** Have students identify the topic of the book, using the title, and then preview the text. Have students predict what they will learn and what the author's purpose is.

- Remind students that the purpose of an informational text is to inform or explain.
- Ask students what they see in the photo on page 433. Ask how it helps them understand minerals.

#### Intervention

**Language** Read aloud the first page. Use a **T-chart** to preteach the difference between *rocks* and *minerals*. Guide students to sort several words into the two categories (*hard, solid, elements*). You may also wish to have students write sentences about rocks and minerals, using the words in the chart.

#### On Level/Advanced

**Knowledge Demands Say:** *What do you know about rocks and minerals? What minerals have you seen?* **List** students' responses. If necessary, prompt students with images of minerals or classroom objects that contain minerals, such as pencils.

- Have pairs discuss what they want to learn about rocks and minerals.
- Have pairs share their ideas with another pair.

from *Earth's Water Cycle*  
By Diane Dakers  
Genre: Informational Text

Recommended Placement

The **Quantitative Measures** place this text in the Grade 4–5 complexity band.  
The **Qualitative Measures** suggest that students might need additional support with

- Text Structure: Diagrams
- Knowledge Demands: Water cycle

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **940L**    Average Sentence Length: **14.233**    Word Frequency: **3.496**    Word Count: **2,448**

Complexity Level	Qualitative Measures
<p><b>Author's Purpose</b></p> <p>Simple                                  Very Complex</p>	<p>The author's purpose is <b>implied but easy to identify</b>; the title refers to Earth's water cycle, and the author states <i>Water is the most abundant, or plentiful, substance on Earth, and one of the most important</i>. Students can easily identify that the author's purpose is to explain the importance of water and the water cycle.</p>
<p><b>Text Structure</b></p> <p>Simple                                  Very Complex</p>	<p>Each section of the text has a <b>main idea</b> related to water on Earth and the water cycle. The text also has elements of <b>sequential text structure</b> that follows steps in the water cycle. The photographs, diagrams, and headings <b>enhance understanding</b> of the content and connect ideas.</p>
<p><b>Language Conventionalty and Clarity</b></p> <p>Simple                                  Very Complex</p>	<p>The sentences are <b>simple</b> with <b>some compound and complex sentences</b>. The vocabulary is <b>mostly familiar</b>. There are several domain-specific vocabulary words—such as <i>sublimation, water vapor, condensation, and transpiration</i>—that students may need assistance with. Students should note that the author defines many of these terms or provides context clues.</p>
<p><b>Knowledge Demands</b></p> <p>Simple                                  Very Complex</p>	<p>The subject matter includes <b>scientific processes</b>, mainly the explanation of the water cycle and what happens at each point in the cycle. Students may be familiar with the water cycle from science class; however, additional <b>background information</b> may assist in students' understanding of the text.</p>

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
<p><b>Structure</b> Preview the water cycle diagram on page 478. Point out that the diagram includes labels that describe what is happening in each picture, and that arrows show how each step in the cycle leads to another. Have students create their own <b>diagram</b> to describe another natural process. Guide them to include simple labels or captions to describe each part of the process.</p>	<p><b>Knowledge Demands</b> Tell students that water has many uses and can take different forms. <b>Say:</b></p> <ul style="list-style-type: none"> <li>• <b>One form of water is a liquid. What other forms can water take?</b></li> <li>• <b>How does water change from one form to another?</b></li> </ul> <p>Tell students that they will read more about how water changes form.</p>	<p><b>Language</b> Write several of the domain-specific vocabulary words on the board. Have students preview the text and use context clues to determine the meaning of each word.</p> <ul style="list-style-type: none"> <li>• Have students discuss the meanings with a partner and explain the context clues they used.</li> <li>• Ask students how knowing the meaning of these words will help them understand the water cycle.</li> </ul>

# TEXT COMPLEXITY CHARTS



## TEXT COMPLEXITY

***The Dog of Pompeii***  
By Louis Untermeyer  
Genre: Historical Fiction

### Recommended Placement

The **Quantitative Measures** place this text in the Grade 4–5 complexity band. The **Qualitative Measures** suggest that students might need additional support with

- Language: Complex sentences
- Knowledge Demands: Mount Vesuvius and Pompeii

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

### Quantitative Measures

LEXILE: **820L**      Average Sentence Length: **11.079**      Word Frequency: **3.596**      Word Count: **2,958**

#### Complexity Level

#### Qualitative Measures

##### Levels of Meaning



Simple      Very Complex

The text's **multiple levels of meaning** are subtle. The theme of the constancy of the bond between Tito and his dog Bimbo is echoed throughout, particularly at the end when Tito is rescued while Bimbo is away trying to find his owner food. This theme is revealed when Bimbo's skeleton is found in the ruins many years later, showing his loyalty to Tito.

##### Text Structure



Simple      Very Complex

The third-person narrative is **chronological**; phrases like *early in the morning* and *at noon* clearly indicate sequence of events. The illustrations **directly support** an understanding of the text by showing characters, settings, and events in the story. Students may need assistance understanding the ending, which takes place 1,800 years later.

##### Language Conventinality and Clarity



Simple      Very Complex

The vocabulary is mostly **conversational**. The story includes some **compound and complex sentences** with several phrases and clauses. Students may need support understanding that proverbs are old sayings, as well as **figurative language**, such as *smoke tree above Vesuvius* and *like a water buffalo gone mad*.

##### Knowledge Demands



Simple      Very Complex

Some **background knowledge** about Pompeii and Mount Vesuvius, as well as Italian food and places, will be useful for understanding. Students may need support to understand that during the time when the story is set, no one had scientific knowledge of earthquakes and volcanic eruptions.

### Reader and Task Considerations

#### English Language Learners

**Knowledge Demands** Use online media to find information on Mount Vesuvius and Pompeii or a volcanic eruption. **Discuss** what students learn and explain that the events of this story take place during the eruption. Then have students

- preview the illustrations and discuss what they think the story might be about.
- do a **Think, Pair, Share** to discuss what they know about Italy or Italian food.

#### Intervention

**Language** Write the third sentence in paragraph 7 on the board. Point out the semicolons and review how they are used to break up different clauses in a sentence. Work through the sentence to help students understand all the ideas. Then have students preview the text to find another compound or complex sentence. Work with students to identify the clauses and determine the meaning of the sentence.

#### On Level/Advanced

**Structure Say:** *Many stories and films are about the bond between a person and an animal.*

- Have students work together to **list** films, television shows, and books about bonds between people and animals.
- Ask students to choose one story, film, or show to discuss with a partner. Have them describe the theme and how the details support the theme.



**Let's Talk Trash**

By the U.S. Department of Agriculture (USDA)  
Genre: Informational Media

**Recommended Placement**

The **Quantitative Measures** place this text in the Grade 4–5 complexity band. The **Qualitative Measures** suggest that students might need additional support with

- Language: Imperative sentences and rhetorical questions
- Text Structure: Problem and solution

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

**Quantitative Measures**

LEXILE: **880L**      Average Sentence Length: **12.043**      Word Frequency: **3.377**      Word Count: **843**

Complexity Level	Qualitative Measures
<p><b>Author's Purpose</b></p> <p>Simple                                  Very Complex</p>	<p>The author's purpose is <b>implied but easy to identify</b>. Students should see that the infographic gives details about understanding how much food is wasted and ways to reduce food waste in the home. Students can infer that the author's purpose is to inform readers about how to reduce wasted food.</p>
<p><b>Text Structure</b></p> <p>Simple                                  Very Complex</p>	<p>The information in the infographic is chunked with icons and text, making it challenging for students to identify an overarching problem-and-solution text structure. The author uses illustrations rather than signal words to convey food waste and its solution.</p>
<p><b>Language Conventuality and Clarity</b></p> <p>Simple                                  Very Complex</p>	<p>The language is <b>explicit</b> with some domain-specific vocabulary, such as <i>composting</i>. Sentences are mostly <b>simple or compound</b> and include mainly imperative sentences and rhetorical questions. Students may need an explanation that <i>you</i> refers to the reader.</p>
<p><b>Knowledge Demands</b></p> <p>Simple                                  Very Complex</p>	<p>Subject matter includes <b>common knowledge</b> as well as <b>some discipline-specific content knowledge</b>. There are no references to other texts, but some background knowledge of reading statistics and charts, as well as the idea of composting, will be beneficial.</p>

**Reader and Task Considerations**

English Language Learners	Intervention	On Level/Advanced
<p><b>Language</b> Read aloud some of the imperative sentences from the infographic. Explain that these sentences begin with a verb and are used to give directions or make requests. Provide sentences, such as the following:</p> <ul style="list-style-type: none"> <li>• Can you put this bottle in the recycling bin?</li> <li>• You can donate canned food to a local shelter.</li> </ul> <p>Guide students to rephrase each sentence as an imperative sentence.</p>	<p><b>Structure</b> Point out that the first page is an infographic that contains very little text. Read these sentences aloud: <i>About 90 billion pounds of edible food goes uneaten each year. That weighs 123x the Empire State Building.</i></p> <ul style="list-style-type: none"> <li>• Ask students to describe the illustration with each sentence.</li> <li>• Have students describe how the illustrations help them understand each sentence.</li> </ul>	<p><b>Purpose Say:</b> <i>This text is about the amount of food we throw away. What could you tell people to do to help them reduce the amount of food they waste?</i></p> <ul style="list-style-type: none"> <li>• Think of two ways to reduce wasting food.</li> <li>• Explain your thinking to a partner.</li> </ul>

# TEXT COMPLEXITY CHARTS



## TEXT COMPLEXITY

### *It's Time to Get Serious About Reducing Food Waste, Feds Say*

By National Public Radio (NPR)

Genre: Informational Media

#### Recommended Placement

The **Quantitative Measures** are not generated for transcripts. See the **Qualitative** analysis for support.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Statistics and domain-specific vocabulary
- Text Structure: Understanding a transcript

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

#### Complexity Level

##### Author's Purpose



Simple

Very Complex

##### Text Structure



Simple

Very Complex

##### Language Conventinality and Clarity



Simple

Very Complex

##### Knowledge Demands



Simple

Very Complex

#### Qualitative Measures

The purpose is **easy to identify** because the topic is clearly stated in the title and the first paragraph: *And in hopes of changing that, the U.S. Department of Agriculture and the Environmental Protection Agency have announced the first-ever national goal for reducing food waste.*

The problem-and-solution text structure is a **transcript** of a radio program. Students may need assistance to understand how to read the transcript and identify who is speaking. At times, the conversation includes digressions from the main topic: *The Sears Tower is now called the Willis Tower, but you get the point.* Some **inferences** are necessary to make connections between ideas.

The language is **explicit** with little figurative meaning. Sentences are mostly **simple or compound** and contain **domain-specific vocabulary**, such as *methane, greenhouse gas, and landfill*. Students may need some support with understanding statistics and informal terms or slang, such as *feds*.

The subject matter requires some **content knowledge** about concepts such as greenhouse gases. There are no references to other texts, but the transcript refers to **cultural concepts** such as food banks and “sell-by” dates on food, as well as to specific government agencies.

#### Reader and Task Considerations

##### English Language Learners

**Structure** Preview the text and have students identify the structure (a transcript, or conversation between people). Tell students that reading a transcript is like reading a drama or an interview. The speaker is identified in capital letters before the dialogue.

- Have students preview the first page of the selection.
- Ask them to identify examples of text that shows who is speaking and text that shows what the people say.

##### Intervention

**Language** Read the first two paragraphs and point out the statistics: *a quarter of the food and 133 billion pounds of food a year*. Help students understand the meaning of each phrase. Then, have partners create an illustration for each statistic.

##### On Level/Advanced

**Knowledge Demands** Explain that students will read about the U.S. Department of Agriculture (USDA) and the Environmental Protection Agency (EPA).

- Have partners research the purpose of the USDA and EPA.
- Call on volunteers to share their findings with the class or in a group.
- Ask why the USDA and EPA would want to reduce food waste.

**People Should Manage Nature**

By Lee Francis IV

Genre: Argumentative Text

**Recommended Placement**

The **Quantitative Measures** place this text in the Grade 4–5 complexity band.

The **Qualitative Measures** suggest that students might need additional support with

- Language: *This* and *that* pronouns
- Knowledge Demands: Natural disasters

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

**Quantitative Measures**

LEXILE: **900L**

Average Sentence Length: **11.585**

Word Frequency: **3.201**

Word Count: **2,734**

**Complexity Level**

**Qualitative Measures**

**Author's Purpose**



The author's claim is **clearly stated** on the second page: *That is why it is essential that humans practice careful management of nature. Management can reduce human tragedy and still allow diverse ecosystems to thrive.* Students should be able to follow the reasons and supporting evidence of an argumentative text.

**Text Structure**



The text has an overall **argumentative structure** of a claim, reasons, supporting evidence, and a call to action at the end. Text features such as headings help readers navigate the text. Photographs, captions, diagrams, and maps **directly support** the content and are **integral** to understanding.

**Language Conventionalty and Clarity**



The language is largely **explicit**, and sentences are mostly **simple or compound**. Students may need support understanding new terms such as *ecological succession, seawall, organisms, sediment, and barrier islands*. Students may also need support in understanding the use of the words *this* and *that*, such as *That's what happened in 2000*.

**Knowledge Demands**



The subject matter refers to **discipline-specific content knowledge**. There are no references to other texts, but there are references to several natural disasters that will likely be unfamiliar to students. Some **background knowledge** of natural disasters will be useful for students.

**Reader and Task Considerations**

**English Language Learners**

**Intervention**

**On Level/Advanced**

**Language** Write the following sentence on the board: *That's what happened in 2000*. Explain that the word *that* is a pronoun, and it often replaces a phrase or idea from a previous sentence or paragraph. Read paragraphs 15 and 16 and work with students to find the antecedent of *that*. Provide **sentence frames**:

- The pronoun *that* stands for \_\_\_\_\_.
- The antecedent of *that* is \_\_\_\_\_.

**Knowledge Demands** Ask students to tell what they already know about natural disasters. Then, find out what students wonder about natural disasters. Have them share aloud some of their questions and write these in a **question-answer chart** on the board. After reading, revisit the questions and have students answer them.

**Structure** Discuss argumentative texts with students. **Say:** *Read the title and read the first two pages. What is the author's claim, or opinion? What evidence do you think he could use to support the claim?*

- Write the author's claim.
- Work with a partner to think of one reason that supports the claim.



SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>FOUNDATIONAL SKILLS</b>						
<b>Print Concepts</b>						
Hold a book upright and turn from page to page	•	•				
Track print from left to right, top to bottom of a page, and from front to back of a book	•	•				
Know uppercase and lowercase letters	•	•				
Understand that words are separated by spaces	•	•				
Identify the correspondence between oral words and printed words	•	•				
Show awareness of information in different parts of a book	•	•				
Recognize the upper- and lowercase letters of the alphabet	•	•				
Alphabetize to the first or second letter		•	•			
<b>Phonological Awareness</b>						
Recognize and produce rhyming words	•	•	•			
Count syllables in spoken words	•	•				
Segment and blend syllables in words	•	•				
Segment and blend onset and rime	•	•				
Identify the same and different initial sounds in words	•	•				
Identify the same and different ending sounds in words	•	•				
Identify the same and different medial sounds in words	•	•				
Isolate the initial, medial, or ending sounds in words	•	•				
Add or delete beginning or ending phonemes in words	•	•	•			
Segment a word or syllable into sounds	•	•				
<b>Phonics</b>						
Connect sounds and letters to consonants	•	•	•	•	•	•
Know sound-letter relationships and match sounds to letters	•	•	•	•	•	•
Generate sounds from letters and blend those sounds to decode	•	•	•	•	•	•
• Consonants, consonant blends, and consonant digraphs	•	•	•	•	•	•
• Short and long vowels	•	•	•	•	•	•
• <i>r</i> -controlled vowels, vowel digraphs, and other common vowel patterns	•	•	•	•	•	•
Decode multisyllabic words	•	•	•	•	•	•
Recognize common letter patterns in words and use them to decode syllables (CVC, VCCV, VCV, VCCCV)	•	•	•	•	•	•
<b>High-Frequency Words</b>						
Read common high-frequency words (sight words)	•	•	•	•	•	•
Read irregularly spelled words	•	•	•	•	•	•

SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>Word Structure and Knowledge</b>						
Use a dictionary to find words, determine word origin, syllabication, and pronunciation	•	•	•	•		
Recognize and know the meaning of common prefixes and suffixes		•	•	•	•	•
Recognize and know common inflectional endings (-s, -es, -er, -est, -ed, -ing)		•	•	•	•	•
Decode words with common suffixes (-ly, -ful, -able, -ible, -ment, -less)		•	•	•	•	•
Learn and recognize irregular spellings of words		•	•	•	•	•
Identify and decode compound words and contractions	•	•	•	•		
<b>Fluency</b>						
Read aloud with accuracy		•	•	•	•	•
Read aloud with appropriate pace and expression		•	•	•	•	•
Read aloud with prosody (stress, intonation)		•	•	•	•	•
Read aloud grade-level poetry and prose with fluency, accuracy, and comprehension		•	•	•	•	•
<b>READING COMPREHENSION</b>						
<b>Genre Characteristics</b>						
Identify and understand types of fiction (e.g., historical, realistic, traditional)	•	•	•	•	•	•
Identify and understand types of informational texts (e.g., science, social studies, technical)	•	•	•	•	•	•
Identify and understand characteristics of informational text (e.g., headings, illustrations, maps, captions, tables, sidebars)	•	•	•	•	•	•
Identify and understand structures of informational texts (e.g., cause and effect, problem and solution, compare and contrast)	•	•	•	•	•	•
Identify and understand characteristics of opinion writing or persuasive texts (facts, opinions, claim, supporting evidence, counterclaim)	•	•	•	•	•	•
Identify and understand characteristics of poetry and drama	•	•	•	•	•	•
Identify and understand characteristics of digital and multimodal texts	•	•	•	•	•	•
Identify the audience of a text					•	•
<b>Key Ideas and Details</b>						
Ask and answer questions about what is read	•	•	•	•	•	•
Identify details to help determine key ideas and themes	•	•	•	•	•	•
Use text evidence to support a response	•	•	•	•	•	•
Retell and paraphrase text	•	•	•	•	•	•
Make inferences or draw conclusions about a text, character, or theme	•	•	•	•	•	•
Set a purpose for reading	•	•	•	•	•	•
Make predictions	•	•	•	•	•	•

SCOPE AND SEQUENCE		K	1	2	3	4	5
READING WORKSHOP	<b>Analysis</b>						
	Evaluate details to determine the main idea	•	•	•	•	•	•
	Retell, paraphrase, or summarize a text	•	•	•	•	•	•
	Make connections (to a text, to other texts, to personal experiences, to society)	•	•	•	•	•	•
	Identify cause and effect				•	•	•
	Compare and contrast details and information	•	•	•	•	•	•
	Recognize facts and opinions				•	•	•
	Confirm or correct predictions	•	•	•	•	•	•
	Create mental images to build understanding of a text	•	•	•	•	•	•
	Monitor comprehension and make adjustments to improve understanding		•	•	•	•	•
	Describe the relationships between ideas, events, characters, people	•	•	•	•	•	•
	Explain the effect of various elements of poetry (rhyme, imagery, line breaks, stanzas)			•	•	•	•
	Analyze elements of fiction and drama (characters, setting, plot, dialogue, theme)	•	•	•	•	•	•
	Identify and analyze the parts of a plot (rising action, conflict, falling action, resolution)	•	•	•	•	•	•
	Identify the use of literary elements and devices (e.g., alliteration, hyperbole, imagery, symbolism)			•	•	•	•
	Synthesize information to create a new understanding	•	•	•	•	•	•
	Distinguish and analyze author's point of view	•	•	•	•	•	•
	Determine the meaning of specific words or phrases used in a text	•	•	•	•	•	•
	Recognize the characteristics of persuasive or argumentative text		•	•	•	•	•
	Analyze graphic elements and features (e.g., illustrations, diagrams, graphs, maps)	•	•	•	•	•	•
<b>Response to Sources</b>							
Reflect on reading and respond by speaking or writing	•	•	•	•	•	•	
Use text or text evidence to write about what is read	•	•	•	•	•	•	
Interact with sources in meaningful ways	•	•	•	•	•	•	
Make connections to personal experiences, ideas in other texts, society	•	•	•	•	•	•	
<b>Comparison Across Texts</b>							
Compare two or more texts	•	•	•	•	•	•	
Compare two or more genres	•	•	•	•	•	•	
Compare two or more authors	•	•	•	•	•	•	
Appreciate texts across a broad range of genres	•	•	•	•	•	•	



SCOPE AND SEQUENCE		K	1	2	3	4	5
READING WORKSHOP	<b>Independent and Self-Selected Reading</b>						
	Read independently for an extended period of time	•	•	•	•	•	•
	Self-select texts for independent reading	•	•	•	•	•	•
	<b>Oral Language</b>						
	Work collaboratively with others	•	•	•	•	•	•
	Listen actively, ask relevant questions, and make pertinent comments	•	•	•	•	•	•
	Express an opinion supported by reasons	•	•	•	•	•	•
	Use eye contact and speak with appropriate rate and volume	•	•	•	•	•	•
	Follow or restate oral directions				•	•	•
	Develop social communication skills, such as conversing politely	•	•	•	•	•	•
Report on a topic or give a presentation using an appropriate mode of delivery	•	•	•	•	•	•	
READING-WRITING WORKSHOP BRIDGE	<b>VOCABULARY ACQUISITION</b>						
	<b>High-Frequency Words</b>						
	Identify and read high-frequency (sight) words	•	•	•	•	•	•
	<b>Word Study</b>						
	Identify and learn words that name actions, directions, positions, sequences, and other categories and locations	•	•				
	Alphabetize words to the third letter			•	•		
	Identify and use context clues to learn about unfamiliar words	•	•	•	•	•	•
	Understand synonyms and antonyms			•	•	•	•
	Identify and understand the meaning of common prefixes	•	•	•	•	•	•
	Identify and understand the meaning of common suffixes	•	•	•	•	•	•
	Use knowledge of word roots, prefixes, and suffixes to determine the meaning of new words		•	•	•	•	•
	Use knowledge of word relationships to determine the meaning of new words		•	•	•	•	•
	Learn and understand common abbreviations			•	•		
	Identify and learn about compound words			•	•		
	Identify and learn homographs and homophones	•	•	•	•	•	
	Learn and understand idioms and figurative language, including word nuances (i.e., shades of meaning) and literal and nonliteral meanings of words and phrases	•	•	•	•	•	•
	Learn and understand transitions or signal words (e.g., time order, chronological order, cause-and-effect order, compare-and-contrast order)				•	•	•
	Learn about word origins and word histories						•
	Understand adages and proverbs						•

SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>Word Learning Strategies</b>						
Use picture cues and other graphics to help determine the meaning of new words	•	•				
Recognize and learn selection vocabulary	•	•	•	•	•	•
Use print and digital references to determine the meaning of new words	•	•	•	•	•	•
Learn academic language	•	•	•	•	•	•
Learn and understand domain-specific vocabulary and specialized vocabulary				•	•	•
<b>Academic Language</b>						
Learn the language of ideas used in academic discourse				•	•	•
Understand the difference between informal spoken language and the conventions of formal written language			•	•	•	•
<b>ANALYZE AUTHOR'S CRAFT</b>						
Analyze and describe an author's use of imagery and figurative language	•	•	•	•	•	•
Identify and analyze an author's use of simile and metaphor			•	•	•	•
Analyze an author's use of illustrations	•	•	•	•	•	•
Analyze an author's use of print and graphic features (e.g., titles, headings, charts, tables, graphs)	•	•	•	•	•	•
Analyze an author's use of text structure (e.g., time order, compare and contrast, cause and effect)	•	•	•	•	•	•
Analyze how an author's language and word choice contribute to voice		•	•	•	•	•
Analyze an author's use of point of view	•	•	•	•	•	•
Analyze and explain an author's purpose and message in a text	•	•	•	•	•	•
<b>DEVELOP WRITER'S CRAFT</b>						
Introduce a topic or opinion	•	•	•	•	•	•
Use a clear and coherent organization		•	•	•	•	•
Provide reasons and evidence to support a claim or opinion		•	•	•	•	•
End with a concluding or final statement		•	•	•	•	•
Use linking words and phrases (i.e., transitions) to connect and organize ideas		•	•	•	•	•
Describe experiences with facts and descriptive details in a clear sequence		•	•	•	•	•
Use dialogue and description to develop situations and characters		•	•	•	•	•
Use description to show the reaction of characters or real persons to situations and events			•	•	•	•
<b>CONVENTIONS OF LANGUAGE</b>						
<b>Spelling</b>						
Use and apply knowledge of spelling to spell grade-level words	•	•	•	•	•	•
Consult reference materials (glossaries, dictionaries) as needed to correct spelling	•	•	•	•	•	•

SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>Spelling (cont.)</b>						
Use and apply knowledge of base words and affixes to spell words with inflections, prefixes, or suffixes		•	•	•	•	•
Spell words with blends, digraphs, silent letters, and unusual consonant combinations	•	•	•	•	•	•
Spell words with short vowels, long vowels, <i>r</i> -controlled vowels, the schwa sound, and other vowel combinations		•	•	•	•	•
Use knowledge of Greek and Latin roots to spell words					•	•
Use knowledge of syllable patterns (e.g., VCV, VCCV, VCCCV) to spell multisyllabic words	•	•	•	•	•	•
Spell words with irregular plurals		•	•	•	•	
Learn and spell high-frequency words	•	•	•	•	•	•
<b>Grammar and Usage</b>						
Learn about the parts of speech, including						
• nouns and pronouns	•	•	•	•	•	•
• adjectives and adverbs		•	•	•	•	•
• prepositions and prepositional phrases	•	•	•	•	•	•
• conjunctions, interjections, and articles		•	•	•	•	•
Use and form irregular plurals of nouns		•	•	•	•	
Use and form verb tenses with regular and irregular verbs		•	•	•	•	•
Use and form comparative and superlative forms of adjectives and adverbs				•	•	•
Use coordinating, correlative, and subordinating conjunctions			•	•	•	•
Form and use contractions			•	•		
Use an apostrophe and form singular and plural possessives		•	•	•	•	
Identify and use declarative, interrogative, exclamatory, and imperative sentences	•	•	•	•		
Identify and use simple, compound, and complex sentences		•	•	•	•	•
Write sentences with subject-verb agreement		•	•	•	•	•
Avoid common sentence errors (e.g., misused words, misplaced modifiers, double negatives, shifts in verb tense)					•	•
<b>Capitalization and Punctuation</b>						
Capitalize the beginnings of sentences, proper nouns and adjectives, the pronoun <i>I</i> , days of the week and months of the year, holidays	•	•	•	•	•	•
Use end punctuation with sentences (period, question mark, exclamation mark)	•	•	•	•		
Use common conventions for commas (e.g., in dates and addresses; with items in a series; in compound sentences; with greetings and closings; in dialogue)		•	•	•	•	•
Use an apostrophe to form contractions and possessives, when appropriate		•	•	•	•	



SCOPE AND SEQUENCE		K	1	2	3	4	5
WRITING WORKSHOP	<b>Capitalization and Punctuation (cont.)</b>						
	Learn how and when to use quotation marks with dialogue				•	•	•
	<b>FOUNDATIONAL SKILLS FOR WRITING</b>						
	<b>Letter Formation, Handwriting, Cursive</b>						
	Develop handwriting by printing words legibly	•	•	•			
	Write legibly by leaving appropriate spaces between words		•	•	•		
	Write cursive letters legibly			•	•	•	•
	<b>Ways of Writing</b>						
	Create writing in both printed and digital forms	•	•	•	•	•	•
	Write regularly both short and longer products			•	•	•	•
	Revise and edit drafts of writing		•	•	•	•	•
	Develop keyboarding skills				•	•	•
	Use technology to produce and publish writing	•	•	•	•	•	•
	Use technology to interact and collaborate with others	•	•	•	•	•	•
	<b>Speaking and Listening</b>						
	Participate in discussions with partners and groups about writing	•	•	•	•	•	•
	Work with a peer or group to revise and edit writing	•	•	•	•	•	•
	<b>COMPOSITION</b>						
	<b>The Writing Process: Plan, Draft, Revise, Edit, Publish</b>						
	Prewrite and plan using a variety of strategies	•	•	•	•	•	•
	Develop drafts into organized pieces of writing	•	•	•	•	•	•
	Revise drafts for coherence and clarity	•	•	•	•	•	•
	Edit drafts for the conventions of standard English	•	•	•	•	•	•
	Publish written work for audiences	•	•	•	•	•	•
	<b>Genre Immersion: Modes and Products</b>						
	Write in a variety of modes						
	• Informative or explanatory	•	•	•	•	•	•
	• Narrative	•	•	•	•	•	•
• Persuasive	•	•	•	•	•	•	
Write and produce a variety of forms of writing							
• Letters, thank-you notes, emails		•	•	•	•	•	
• Editorials, presentations, speeches, essays, brochures	•	•	•	•	•	•	
• News stories, reports, summaries, how-to articles, informational articles	•	•	•	•	•	•	
• Poems, stories, plays, and other creative writing	•	•	•	•	•	•	
Write in self-selected forms			•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
ORAL LANGUAGE	<b>SPEAKING</b>						
	Retell an experience or story	•	•	•	•	•	•
	Summarize a text or experience with descriptive details and relevant facts	•	•	•	•	•	•
	Discuss politely and respectfully in groups	•	•	•	•	•	•
	Speak clearly and coherently about a topic or text	•	•	•	•	•	•
	Speak with sufficient volume and appropriate rate	•	•	•	•	•	•
	Communicate effectively while following the conventions of English	•	•	•	•	•	•
	Ask and answer questions	•	•	•	•	•	•
	Ask for and provide clarification or elaboration	•	•	•	•	•	•
	Connect ideas to those of others in a group	•	•	•	•	•	•
Report on a topic or text		•	•	•	•	•	
Include media in an oral presentation or report			•	•	•	•	
ORAL LANGUAGE	<b>LISTENING</b>						
	Listen to others when working in groups or with partners	•	•	•	•	•	•
	Use active listening strategies (e.g., making eye contact, facing the speaker, asking questions)	•	•	•	•	•	•
	Work collaboratively with others by following agreed-upon rules, norms, and protocols	•	•	•	•	•	•
PROJECT-BASED INQUIRY	<b>COLLABORATION</b>						
	Engage in discussions (e.g., one-on-one, in groups, teacher-led) on collaborative projects	•	•	•	•	•	•
	Work in pairs or with partners for inquiry projects		•	•	•	•	•
	<b>RESEARCH SKILLS AND PROCESS</b>						
	<b>Conduct Short Research Projects</b>						
	Develop and follow a plan for research	•	•	•	•	•	•
	Compose correspondence that requests information		•	•	•	•	•
	Take notes on sources and organize information from notes		•	•	•	•	•
	Generate questions for formal or informal inquiry	•	•	•	•	•	•
	Use an appropriate mode of delivery to present results		•	•	•	•	•
Paraphrase information from research sources		•	•	•	•	•	
<b>Identify and Gather Information</b>							
Use primary and secondary sources for research			•	•	•	•	
Avoid plagiarism				•	•	•	
Find information for research from both print and online sources	•	•	•	•	•	•	
Cite research sources (including print and online sources) and develop a bibliography			•	•	•	•	
Review sources critically for relevance and reliability		•	•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
	<b>Identify and Gather Information (cont.)</b>						
	Demonstrate understanding of information gathered	•	•	•	•	•	•
	Make appropriate use of media and technology	•	•	•	•	•	•
	Interact with sources in meaningful ways	•	•	•	•	•	•
ASSESSMENT	<b>TEST PREPARATION</b>						
	<b>Editing</b>						
	Edit for complete sentences (avoid sentence fragments, run-on sentences, and comma splices)				•	•	•
	Edit for capitalization (e.g., proper nouns and adjectives, first word in a sentence, pronoun <i>I</i> , days of the week, months of the year) and punctuation (periods, question marks, apostrophes, quotation marks)	•	•	•	•	•	•
	Edit for end punctuation (periods, question marks, exclamation marks) and other punctuation, including commas, apostrophes, and quotation marks, where appropriate	•	•	•			
	Edit for commas in dates, addresses, compound sentences, and quotations			•	•	•	•
	Edit to avoid spelling mistakes		•	•	•	•	•
	Edit to maintain consistent verb tense		•	•	•	•	•
	Edit to maintain subject-verb agreement		•	•	•	•	•
	<b>Extended Writing Prompts</b>						
	Develop a personal narrative		•	•	•	•	•
	Develop an informational or explanatory paragraph or essay		•	•	•	•	•
	Develop poetry or fiction		•	•	•	•	•
	Develop a persuasive paragraph or essay				•	•	•
	Develop correspondence		•	•	•	•	•
	<b>Author's Craft and Structure</b>						
Identify the author's purpose and craft	•	•	•	•	•	•	





## A

### Academic vocabulary

- antonyms, **U2**:T105
- integrate/integration, **U1**:T50, T58, T66, T114, T122, T130, T180, T188, T196, T236, T244, T252, T298, T306, T314; **U2**:T56, T64, T72, T120, T128, T136, T184, T192, T200, T244, T252, T260, T306, T314, T322; **U3**:T54, T62, T70, T114, T122, T130, T180, T188, T196, T234, T242, T250, T294, T302, T310; **U4**:T52, T60, T68, T116, T124, T132, T178, T186, T194, T242, T250, T258, T312, T320, T328; **U5**:T60, T68, T76, T122, T130, T138, T186, T194, T202, T240, T248, T256, T302, T310, T318
- language of ideas, **U1**:T18, T76, T140, T262; **U2**:T18, T82, T146, T210, T270; **U3**:T18, T80, T140, T206, T260; **U4**:T18, T78, T142, T204, T268; **U5**:T18, T86, T148, T212, T266
- language of the genre, **U1**:T206
- synonyms, **U2**:T99
- use/using academic vocabulary, **U1**:T453; **U2**:T461; **U3**:T449; **U4**:T467; **U5**:T457
- Word Wall, **U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12; **U5**:T12
- See also Vocabulary skills/strategies, academic vocabulary strategies

**Accuracy.** See Fluency, reading

**Achieving English proficiency.** See ELL (English Language Learners)

**Adjectives, U1**:T402; **U4**:T351, T355, T359, T363, T371, T375, T379, T383, T387; **U5**:T418–T419

- comparative, **U4**:T395
- predicate, **U4**:T371
- superlative, **U4**:T395

**Advanced-high learners.** See ELL (English Language Learners)

**Advanced learners.** See ELL (English Language Learners)

**Adverbs, U1**:T406; **U2**:T418–T419; **U3**:T429, T433, T437, T441; **U4**:T347

**Affixes.** See Spelling, Word Study, prefixes; Spelling, Word Study, suffixes; Word Study, prefixes; Word Study, suffixes

**Agreement, subject-verb, U1**:T430–T431; **U2**:T345, T349, T353, T357, T365

**Anchor chart, U1**:T22, T80, T144, T210, T266; **U2**:T22, T86, T150, T214, T274; **U3**:T22, T84, T144, T210, T264; **U4**:T22, T82, T146, T208, T272; **U5**:T22, T90, T152, T216, T270

**Answering questions.** See Questioning

**Antonyms, U1**:T82–T83, T99; **U2**:T88–T89; **U3**:T86–T87, T103, T105; **U4**:T84–T85, T99; **U5**:T92–T93, T105, T109

**Appreciating literature.** See Literary response, Reflect and Share

**Asking questions.** See Questioning

### Assess and Differentiate

- Quick Check, **U1**:T23, T45, T51, T59, T67, T81, T109, T115, T123, T131, T145, T165, T181, T189, T197, T211, T231, T237, T245, T253, T267, T293, T299, T307, T315; **U2**:T23, T51, T57, T65, T73, T87, T115, T121, T129, T137, T151, T179, T185, T193, T201, T215, T239, T245, T253, T261, T275, T301, T306, T315, T323; **U3**:T23, T49, T55, T63, T71, T85, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T229, T235, T243, T251, T265, T289, T295, T303, T311; **U4**:T23, T47, T53, T61, T69, T83, T111, T117, T125, T133, T147, T173, T179, T187, T195, T209, T237, T243, T251, T259, T273, T307, T313, T321, T329; **U5**:T23, T55, T61, T69, T77, T91, T117, T123, T131, T139, T153, T181, T187, T195, T203, T217, T235, T241, T249, T257, T271, T297, T303, T311, T319
- Small Group, **U1**:T28–T31, T48–T49, T56–T57, T64–T65, T70–T71, T86–T89, T112–T113, T120–T121, T128–T129, T134–T135, T150–T153, T178–T179, T186–T187, T194–T195, T200–T201, T216–T219, T234–T235, T242–T243, T250–T251, T256–T257, T272–T275, T296–T297, T304–T305, T312–T313, T318–T319; **U2**:T28–T31, T54–T55, T62–T63, T70–T71, T76–T77, T92–T95, T118–T119, T126–T127, T134–T135, T140–T141, T156–T159, T182–T183, T190–T191, T198–T199, T204–T205, T220–T223, T242–T243, T250–T251, T258–T259, T264–T265, T280–T283, T304–T305, T312–T313, T320–T321, T326–T327; **U3**:T28–T31, T52–T53, T60–T61, T68–T69, T74–T75, T90–T93, T112–T113, T120–T121, T128–T129, T134–T135, T150–T153, T178–T179, T186–T187, T194–T195, T200–T201, T216–T219, T232–T233, T240–T241, T248–T249, T254–T255, T270–T273, T292–T293, T300–T301, T308–T309, T314–T315; **U4**:T28–T31, T50–T51, T58–T59, T66–T67, T72–T73, T88–T91, T114–T115, T122–T123, T130–T131, T136–T137, T152–T155, T176–T177, T184–T185, T192–T193, T198–T199, T214–T217, T240–T241, T248–T249, T256–T257, T262–T263, T278–T281, T280–T281, T310–T311, T318–T319, T326–T327, T332–T333; **U5**:T28–T31, T58–T59, T66–T67, T74–T75, T80–T81, T96–T99, T120–T121, T128–T129, T136–T137, T142–T143, T158–T161, T184–T185, T192–T193, T200–T201, T206–T207, T222–T225, T238–T239, T246–T247, T254–T255, T260–T261, T276–T279, T300–T301, T308–T309, T316–T317, T322–T323
- Independent/Collaborative, **U1**:T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2**:T31, T55, T63, T71, T77, T95, T119,

T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Book Club, **U1:**T31, T71, T89, T135, T153, T201, T219, T257, T275, T319, T468–T481; **U2:**T31, T77, T95, T141, T159, T205, T223, T265, T283, T476–T489; **U3:**T31, T75, T93, T153, T201, T219, T255, T273, T315, T464–T477; **U4:**T31, T73, T91, T137, T155, T199, T217, T263, T281, T386–T495; **U5:**T31, T81, T99, T161, T207, T225, T261, T279, T323, T472–T485

Conferring, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Independent Reading, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Leveled Readers, **U1:**T08–T09, T29, T31, T49, T57, T65, T71, T87, T89, T113, T121, T129, T135, T151, T153,

T179, T187, T195, T201, T217, T219, T235, T243, T251, T257, T273, T275, T297, T305, T313, T319; **U2:**T29, T31, T55, T63, T71, T77, T93, T95, T119, T127, T135, T141, T157, T159, T183, T191, T199, T205, T221, T223, T243, T251, T259, T265, T281, T283, T305, T313, T321, T327; **U3:**T29, T31, T53, T61, T69, T75, T91, T93, T113, T121, T129, T135, T151, T153, T179, T187, T195, T201, T217, T219, T233, T241, T249, T255, T271, T273, T293, T301, T309, T315; **U4:**T29, T31, T51, T59, T67, T73, T89, T91, T115, T123, T131, T137, T153, T155, T177, T185, T193, T199, T215, T217, T241, T249, T257, T263, T279, T281, T311, T319, T327, T333; **U5:**T29, T31, T59, T67, T75, T81, T97, T99, T121, T129, T137, T143, T159, T161, T185, T193, T201, T207, T223, T225, T239, T247, T255, T261, T277, T279, T301, T309, T317, T323

Literacy Activities, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Teacher-Led Options, **U1:**T30–T31, T48–T49, T56–T57, T64–T65, T70–T71, T88–T89, T112–T113, T120–T121, T128–T129, T134–T135, T152–T153, T178–T179, T186–T187, T194–T195, T200–T201, T218–T219, T234–T235, T242–T243, T250–T251, T256–T257, T274–T275, T296–T297, T304–T305, T312–T313, T318–T319; **U2:**T30–T31, T54–T55, T62–T63, T70–T71, T76–T77, T94–T95, T118–T119, T126–T127, T134–T135, T140–T141, T158–T159, T182–T183, T190–T191, T198–T199, T204–T205, T222–T223, T242–T243, T250–T251, T258–T259, T264–T265, T282–T283, T304–T305, T312–T313, T320–T321, T326–T327; **U3:**T30–T31, T52–T53, T60–T61, T68–T69, T74–T75, T92–T93, T112–T113, T120–T121, T128–T129, T134–T135, T152–T153, T178–T179, T186–T187, T194–T195, T200–T201, T218–T219, T232–T233, T240–T241, T248–T249, T254–T255, T272–T273, T292–T293, T300–T301, T308–T309, T314–T315; **U4:**T30–T31, T50–T51, T58–T59, T66–T67, T72–T73, T90–T91, T114–T115,



T122–T123, T130–T131, T136–T137, T154–T155, T176–T177, T184–T185, T192–T193, T198–T199, T216–T217, T240–T241, T248–T249, T256–T257, T262–T263, T280–T281, T310–T311, T318–T319, T326–T327, T332–T333; **U5**:T30–T31, T58–T59, T66–T67, T74–T75, T80–T81, T98–T99, T120–T121, T128–T129, T136–T137, T142–T143, T160–T161, T184–T185, T192–T193, T200–T201, T206–T207, T224–T225, T238–T239, T246–T247, T254–T255, T260–T261, T300–T301, T308–T309, T316–T317, T322–T323, T402–T403

Fluency, **U1**:T48, T56, T64, T112, T120, T128, T178, T186, T194, T234, T242, T250, T296, T304, T312; **U2**:T54, T62, T70, T118, T126, T134, T182, T190, T198, T242, T250, T258, T304, T312, T320; **U3**:T52, T60, T68, T112, T120, T128, T178, T186, T194, T232, T240, T248, T292, T300, T308; **U4**:T50, T58, T66, T114, T122, T130, T176, T184, T192, T240, T248, T256, T310, T318, T326; **U5**:T58, T66, T74, T120, T128, T136, T184, T192, T200, T238, T246, T254, T300, T308, T316

Intervention Activity, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T322; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300, T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T201, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T180, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322

On-Level and Advanced, **U1**:T30, T70, T88, T134, T152, T200, T218, T256, T274, T318; **U2**:T30, T76, T94, T140, T158, T204, T222, T264, T282, T326; **U3**:T30, T74, T92, T134, T152, T200, T218, T254, T272, T314; **U4**:T30, T72, T90, T136, T154, T201, T216, T262, T280, T332; **U5**:T30, T80, T98, T142, T180, T206, T224, T260, T278, T322

Strategy Group, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T326; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300,

T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T201, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T180, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322

ELL Targeted Support, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T326; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300, T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T198, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T160, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322. *See also* ELL (English Language Learners)

Whole Group, **U1**:T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2**:T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3**:T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4**:T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5**:T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

## Assessment

classroom-based. *See* Assessment, progress monitoring formative, **U1**:T23, T45, T51, T59, T67, T81, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T231, T237, T245, T253, T267, T293, T299, T307, T315, T328, T352, T376, T400, T424; **U2**:T19, T23, T25, T51, T57, T65, T73, T87, T115, T121, T129, T137, T151, T179, T185, T193, T201, T384, T215, T239, T245, T253, T261, T408, T275, T301, T307, T315, T336, T360, T432; **U3**:T23, T49, T55, T63, T71, T85, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T229, T235, T243, T251, T265, T289, T295, T303, T311, T324, T348, T372, T396, T420; **U4**:T23, T25, T47, T53, T55, T61, T63, T69, T342, T83, T111, T117, T125, T133, T366, T147, T173, T179, T187, T195, T390,

T209, T237, T243, T251, T259, T414, T273, T307, T313, T321, T329, T438; **U5**:T23, T55, T61, T69, T77, T91, T117, T123, T131, T139, T153, T181, T187, T195, T203, T217, T235, T241, T249, T257, T271, T297, T303, T311, T319 T332, T356, T380, T404, T428

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**U4**:T180–T181, T188–T189, T233, T356–T357; **U5**:T287

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See also Listening, listening comprehension

## B

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**Base words.** See Word study

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**Capitalization, U2:**T438–T439; **U3:**T398–T399; **U4:**T447, T451, T455, T459; **U5:**T337

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**First-read strategies**

connect, **U1**:T32, T37, T41–T43, T90, T94, T99, T101, T104,  
 T154, T157, T159, T164, T171, T173, T220, T222, T227,  
 T276, T282, T283, T287; **U2**:T32, T36, T42, T45, T46, T49,  
 T96, T99, T104, T109, T113, T160, T164, T167–T169, T175,  
 T224, T236, T237, T284, T289, T290, T292, T294, T297;  
**U3**:T32, T35, T36, T38, T40, T47, T94, T97, T102, T107,  
 T154, T159, T164, T168, T173, T220, T226, T274, T276,  
 T281, T284; **U4**:T32, T34, T39, T44, T92, T97–T98, T101,  
 T104, T107, T156, T160, T165, T169, T218, T223, T227,  
 T231, T235, T282, T288, T292; **U5**:T32, T39, T44, T47, T49,  
 T100, T104, T110, T115, T162, T164, T166, T226, T233,  
 T280, T284, T288, T290

generate questions, **U1**:T32, T39, T40, T90, T95, T97, T103,  
 T106, T154, T161, T162, T169, T170, T220, T224, T225,  
 T276, T279, T281, T284, T285, T287, T290; **U2**:T32, T34,  
 T38, T44, T47, T96, T101, T103, T108, T160, T166, T172,  
 T174, T177, T224, T235, T284, T288, T291, T292; **U3**:T32,  
 T39, T45, T94, T104, T106, T154, T160, T164, T167, T170,  
 T220, T223, T225, T274, T277, T283; **U4**:T32, T37, T43,  
 T92, T100, T103, T105, T109, T156, T159, T164, T167,  
 T171, T218, T222, T228, T232, T282, T285, T291, T299–  
 T300, T302–T303; **U5**:T32, T35, T38, T41, T45, T51, T52,  
 T100, T111–T113, T162, T171, T226, T229, T231, T280,  
 T282, T285, T291

notice, **U1**:T32, T34, T36, T38, T90, T92, T96, T100, T107,  
 T154, T156, T158, T160, T165, T167, T168, T220, T223,  
 T226, T228, T276, T278; **U2**:T32, T35, T37, T40, T48, T96,  
 T98, T102, T106, T110, T112, T160, T162, T165, T171,  
 T173, T224, T226–T228, T231–T234, T284, T286–T287,  
 T296, T298; **U3**:T32, T34, T42, T46, T94, T96, T99, T101,  
 T103, T154, T156, T162, T164, T166, T169, T172, T220,  
 T224, T274, T278, T282, T285–T286; **U4**:T32, T35, T36,  
 T38, T40, T41, T92, T94, T96, T99, T106, T156, T158, T161,  
 T163, T168, T170, T218, T221, T224, T229, T233, T282,  
 T284, T287, T289–T290, T293–T295, T297; **U5**:T32, T34,  
 T37, T42, T100, T102, T106, T109, T114, T162, T167, T168,  
 T170, T172–T173, T175, T176, T179, T226, T228, T230,  
 T280, T283, T287, T289, T294

respond, **U1**:T32, T35, T90, T93, T98, T102, T105, T154, T163,  
 T166, T172, T220, T229, T276, T280, T286, T289, T291;  
**U2**:T32, T39, T41, T43, T96, T100, T105, T107, T111, T160,  
 T163, T170, T176, T224, T229, T230, T284, T292, T295,  
 T299; **U3**:T32, T37, T41, T43, T44, T94, T98, T100, T105,  
 T154, T157, T158, T161, T163, T164, T171, T220, T222,  
 T227, T274, T279, T280, T287; **U4**:T32, T42, T45, T92, T95,  
 T102, T108, T156, T162, T166, T218, T220, T225–T226,  
 T230, T234, T282, T286, T296, T298, T301, T304–T305;  
**U5**:T32, T36, T40, T43, T46, T48, T50, T53, T100, T103,  
 T105, T107–T108, T162, T165, T169, T174, T177, T178,  
 T226, T232, T280, T286, T292–T293, T295

**Fluency, reading, U1**:T173; **U2**:T177; **U3**:T287; **U4**:T171

accuracy, **U1**:T48, T56, T64, T112, T120, T128, T178, T186,  
 T194, T234, T242, T250, T296, T304, T312; **U2**:T54, T62,  
 T70, T118, T126, T134, T182, T190, T198, T242, T250,  
 T258, T304, T312, T320; **U3**:T52, T60, T68, T112, T120,  
 T128, T178, T186, T194, T232, T240, T248, T292, T300,  
 T308; **U4**:T50, T58, T66, T114, T122, T130, T176, T184,  
 T192, T240, T248, T256, T310, T318, T326; **U5**:T58, T66,  
 T74, T120, T128, T136, T184, T192, T200, T238, T246,  
 T254, T300, T308, T316

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modeling by teacher, **U1**:T20, T78, T143, T208, T264; **U2**:T20,  
 T84, T148, T212, T272; **U3**:T21, T82, T142, T208, T263;  
**U4**:T20, T80, T144, T206, T270; **U5**:T20, T88, T150, T214,  
 T268

phrasing, **U2**:T250

rate, **U1**:T112, T120, T128; **U2**:T304, T312, T320; **U5**:T58,  
 T66, T74

See also Oral reading ability

**Formative assessment.** See Assessment

**Format (of text).** See Text structure

**Foundational skills.** See Fluency, reading; Phonics/  
 decoding

# G

## Genres

argumentative text, **U1**:T454–T455; **U2**:T274–T275, T280, T286–T288, T290, T295, T298, T299, T306–T307; **U3**:T450–T451; **U5**:T270–T271, T276–T277, T283–T284, T286, T288, T291–T294, T302–T303, T458–T459

biography, **U4**:T208–T209

comparing, **U4**:T146–T147

drama/play, **U3**:T144–T145

historical fiction, **U1**:T144–T145; **U4**:T22–T23, T82–T83, T272–T273; **U5**:T152–T153

informational article, **U2**:T338–T339, T342–T343

informational text, **U1**:T22–T23, T80–T81, T266–T267; **U2**:T22–T23, T86–T87, T214–T215, T462–T463; **U4**:T146–T147, T468–T469; **U5**:T22–T23, T90–T91, T216–T217

legend, **U2**:T162

opinion essay, **U3**:T326–T327, T330–T331

personal narrative, **U1**:T330–T331, T334–T335

poetry, **U1**:T210–T211; **U2**:T146–T147; **U3**:T18–T19, T210–T211; **U5**:T86–T87, T334–T335, T338–T339, T342–T343

realistic fiction, **U2**:T150–T151; **U3**:T22–T23, T84–T85, T264–T265

science fiction, **U4**:T344–T345, T348–T349

selecting, **U1**:T395; **U2**:T403; **U3**:T391; **U4**:T408–T409; **U5**:T399

**Gifted students.** See Assess and Differentiate

**Glossary.** See Dictionary/glossary

## Goal(s)

learning, **U1**:T14, T22, T24, T72, T80, T82, T136, T144, T146, T202, T210, T212, T258, T266, T268; **U2**:T14, T22, T24, T78, T86, T88, T142, T150, T152, T206, T214, T216, T266, T274, T376; **U3**:T14, T22, T24, T76, T84, T86, T136, T144, T146, T202, T210, T212, T256, T264, T266; **U4**:T14, T22, T24, T74, T82, T84, T138, T142, T196, T200, T208, T210, T264, T272, T274; **U5**:T14, T22, T24, T82, T90, T92, T144, T152, T154, T208, T216, T218, T262, T270, T272

and outcome. See Plot; Story structure

unit, **U1**:T5, T12; **U2**:T5, T12; **U3**:T5, T12; **U4**:T5, T12; **U5**:T5, T12

weekly, **U1**:T14, T72, T136, T202, T258; **U2**:T14, T78, T142, T206, T266; **U3**:T14, T76, T136, T202, T256; **U4**:T14, T74, T138, T200, T264; **U5**:T14, T82, T144, T208, T262

**Grammar and usage.** See Adjectives; Adverbs;

Agreement, subject-verb; Conjunctions; Interjections;

Nouns; Prepositions; Pronouns; Sentences; Verbs

**Graph.** See Graphic sources

**Graphic organizers, U2**:T213

chart, **U5**:T215, T269

one-column chart, **U4**:T207, T271

sequence charts, **U1**:T265; **U3**:T143; **U4**:T21, T145; **U5**:T151  
T-chart, **U1**:T21, T79, T209; **U2**:T21, T85, T273; **U3**:T21, T83;  
**U4**:T81; **U5**:T89

three-box sequence chart, **U2**:T149

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**Graphics, simple.** See Informational text

## Graphic sources

chart/table, **U5**:T215

diagram/scale drawing, **U5**:T212–T213

map/globe, **U1**:T140–T141; **U2**:T82–T83; **U4**:T78–T79;  
**U5**:T266–T267

time line, **U1**:T18–T19; **U3**:T458–T459; **U4**:T204–T205

**Grouping students for instruction.** See Assess and Differentiate

**Guided reading, U1**:T28–T29, T86–T87, T150–T151, T216–T217, T272–T273; **U2**:T28–T29, T92–T93, T156–T157, T220–T221, T280–T281; **U3**:T28–T29, T90–T91, T150–T151, T216–T217, T270–T271; **U4**:T28–T29, T88–T89, T152–T153, T214–T215, T278–T279; **U5**:T28–T29, T96–T97, T158–T159, T222–T223, T276–T277

# H

**High-frequency words, U2**:T240–T241; **U4**:T238–T239

**Historical fiction.** See Genres, historical fiction

# I

**Illustrations.** See Text features, illustrations/photographs

**Implied message.** See Literary devices/terms, theme; Main idea, and details

**Independent Reading.** See Self-selected text

**Inferring.** See Make Inferences

**Infographic, U1**:T76–T77, T206–T207; **U2**:T18–T19; **U3**:T80–T81; **U4**:T18–T19; **U5**:T18–T19

**Informal assessment.** See Assessment, progress monitoring

## Informational text

“Armadillos of North America,” **U2**:T212–T213

*Bill of Rights*, **U4**:T156–T173

“Call Me Joe,” **U1**:T20–T21

“Deforestation Must Be Controlled,” **U5**:T268–T269

*Don't Release Animals Back to the Wild*, **U2**:T292–T299  
*Earth's Water Cycle*, **U5**:T100–T117  
*Far From Shore*, **U2**:T32–T51  
 “Freedom of Speech at School,” **U4**:T144–T145  
 “Geologists at Work,” **U5**:T20–T21  
*It's Time to Get Serious About Reducing Food Waste, Feds Say*, **U5**:T226–T235  
 “Jellyfish: Valuable Slime,” **U2**:T20–T21  
*Journeys in Time*, **U1**:T470  
*Let's Talk Trash*, **U5**:T226–T235  
*Let Wild Animals Be Wild*, **U2**:T284–T291  
 “Life in Black and White,” **U1**:T264–T265  
*Life on Earth-and Beyond*, **U1**:T90–T109  
*Louie Share Kim, Paper Son*, **U1**:T32–T33, T36–T47  
 “Mahalia Jackson,” **U4**:T206–T207  
 “Manatees' Future Is Looking Brighter,” **U2**:T84–T85  
*Path to Paper Son*, **U1**:T32–T35, T44–T45  
*People Should Manage Nature*, **U5**:T280–T297  
*Picturesque Journeys*, **U1**:T276–T293  
*Place for Frogs*, **U2**:T96–T115  
 “Problem with Palm Oil,” **U5**:T214–T215  
*Rocks and Fossils*, **U5**:T32–T55  
 “Searching for Life Under the Sea,” **U1**:T78–T79  
*Tarantula Scientist*, **U2**:T478  
*Tracking Monsters*, **U2**:T224–T239  
*Into the Volcano*, **U5**:T474  
 “Why Does Ice Float?,” **U5**:T88–T89  
 “You Are What You Eat,” **U2**:T272–T273  
 See also Genres, informational text

**Integrated curriculum.** See Cross-Curricular Perspectives

## Interact with Sources

explore diagrams, **U5**:T212–T213  
 explore images, **U3**:T140–T141  
 explore infographics, **U1**:T76–T77, T206–T207; **U2**:T20–T21; **U3**:T80–T81; **U4**:T18–T19; **U5**:T86–T87  
 explore maps, **U1**:T140–T141; **U2**:T82–T83; **U4**:T78–T79; **U5**:T266–T267  
 explore media, **U3**:T260–T261  
 explore poetry, **U2**:T146–T147; **U3**:T18–T19; **U5**:T86–T87  
 explore primary sources, **U2**:T210–T211; **U4**:T268–T269  
 explore riddles, **U3**:T206–T207  
 explore slideshows, **U1**:T262–T263  
 explore time lines, **U1**:T18–T19; **U4**:T204–T205  
 explore videos, **U2**:T270–T271; **U5**:T148–T149  
 explore word puzzles, **U4**:T142–T143

**Interjections**, **U5**:T374, T437, T441, T445, T449

**Internet.** See Technology

**Intervention.** See Assess and Differentiate

## J

**Judgments, making.** See Author's purpose; Fact(s), and opinion; Predict

## L

**Language, oral.** See Fluency, reading; Listening; Oral reading ability

## Language and conventions

active voice, **U2**:T441, T445, T449, T453  
 adjectives, **U4**:T351, T355, T359, T363, T375, T379, T383, T387  
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 commas and semicolons in a series, **U5**:T341, T345, T349, T353  
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 complex sentences, **U1**:T163, T385, T389, T393, T397, T405  
 compound sentences, **U1**:T163, T385, T389, T393, T397, T405  
 coordinating and subordinating conjunctions, **U4**:T399, T403, T407, T411  
 correlative conjunctions, **U4**:T423, T427, T431, T435  
 indefinite and reflexive pronouns, **U3**:T405, T409, T413, T417  
 independent and dependent clauses, **U1**:T361, T365, T369, T373, T381  
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 perfect verb tenses, **U2**:T417, T421, T425, T429  
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 prepositions and prepositional phrases, **U3**:T333, T337, T341, T345  
 principal parts of irregular verbs, **U2**:T393, T397, T401, T405, T413, T437  
 principal parts of regular verbs, **U2**:T369, T373, T377, T381, T389  
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 quotation marks with dialogue, **U5**:T413, T417, T421, T425  
 regular and irregular plural nouns, **U1**:T433, T437, T441, T445  
 simple sentences, **U1**:T337, T341, T345, T349, T357  
 subject-verb agreement, **U2**:T345, T349, T353, T357, T365  
 See also all grammar usage and punctuation entries;  
 Capitalization; Spelling; Unit Overview

**Language Arts.** See Language and conventions

**Learning goal.** See Goals, learning

**Legend.** See Genres, legend

**Less-able readers.** See Assess and Differentiate



**Leveled readers, U1:**T29, T31, T49, T57, T65, T71, T87, T89, T113, T121, T129, T135, T151, T153, T179, T187, T195, T201, T217, T219, T235, T243, T251, T257, T273, T275, T297, T305, T313, T319; **U2:**T8–T9, T29, T31, T55, T63, T71, T77, T93, T95, T119, T127, T135, T141, T157, T169, T183, T191, T199, T205, T221, T223, T243, T251, T259, T265, T281, T283, T305, T313, T321, T327; **U3:**T08–T09, T29, T31, T53, T61, T69, T75, T91, T93, T113, T121, T129, T135, T151, T153, T179, T187, T195, T201, T217, T219, T233, T241, T249, T255, T271, T273, T293, T301, T309, T315; **U4:**T08–T09, T29, T31, T51, T59, T67, T73, T89, T91, T115, T123, T131, T137, T153, T155, T177, T185, T193, T199, T215, T217, T241, T249, T257, T263, T279, T281, T311, T319, T327, T333; **U5:**T08–T09, T29, T31, T59, T67, T75, T81, T97, T99, T121, T129, T137, T143, T159, T161, T185, T193, T201, T207, T223, T225, T239, T247, T255, T261, T277, T279, T301, T309, T317, T323

**Library.** See Reference sources

**Life, text's relation to.** See Connections

**Limited-English proficient children.** See ELL (English Language Learners)

**Listening, listening comprehension, U1:**T20–T21, T78–T79, T142–T143, T208–T209, T264–T265; **U2:**T20–T21, T84–T85, T148–T149, T212–T213, T272–T273; **U3:**T20–T21, T82–T83, T142–T143, T208–T209, T262–T263; **U4:**T20–T21, T80–T81, T144–T145, T206–T207, T270–T271; **U5:**T20–T21, T88–T89, T150–T151, T214–T215, T268–T269

**Literacy activities.** See Assess and Differentiate

#### Literary devices/terms

audience, **U1:**T458; **U2:**T466; **U3:**T454; **U4:**T472; **U5:**T462  
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details, **U1:**T28, T34, T37, T39, T50–T51, T358–T359; **U2:**T28, T35, T37, T38, T40, T42, T48, T64–T65, T220, T346–T347, T366–T367; **U3:**T358–T359; **U4:**T29, T34–T35, T41, T44, T60–T61; **U5:**T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T374–T37  
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**Literary genres.** See Genres

**Literary response, Reflect and Share, U1:**T66–T67, T130–T131, T196–T197, T252–T253, T314–T315; **U2:**T72–T73, T136–T137, T200–T201, T260–T261, T322–T323; **U3:**T70–T71, T130–T131, T196–T197, T250–T251, T310–T311; **U4:**T68–T69, T132–T133, T194–T195, T258–T259, T328–T329; **U5:**T76–T77, T138–T139, T202–T203, T256–T257, T318–T319

#### Literature selections

“Advice from Mr. Chan,” **U3:**T20–T21  
“Art in Graffiti Park,” **U3:**T262–T263  
“Artist to Artist,” **U3:**T222–T223  
“Big One,” **U5:**T150–T151  
*Carp*, **U3:**T154–T163  
*Delivering Justice*, **U4:**T218–T237  
*Dog of Pompeii*, **U5:**T148–T181  
“Early Explorers,” **U1:**T228–T229  
*Ezekiel Johnson Goes West*, **U4:**T282–T307  
“Flying Free,” **U3:**T142–T143  
*Guns for General Washington*, **U4:**T484  
*Hatchet*, **U2:**T160–T179  
*Hermit Thrush*, **U3:**T164–T173  
“I Hold the World,” **U1:**T208–T209  
“Jefferson’s Desk,” **U4:**T80–T81  
*Keeping Mr. John Holton Alive*, **U4:**T32–T47  
“Latitude Longitude Dreams,” **U1:**T224–T225

“Learning the World,” **U1**:T222–T223  
*Life & Art*, **U3**:T274–T289  
*Love, Amalia*, **U3**:T32–T49  
 “Map and a Dream,” **U1**:T226–T227  
 “Nana,” **U3**:T208–T209  
 “North Star,” **U4**:T20–T21  
*Pedro’s Journal*, **U1**:T154–T175  
*Pet for Calvin*, **U3**:T94–T109  
 “Pinhole Camera,” **U2**:T148–T149  
 “Rosa’s Journey,” **U1**:T142–T143  
*The Scarlet Stockings Spy*, **U4**:T92–T111  
 “Sepia,” **U3**:T224–T225  
 “Snowball,” **U3**:T82–T83  
 “Spruce,” **U3**:T226–T227  
*The Thing About Georgie*, **U3**:T466–T477  
 “Voyage,” **U4**:T270–T271  
 See also Genres

## M

**Magazine.** See Reference sources

### Main idea

and details

analyze, **U1**:T28, T34, T37, T39, T50–T51  
 identify, **U5**:T28, T34, T36–T38, T41, T43–T45, T47, T48,  
 T51–T53, T60–T61

of informational text. See Informational text

See also Listening, listening comprehension

**Make connections.** See Compare texts

**Make inferences**, **U1**:T34, T87, T92, T95, T97, T99,  
 T102, T105, T106, T122–T123; **U4**:T279, T285, T289,  
 T291–T292, T295–T296, T299, T301, T304, T320–T321;  
**U5**:T159, T166–T167, T171, T172, T174, T176, T179,  
 T194–T195  
 infer multiple themes, **U3**:T270, T280, T281, T283–T284, T286,  
 T294–T295; **U4**:T80, T88, T94, T95, T98, T103–T104, T107,  
 T116–T117

**Map/globe.** See Graphic sources

**Mechanics.** See Capitalization; Commas; Dialogue  
 (punctuating); Semicolon

### Media

explore, **U3**:T260–T261  
 multimedia, **U2**:T378  
 video/film, **U2**:T270–T271; **U5**:T148–T149

**Media center/library.** See Reference sources

**Mentor Stacks**, **U1**:T326, T328, T330–T331, T334–T335,  
 T338–T339, T342–T343, T346, T350, T352, T354–T355,

T358–T359, T362–T363, T366–T367, T370, T374, T376,  
 T378–T379, T382–T383, T386–T387, T390–T391, T394,  
 T398, T400, T402–T403, T406–T407, T414–T415, T418,  
 T422, T424, T426–T427, T430–T431, T434–T435, T438–  
 T439, T442; **U2**:T335, T336, T338–T339, T342–T343,  
 T346–T347, T350–T351, T354, T359, T360, T362–T363,  
 T366–T367, T370–T371, T374–T375, T378, T383, T384,  
 T386–T387, T390–T391, T394–T395, T398–T399, T402,  
 T407, T408, T410–T411, T414–T415, T418–T419,  
 T422–T423, T426, T431, T432, T434–T435, T438–T439,  
 T442–T443, T446–T447, T450; **U3**:T322, T324, T326–  
 T327, T330–T331, T334–T335, T338–T339, T342, T346,  
 T348, T350–T351, T354–T355, T358–T359, T362–T363,  
 T366, T370, T372, T374–T375, T378–T379, T382–T383,  
 T386–T387, T390, T394, T396, T398–T399, T402–T403,  
 T406–T407, T410–T411, T414, T418, T420, T422–T423,  
 T426–T427, T430–T431, T434–T435, T438–T439;  
**U4**:T340, T342, T344–T345, T348–T349, T352–T353,  
 T356–T357, T360, T364, T366, T368–T369, T372–T373,  
 T376–T377, T380–T381, T384, T388, T390, T392–T393,  
 T396–T397, T400–T401, T404–T405, T408, T412, T414,  
 T416–T417, T420–T421, T424–T425, T428–T429, T432,  
 T436, T438, T440–T441, T444–T445, T448–T449, T452–  
 T453, T456; **U5**:T330, T332, T334–T335, T338–T339,  
 T342–T343, T346–T347, T350, T354, T356, T358–T359,  
 T362–T363, T366–T367, T370–T371, T374, T378, T380,  
 T382–T383, T386–T387, T390–T391, T394–T395, T398,  
 T402, T404, T406–T407, T410–T411, T414–T415, T418–  
 T419, T422, T426, T428, T430–T431, T434–T435, T438–  
 T439, T442–T443, T446

**Monitor progress.** See Assessment, progress monitoring

**Multiple-meaning words.** See Vocabulary skills/strategies,  
 academic vocabulary strategies, context clues

**myView Digital.** See SavvasRealize.com to access Realize  
 Reader and all other digital content

## N

### Nouns

collective, **U1**:T409, T413, T417, T421, T429; **U4**:T424;  
**U5**:T430–T431  
 common, **U1**:T409, T413, T417, T421, T429  
 irregular, **U1**:T433, T437, T441, T445; **U2**:T341  
 plural, **U1**:T433, T437, T441, T445; **U2**:T341  
 proper, **U1**:T409, T413, T417, T421, T429  
 regular, **U1**:T433, T437, T441, T445; **U2**:T341

# O

**On-level learners.** See Assess and Differentiate

**Online student resources.** See SavvasRealize.com to access Realize Reader and all other digital content

**Onomatopoeia.** See Literary devices/terms, onomatopoeia; Sound devices and poetic elements, onomatopoeia

**Opinion and fact.** See Fact(s), and opinion

**Oral language.** See Listening, listening comprehension

**Oral reading ability, assessment of, U1:**T48, T56, T64, T112, T120, T128, T178, T186, T194, T234, T242, T250, T296, T304, T312; **U2:**T54, T62, T70, T118, T126, T134, T182, T190, T198, T242, T250, T258, T304, T312, T320; **U3:**T52, T60, T68, T112, T120, T128, T178, T186, T194, T232, T240, T248, T292, T300, T308; **U4:**T50, T58, T66, T114, T122, T130, T176, T184, T192, T240, T248, T256, T310, T318, T326; **U5:**T58, T66, T74, T120, T128, T136, T184, T192, T200, T238, T246, T254, T300, T308, T316

**Oral vocabulary development.** See Academic vocabulary; Content knowledge; Oral Reading Ability

# P

**Paraphrase, U1:**T460–T461

**Parts of a book.** See Text features

**Parts of speech.** See Adjectives; Adverbs; Conjunctions; Interjections; Nouns; Prepositions; Pronouns; Verbs

**Performance task.** See Assessment, progress monitoring

## Phonics/decoding

common syllable patterns, **U3:**T284, T268–T269, T290–T291, T298–T299, T312–T313, T424, T428, T432, T440; **U4:**T64–T65, T358; **U5:**T94–T95, T104, T111, T118–T119, T126–T127, T140–T141, T198–T199, T396

different patterns, **U5:**T360, T364, T368, T376

final stable syllable, **U2:**T90–T91, T116–T117, T124–T125, T138–T139, T196–T197, T256–T257, T364, T368, T372, T380, T400

VCe, **U1:**T280, T287, T291, T294–T295, T428, T432, T436, T444; **U2:**T68–T69, T352

VC/V, **U2:**T26–T27, T52–T53, T60–T61, T74–T75

V/CV, **U2:**T26–T27, T52–T53, T60–T61, T74–T75

consonant changes, **U5:**T26–T27, T47, T52, T56–T57, T64–T65, T78–T79, T134–T135, T336, T340, T344, T352, T372

open and closed syllables, **U2:**T26–T27, T43, T52–T53, T60–T61, T74–T75, T132–T133, T340, T344, T348, T356, T376

vowels

*r*-controlled, **U2:**T154–T155, T165, T180–T181, T188–T189, T202–T203, T388, T392, T396, T404, T424

schwa, **U5:**T220–T221, T228, T236–T237, T244–T245, T258–T259, T314–T315, T408, T412, T416, T424, T444

vowel changes, **U5:**T283, T285, T274–T275, T298–T299, T306–T307, T320–T321, T432, T436, T440, T448

vowel teams, **U1:**T148–T149, T160, T166, T176–T177, T184–T185, T198–T199, T248–T249, T380, T384, T388, T396, T416

words, multisyllabic, **U5:**T156–T157, T164, T169, T182–T183, T190–T191, T204–T205, T252–T253, T384, T388, T392, T400, T420

**Phrasing.** See Fluency, reading

**Pictures.** See Text features, illustrations/photographs

**Play.** See Genres, drama/play

**Plot, U3:**T90, T96, T99, T101–T103, T105–T107, T114–T115; **U4:**T348–T349, T404–T405; **U5:**T158, T164–T165, T169, T170, T173, T177–T179, T186–T187. See also Listening, listening comprehension; Story structure

**Poetic devices.** See Literary devices/terms; Sound devices and poetic elements

**Poetry.** See Genres, poetry

**Possessives.** See Word Study

**Possible Teaching Point.** See Teaching strategies, Possible Teaching Point

**Predict, confirm and correct predictions, U1:**T273, T278, T282, T283, T286, T287, T306–T307; **U2:**T229, T232, T233, T237, T252–T253; **U3:**T271, T276, T278–T279, T282, T286, T302–T303; **U5:**T97, T103, T104, T107, T110, T111, T113, T130–T131

**Prefixes, U2:**T318–T319, T448. See also Spelling, Word Study, prefixes; Word Study, prefixes

**Prepositions and prepositional phrases, U2:**T409, T426; **U3:**T333, T337, T341, T345, T353; **U4:**T416

**Prior knowledge.** See Background knowledge; ELL (English Language Learners)

**Progress monitoring.** See Assessment, progress monitoring

**Project-Based Inquiry, U1:**T448–T467; **U2:**T457–T475; **U3:**T445–T463; **U4:**T463–T481; **U5:**T453–T471  
celebrate and reflect, **U1:**T466–T467; **U2:**T474–T475; **U3:**T462–T463; **U4:**T480–T481; **U5:**T470–T471



collaborate and discuss, **U1**:T458–T459, T464–T465;  
**U2**:T466–T467, T472–T473; **U3**:T454–T455, T460–T461;  
**U4**:T472–T473, T478–T479; **U5**:T462–T463, T468–T469  
 compare across texts, **U2**:T458–T459; **U3**:T446–T447;  
**U4**:T464–T465; **U5**:T454–T455  
 explore and plan, **U1**:T454–T455; **U2**:T462–T463;  
**U3**:T450–T451; **U4**:T468–T469; **U5**:T458–T459  
 inquire, **U1**:T452–T453; **U2**:T460–T461; **U3**:T448–T449;  
**U4**:T466–T467; **U5**:T456–T457  
 research, **U1**:T456–T457, T460–T463; **U2**:T464–T465, T468–  
 T471; **U3**:T452–T453, T456–T459; **U4**:T470–T471, T474–  
 T477; **U5**:T460–T461, T464–T467

## **Pronouns, U1**:T410–T411

and antecedents, **U3**:T357, T361, T365, T369, T377  
 indefinite, **U3**:T405, T409, T413, T417; **U4**:T444  
 possessive, **U3**:T381, T385, T389, T393, T401  
 reflexive, **U3**:T405, T409, T413, T417, T425

**Proofreading.** See Writing Workshop, composition,  
 writing process

**Prosody, U1**:T48, T70, T64, T178, T186, T194, T234, T242,  
 T250, T296, T304, T312; **U2**:T54, T62, T70, T118, T126,  
 T134, T182, T190, T198, T242, T258; **U3**:T52, T60, T68,  
 T112, T120, T128, T178, T186, T194, T232, T240, T248,  
 T292, T300, T308; **U4**:T50, T58, T66, T114, T122, T130,  
 T176, T184, T192, T240, T248, T256, T310, T318, T326;  
**U5**:T184, T192, T200, T238, T254, T300, T308, T316.

See also Assess and Differentiate, Small Group

**Publish, Celebrate, and Assess, U1**:T422–T443;  
**U2**:T430–T451; **U3**:T418–T423, T426–T427, T430–T431,  
 T434–T435, T438–T439; **U4**:T436–T441, T444–T445,  
 T448–T449, T452–T453, T456–T457; **U5**:T426–T431,  
 T434–T435, T438–T439, T442–T443, T446–T447

**Punctuation.** See Commas; Dialogue (punctuating);  
 Quotation marks; Semicolon

## **Purpose**

and audience. See Author's purpose

# Q

**Questioning, U2**:T157, T163, T166, T167, T169, T171,  
 T176, T192–T193; **U4**:T215, T220, T223, T224, T230,  
 T233, T250–T251

**Quick Check.** See Assess and Differentiate, Quick Check

**Quotation marks, U5**:T413, T417, T421, T425, T433

# R

**Rate.** See Fluency, reading

**Read aloud.** See Reading to students

**Reader response.** See Connections

**Reading fluency.** See Fluency, reading; Oral reading ability

**Reading rate.** See Fluency, reading

**Reading to students, U1**:T20, T78, T142, T208, T264;  
**U2**:T20, T84, T148, T212, T272; **U3**:T20, T82, T142,  
 T208, T262; **U4**:T20, T80, T144, T206, T270; **U5**:T20,  
 T88, T150, T214, T268

## **Reading Workshop**

### Foundational Skills

fluency. See Fluency, reading

high-frequency words. See Vocabulary development,  
 high-frequency words

listening comprehension. See Listening, listening  
 comprehension

phonics. See Phonics/decoding

word structure and knowledge. See Dictionary/glossary;  
 Phonics/decoding; Prefixes; Spelling; Suffixes

reading comprehension

analysis. See Strategies/skills

compare across texts

compare two or more genres, **U4**:T146–T147

compare two or more texts, **U1**:T29, T66–T67, T87,  
 T130–T131, T151, T196–T197, T217, T252–T253,

T273, T314–T315, T450–T451; **U2**:T29, T93, T157,  
 T221, T281, T284, T292, T300, T306, T314, T322;

**U3**:T29, T91, T151, T154, T164, T188, T217, T271;

**U4**:T29, T89, T153, T215, T279; **U5**:T29, T97, T159,  
 T223, T277

genre characteristics. See Genres

independent and self-selected reading, self-select texts,

**U1**:T11, T31, T49, T57, T65, T71, T89, T113, T121, T129,  
 T135, T153, T179, T187, T195, T201, T219, T235, T243,

T251, T257, T275, T297, T305, T313, T319; **U2**:T11, T31,  
 T55, T63, T71, T77, T95, T119, T127, T135, T141, T159,

T183, T191, T199, T205, T223, T243, T251, T259, T265,  
 T283, T305, T313, T321, T327; **U3**:T11, T31, T53, T61,

T69, T75, T93, T113, T121, T129, T135, T153, T179, T187,  
 T195, T201, T219, T233, T241, T249, T255, T273, T293,

T301, T309, T315; **U4**:T11, T31, T51, T59, T67, T73, T91,  
 T115, T123, T131, T137, T155, T177, T185, T193, T199,

T217, T241, T249, T257, T263, T281, T311, T319, T327,  
 T333; **U5**:T11, T31, T59, T67, T75, T81, T99, T121, T129,

T137, T143, T161, T185, T193, T201, T207, T225, T239,  
 T247, T255, T261, T279, T301, T309, T317, T323

## key ideas and details

- ask and answer questions, **U2**:T157, T163, T166, T167, T169, T171, T176, T192–T193; **U4**:T215, T250–T251
  - confirm and correct predictions, **U1**:T273, T278, T282, T283, T286, T287, T284–T307; **U2**:T229, T232, T233, T237, T252–T253; **U3**:T271, T276, T278, T279, T282, T286, T302–T303; **U5**:T97, T103–T104, T107, T110–T111, T113, T130–T131
  - identify details, **U5**:T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T60–T61
  - make inferences, **U1**:T34, T87, T92, T95, T97, T99, T102, T105, T106, T122–T123; **U4**:T279, T285, T289, T291, T292, T295, T296, T299, T301, T304, T320–T321; **U5**:T159, T166–T167, T171, T172, T174, T176, T179, T194–T195
  - use text evidence to support a response, **U1**:T29, T35, T36, T38, T40, T42, T58–T59, T87, T159, T160, T163, T167, T169, T171, T172, T188–T189; **U2**:T221
- ## oral language
- U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12; **U5**:T12
  - ask relevant questions, **U2**:T157, T163, T166, T167, T169, T171, T176, T192–T193; **U4**:T215, T250–T251
  - express opinions supported by reasons, **U3**:T334–T335, T354–T355, T378–T379
- ## response to sources
- interact with sources, **U1**:T18–T19, T76–T77, T140–T141, T206–T207, T262–T263; **U2**:T18–T19, T82–T83, T146–T147, T210–T211, T270–T271; **U3**:T18–T19, T80–T81, T140–T141, T206–T207, T260–T261; **U4**:T18–T19, T78–T79, T142–T143, T204–T205, T268–T269; **U5**:T18–T19, T86–T87, T148–T149, T212–T213, T266–T267
  - make connections, **U3**:T29, T35, T39, T40, T44, T46, T62–T63; **U5**:T29, T35–T37, T40, T42, T46, T49, T50, T68–T69, T277, T282, T285, T287, T290, T295, T310–T311
  - reflect on reading and respond, **U1**:T44–T45, T108–T109, T174–T175, T230–T231, T292–T293; **U2**:T50–T51, T114–T115, T178–T179, T238–T239, T300–T301; **U3**:T48–T49, T108–T109, T174–T175, T228–T229, T288–T289; **U4**:T46–T47, T110–T111, T172–T173, T236–T237, T306–T307; **U5**:T54–T55, T116–T117, T180–T181, T234–T235, T296–T297

## Reading-Writing Workshop Bridge

- analyze author’s craft, **U3**:T279
- adages and proverbs, **U4**:T314–T315
- anecdotes, **U3**:T157, T169, T182–T183, T190–T191; **U4**:T226
- call to action, **U2**:T111
- denotation and connotation, **U5**:T188–T189
- description, **U1**:T161
- details, **U2**:T289

- dialect, **U4**:T36, T40, T54–T55
  - dialogue, **U2**:T227
  - figurative speech, **U4**:T304
  - graphics, **U5**:T231
  - hyperbole, **U3**:T97, T116–T117
  - imagery, figurative language, **U1**:T95, T105, T229, T238–T239, T285, T300–T301; **U2**:T35; **U3**:T35, T36, T56–T57, T287; **U4**:T43, T96, T229; **U5**:T173, T178
  - legend, **U2**:T162
  - mood, **U3**:T236–T237
  - persuasion, **U2**:T103
  - point of view, **U2**:T175; **U3**:T102, T277, T296–T297, T304–T305; **U4**:T101, T118–T119, T220; **U5**:T295
  - first-person, **U2**:T308–T309; **U5**:T304–T305
  - precise language, **U1**:T182–T183
  - print and graphic features, **U2**:T46, T58–T59; **U4**:T231, T244–T245, T295, T297; **U5**:T107, T242–T243
  - puns, **U3**:T116–T117
  - purpose and message, **U1**:T36, T40; **U2**:T100, T122–T123, T246–T247; **U4**:T180–T181, T233; **U5**:T287
  - repetition, **U3**:T223
  - sensory language, **U2**:T168, T235; **U3**:T286
  - shades of meaning, **U5**:T166, T170, T172, T177
  - sidebars, **U5**:T115
  - simile, **U1**:T173; **U3**:T45
  - sound devices, **U4**:T293
  - stereotypes, **U3**:T182–T183
  - structure, **U2**:T229
  - suspense, **U4**:T105
  - symbolism, **U4**:T107
  - text features, **U1**:T101, T106, T116–T117; **U5**:T37, T49, T53, T62–T63, T231
  - text structure, **U3**:T107; **U4**:T228, T287, T300; **U5**:T103, T112, T124–T125, T291
  - visualization, **U3**:T225
  - voice, **U1**:T161, T171; **U2**:T177, T186–T187; **U3**:T96; **U4**:T285; **U5**:T282
  - word choice, **U3**:T223
- ## conventions of language. See Language and conventions
- develop author’s craft
    - adages and proverbs, **U4**:T322–T323
    - denotation and connotation, **U5**:T196–T197
    - dialect, **U4**:T62–T63
    - graphic features, **U2**:T66–T67; **U4**:T252–T253; **U5**:T250–T251
    - hyperbole, **U3**:T124–T125
    - imagery, figurative language, **U1**:T246–T247, T308–T309; **U3**:T64–T65
    - mood, **U3**:T244–T245
    - point of view, **U2**:T316–T317; **U3**:T304–T305; **U4**:T126–T127; **U5**:T312–T313
    - purpose, **U1**:T60–T61

purpose and message, **U2**:T130–T131, T254–T255;  
**U4**:T188–T189

text features, **U1**:T124–T125; **U5**:T70–T71

text structure, **U5**:T132–T133

topic or opinion, **U1**:T342–T343; **U3**:T338–T339

voice, **U1**:T190–T191; **U2**:T194–T195

reasons and evidence, **U3**:T334–T335, T354–T355, T378–T379

spelling. See Spelling

vocabulary acquisition  
academic language/vocabulary. See Academic vocabulary  
Word Study. See Spelling, Word Study; Word Study

**Read Like a Writer.** See Reading Writing Workshop  
Bridge, analyze author’s craft; Teaching strategies,  
Possible Teaching Point

**Realism and fantasy.** See Listening, listening  
comprehension

**Realistic fiction.** See Genres, realistic fiction

**Reference sources**  
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**U4**:T268–T269, T470, T474–T475; **U5**:T460  
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See also Dictionary/glossary; Research/study skills

**Research/study skills**  
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search engines, **U2**:T464–T465  
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See also Graphic organizers; Graphic sources; Reference  
sources

**Response to literature.** See Connections; Literary response

**Rhyme.** See Literary devices/terms, rhyme; Sound devices  
and poetic elements, rhyme

**Rhythm.** See Literary devices/terms, rhythm; Sound  
devices and poetic elements, rhythm

**Routines.** See Teaching strategies, routines

**Rubric.** See Assessment, scoring guide/rubric; Writing  
rubrics; Writing Workshop

## S

**SavvasRealize.com.** See SavvasRealize.com to access  
Realize Reader and all other digital content

**Science activities.** See Cross-Curricular Perspectives,  
science

**Science in reading.** See Cross-Curricular Perspectives,  
science

**Self-selected text, U1**:T11, T31, T49, T57, T65, T71, T89,  
T113, T121, T129, T135, T153, T179, T187, T195, T201,  
T219, T235, T243, T251, T257, T275, T297, T305, T313,  
T319; **U2**:T11, T31, T55, T63, T71, T77, T95, T119,  
T127, T135, T141, T159, T183, T191, T199, T205, T223,  
T243, T251, T259, T265, T283, T305, T313, T321, T327;  
**U3**:T11, T31, T53, T61, T69, T75, T93, T113, T121, T129,  
T135, T153, T179, T187, T195, T201, T219, T233, T241,  
T249, T255, T273, T293, T301, T309, T315; **U4**:T11, T31,  
T51, T59, T67, T73, T91, T115, T123, T131, T137, T155,  
T177, T185, T193, T199, T217, T241, T249, T257, T263,  
T281, T311, T319, T327, T333; **U5**:T11, T31, T59, T67,  
T75, T81, T99, T121, T129, T137, T143, T161, T185,  
T193, T201, T207, T225, T239, T247, T255, T261, T279,  
T301, T309, T317, T323

**Semicolon, U5**:T341, T345, T349, T353, T361

**Sensory details.** See Literary devices/terms, sensory details

**Sentences**  
complete, **U1**:T337  
parts of, subject-verb agreement, **U1**:T430–T431; **U2**:T345,  
T349, T353, T357, T365  
structure  
complex, **U1**:T163, T385, T389, T393, T397, T405  
compound, **U1**:T163, T385, T389, T393, T397, T405  
simple, **U1**:T337, T341, T345, T349, T357; **U2**:T422–T423

**Sequence, of events, U1**:T338–T339, T382–T383;  
**U4**:T215. See also Listening, listening comprehension

**Setting, U1**:T338–T339; **U4**:T348–T349, T372–T373;  
**U5**:T158, T164–T165, T169–T170, T173, T177–T179,  
T186–T187. See also Listening, listening comprehension;  
Literary devices/terms, setting

**Shared Read, U1**:T32–T45, T90–T109, T154–T175,  
T230–T231, T276–T293; **U2**:T32–T51, T96–T115, T160–  
T179, T224–T239, T284–T301; **U3**:T32–T49, T94–T109,



T154–T175, T220–T229, T274–T289; **U4**:T32–T47, T92–T111, T156–T173, T218–T237, T282–T307; **U5**:T32–T55, T100–T117, T162–T181, T226–T235, T280–T397

**Small Group.** See Assess and Differentiate, Small Group

**Social studies activities.** See Cross-Curricular Perspectives, social studies

**Social studies in reading, U1**:T449; **U3**:T445; **U4**:T396–T397. See also Cross-Curricular Perspectives, social studies

### Sound devices and poetic elements

explain, **U1**:T216, T222, T224, T226, T228, T236–T237  
imagery, **U1**:T95, T105, T229, T238–T247, T285, T300–T309; **U2**:T35; **U3**:T35, T36, T56–T57, T64–T65, T287; **U4**:T43, T96, T229; **U5**:T173, T178  
onomatopoeia, **U4**:T102  
rhyme, **U5**:T362–T363, T394–T395  
rhythm, **U5**:T362–T363  
sensory details, **U1**:T362–T363; **U2**:T168, T235; **U3**:T286

**Sources.** See Interact with Sources; Reference sources; Technology

**Speaking.** See Listening, listening comprehension

**Speaking and listening.** See Listening, listening comprehension

### Spelling

phonics, connection to  
consonant changes, **U5**:T336, T340, T344, T352, T372  
vowels  
    *r*-controlled, **U2**:T154–T155, T180–T181, T188–T189, T202–T203  
    schwa, **U5**:T408, T412, T416, T424, T444  
    vowel changes, **U5**:T432, T436, T440, T448  
    vowel teams, **U1**:T380, T384, T388, T396, T416

### Word Study

base words with endings, **U2**:T436, T440, T444, T452  
consonant changes, **U5**:T336, T340, T344, T352, T372  
Greek roots, **U1**:T356, T360, T364, T372, T381; **U4**:T422, T426, T434  
Latin roots, **U3**:T328, T332, T336, T344; **U4**:T442, T446, T450, T458  
multisyllabic words, **U5**:T384, T388, T392, T400, T420  
open and closed syllables, **U2**:T340, T344, T348, T356, T376  
prefixes, **U2**:T412, T416, T420, T428, T448  
suffixes, **U1**:T332, T336, T340, T348, T368;  
syllable patterns, **U3**:T424, T428, T432, T440  
    different, **U5**:T360, T364, T368, T376  
    final stable syllables, **U2**:T364, T368, T372, T380, T400  
    VCe, **U1**:T428, T432, T436, T444  
unusual spellings, **U3**:T376, T380, T384, T392  
vowels

*r*-controlled, **U2**:T388, T392, T396, T404, T424  
schwa, **U5**:T408, T412, T416, T424, T444  
vowel changes, **U5**:T432, T436, T440, T448  
vowel teams, **U1**:T380, T384, T388, T396, T416

### word parts

*-able*, *-ible*, **U1**:T404, T408, T412, T420, T440  
*anti-*, *mid-*, *trans-*, **U4**:T370, T374, T378, T386  
*-ize*, *-ance*, *-ence*, *-ist*, **U3**:T352, T356, T360, T368  
*-ous*, *-eous*, *-ious*, **U3**:T400, T404, T408, T416  
*pro-*, *com-*, *con-*, **U4**:T346, T350, T354, T362  
*sub-*, *super-*, **U4**:T394, T398, T402, T410

**Spiral review, U1**:T62–T63, T126–T127, T192–T193, T248–T249, T310–T311, T333, T368, T344, T357, T381, T392, T405, T416, T429, T440; **U2**:T68–T69, T132–T133, T196–T197, T256–T257, T318–T319, T341, T352, T365, T376, T389, T400, T413, T424, T437, T448; **U3**:T66–T67, T126–T127, T192–T193, T246–T247, T306–T307, T329, T340, T353, T364, T377, T388, T401, T412, T425, T436; **U4**:T64–T65, T128–T129, T190–T191, T254–T255, T324–T325, T347, T358, T371, T382, T395, T406, T419, T430, T443, T454; **U5**:T72–T73, T134–T135, T198–T199, T252–T253, T314–T315, T337, T348, T372, T361, T385, T396, T409, T420, T433, T444

**Story elements.** See *under* Literary devices/terms

**Story structure, U3**:T150, T156, T159, T161, T163, T166, T168, T170, T180–T181. See also Plot; Text Structure

### Strategies/skills

analyze argumentative texts, **U2**:T280, T286–T288, T290, T295, T298, T299, T306–T307; **U5**:T276, T283–T284, T286, T288, T291–T294, T302–T303  
analyze characters, **U3**:T28, T34, T37, T38, T41–T43, T45, T47, T54–T55; **U4**:T28, T36, T38–T40, T42, T43, T45, T52–T53  
analyze figurative language, **U3**:T216  
analyze main idea and details, **U1**:T28, T34, T37, T39, T50–T51  
analyze plot and setting, **U5**:T158, T164, T165, T169–T170, T173, T177–T179, T186–T187  
analyze plot elements, **U3**:T90, T96, T99, T101–T103, T105–T107, T114–T115  
analyze point of view, **U2**:T156, T162, T164, T165, T168, T170, T172, T174, T175, T177, T184–T185  
analyze text features, **U1**:T41, T86, T93, T94, T96, T98, T100, T104, T107, T114–T115  
analyze text structure, **U1**:T272, T279, T280, T282, T284, T285, T287, T289–T291, T298–T299; **U2**:T84, T99, T101–T103, T105, T108, T110, T113, T120–T121  
compare and contrast accounts, **U5**:T222, T228, T230–T232, T240–T241  
confirm and correct predictions, **U1**:T273, T278, T282, T283, T286, T287, T306–T307; **U2**:T229, T232, T233, T237,

T252–T253; **U3**:T271, T276, T278, T279, T282, T286, T302–T303; **U5**:T97, T103, T104, T107, T110–T111, T113, T60–T61  
 evaluate details, **U2**:T28, T35, T37, T38, T40, T42, T48, T64–T65, T220; **U4**:T29, T34–T35, T41, T44, T60–T61  
 explain author’s purpose, **U2**:T29, T34, T36, T39, T43, T44, T46, T49, T56–T57; **U4**:T278, T284, T286–T288, T290, T293–T294, T298, T300, T303, T305, T312–T313  
 explain figurative language, **U3**:T222, T224, T226, T234–T235  
 explain literary structure, **U3**:T150, T156, T159, T161, T163, T166, T168, T170, T180–T181  
 explain relationships between ideas, **U2**:T226–T228, T230, T231, T235, T236, T244–T245; **U4**:T214, T222, T225–T226, T228–T229, T232, T234, T242–T243  
 explain sound devices and figurative language, **U1**:T216, T222, T224, T226, T228, T236–T237  
 fluency, **U1**:T173; **U2**:T177; **U3**:T287; **U4**:T171  
 generate questions, **U2**:T157, T163, T166, T167, T169, T171, T176, T192–T193; **U4**:T215, T220, T223, T224, T230, T233, T250–T251  
 identify main ideas and details, **U5**:T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T60–T61  
 infer multiple themes, **U3**:T270, T280, T281, T283–T284, T286, T294–T295; **U4**:T88, T94, T95, T98, T103, T104, T107, T116–T117  
 interpret text features, **U5**:T96, T102, T105, T106, T107, T112, T114, T115, T122–T123  
 interpret text structure, **U4**:T152, T158–T160, T163, T165, T167, T169, T170, T178–T179  
 make connections, **U3**:T29, T35, T39, T40, T44, T46, T62–T63; **U5**:T29, T35–T37, T40, T42, T46, T49, T50, T68–T69, T277, T282, T285, T287, T290, T295, T310–T311  
 make inferences, **U1**:T34, T87, T92, T95, T97, T99, T102, T105, T106, T122–T123; **U4**:T279, T285, T289, T291–T292, T295–T296, T299, T301, T304, T320–T321; **U5**:T159, T166–T167, T171, T172, T174, T176, T179, T194–T195  
 monitor comprehension, **U2**:T93, T98, T100, T104, T106, T109, T111, T112, T128–T129; **U4**:T89, T96, T97, T99, T100, T102, T105–T108, T124–T125; **U5**:T223, T229, T233, T248–T249  
 summarize, **U3**:T91, T97, T98, T100, T102, T104, T122–T123; **U4**:T153, T161, T162, T164, T168, T171, T186–T187  
 synthesize information, **U2**:T281, T289, T291, T294, T296–T297, T314–T315; **U3**:T151, T157, T158, T160, T162, T167, T169, T171, T172, T188–T189  
 understand point of view, **U1**:T150, T156–T158, T161, T162, T164, T166, T168, T170, T173, T180–T181  
 use text evidence, **U1**:T29, T35, T36, T38, T40, T42, T58–T59, T87, T159, T160, T163, T167, T169, T171, T172, T188–T189; **U2**:T221  
 visualize, **U1**:T217, T223, T227, T229, T244–T245; **U3**:T217, T225, T227, T242–T243  
 See also Unit Overview

**Strategy Group.** See Assess and Differentiate, TeacherLed Options, Strategy Group  
**Structures of informational text.** See Informational text  
**Struggling readers.** See Assess and Differentiate  
**Study strategies.** See Graphic organizers; Graphic sources; Research/study skills  
**Subject-verb agreement.** See Agreement, subject-verb  
**Success, predictors.** See Assessment, progress monitoring  
**Suffixes, U1**:T26–T27, T46–T47, T54–T55, T68–T69, T126–T127, T310–T311, T344, T440; **U3**:T192–T193, T306–T307, T388, T436. See also Spelling, Word Study; Word Study  
**Summarize.** See Strategies/skills, summarize  
**Syllables.** See Phonics/decoding; Word Study, syllable patterns  
**Synonyms, U1**:T82–T83, T99; **U2**:T88–T89; **U3**:T86–T87, T103, T105; **U4**:T84–T85, T99; **U5**:T92–T93, T105, T109. See also Connections  
**Synthesize.** See Strategies/Skills, synthesize information



**Tables.** See Graphic sources, chart/table

## Teaching strategies

classroom-based assessment. See Assessment, progress monitoring  
 Possible Teaching Point (Reading Workshop), **U1**:T31, T35, T36, T39, T40, T43, T49, T57, T65, T71, T89, T93, T95, T97, T99, T101, T113, T121, T129, T135, T153, T156, T160–T163, T166, T168, T171, T173, T179, T187, T195, T201, T219, T223, T225, T229, T235, T243, T251, T257, T275, T279, T280, T283, T285, T287, T290, T291, T297, T283, T313, T319; **U2**:T31, T35, T39, T43, T46, T55, T63, T71, T77, T95, T99, T100, T103, T105, T111, T119, T127, T135, T141, T159, T162–T163, T165, T166, T168, T170, T175, T177, T191, T199, T205, T223, T227, T229, T230, T235, T237, T243, T251, T259, T265, T283, T287, T289, T291, T295, T299, T305, T313, T321, T327; **U3**:T31, T35, T36, T37, T39, T44, T45, T47, T53, T61, T69, T75, T93, T96–T98, T101–T103, T105–T107, T113, T121, T129, T135, T153, T156, T157, T167, T169, T170, T187, T195, T201, T219, T223, T225, T227, T233, T241, T249, T255, T273, T277, T279, T281, T284, T286–T287, T293, T301, T309, T315; **U4**:T31, T34, T36, T40, T41, T43, T45, T51, T59, T67, T73, T91, T96, T99, T101–T102, T105, T115, T123, T131, T137, T155, T159, T160, T165, T169, T170, T185, T193, T199, T217, T220, T222, T226, T228–T229, T231, T233, T234,

T241, T249, T257, T263, T281, T285–T287, T289–T293, T295, T297, T299–T304, T311, T319, T327, T333; **U5**:T31, T35, T37, T39, T45, T47, T49, T52, T53, T59, T67, T75, T81, T99, T103–T105, T107, T109, T111–T112, T115, T121, T129, T137, T143, T161, T164, T166, T169–T174, T177, T178, T193, T201, T207, T225, T228, T231, T232, T239, T247, T255, T261, T279, T282–T285, T287, T290–T292, T295, T301, T309, T317, T323

Possible Teaching Point (Writing Workshop), **U1**:T334, T338, T341, T358, T362, T366, T382, T386, T390, T406, T410, T414, T430, T434, T438; **U2**:T342, T346, T350, T366, T370, T374, T390, T394, T398, T414, T418, T422, T438, T442, T446; **U3**:T330, T334, T338, T354, T358, T362, T378, T382, T386, T402, T406, T410, T426, T430, T434; **U4**:T348, T352, T356, T372, T376, T380, T396, T400, T404, T420, T424, T428, T444, T448, T452; **U5**:T338, T342, T346, T362, T366, T370, T386, T390, T394, T410, T414, T418, T434, T438, T442

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Book Club. See Book Club

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See also Assessment; Writing Club

### Technology, **U3**:T366

business e-mail, **U2**:T470–T471  
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**Testing, formal and informal.** See Assessment

**Text, types.** See Genres

**Text Complexity Charts, U1**:R2–R7; **U2**:R2–R7; **U3**:R2–R7; **U4**:R2–R6; **U5**:R2–R7

**Text elements.** See Text features

**Text evidence, U1**:T29, T35, T36, T38, T40, T42, T58–T59, T87, T159, T160, T163, T167, T169, T171, T172, T188–T189; **U2**:T221

**Text features, U1**:T80, T101, T106, T116–T117, T124–T125; **U5**:T37, T49, T53, T62–T63, T70–T71, T231  
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illustrations/photographs, **U2**:T346–T347; **U3**:T458–T459  
interpret, **U5**:T96, T102, T105–T107, T112, T114, T115, T122–T123

**Text structure, U2**:T229; **U3**:T107; **U4**:T228, T287, T300; **U5**:T103, T112, T124–T125, T132–T133, T291

analyzing, **U1**:T272, T279, T280, T282, T284, T285, T287, T289–T291, T298–T299; **U2**:T92, T99, T101–T103, T105, T108, T110, T113, T120–T121

description, **U1**:T161

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interpreting, **U4**:T152, T158–T160, T163, T165, T167, T169, T170, T178–T179

See also Text features

### Theme

of literature. See Literary devices/terms, theme of unit. See Unit Overview

**Timeline.** See Graphic sources

**Time sequence.** See Sequence

**Types of literature.** See Genres



**Unfamiliar words.** See Vocabulary skills/strategies, academic vocabulary strategies, context clues

**Unit goals.** See Goals, unit

**Unit Overview, U1**:T2–T7; **U2**:T2–T7; **U3**:T2–T7; **U4**:T2–T7; **U5**:T2–T7

**Usage.** See Adjectives; Adverbs; Agreement; Conjunctions; Nouns; Prepositions and prepositional phrases; Pronouns; Sentences; Verbs



### Verbs

irregular, **U4**:T420–T421; **U5**:T434–T435

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principal parts, **U2**:T369, T373, T377, T381, T389

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See also Agreement, subject-verb

**Visualize.** See Strategies/skills, visualize

**Vocabulary development, U1**:T44–T45, T108–T109, T174–T175, T230–T231, T292–T293; **U2**:T50–T51, T114–T115, T178–T179, T238–T239, T300–T301; **U3**:T48–T49, T108–T109, T174–T175, T228–T229, T288–T289; **U4**:T46–T47, T110–T111, T172–T173,



T236–T237, T306–T307; **U5**:T54–T55, T116–T117, T180–T181, T234–T235, T296–T297  
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 preview, **U1**:T32, T90, T154, T220, T276; **U2**:T32, T96, T160, T224, T284, T292; **U3**:T32, T94, T154, T164, T220, T274; **U4**:T32, T92, T156, T218, T282; **U5**:T32, T100, T162, T226, T280  
 selection vocabulary, **U1**:T28, T86, T150, T216, T272; **U2**:T28, T92, T156, T220, T280; **U3**:T28, T90, T150, T216, T270; **U4**:T28, T88, T152, T214, T278; **U5**:T28, T96, T158, T222, T276  
 See also Vocabulary skills/strategies

## Vocabulary skills/strategies

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 adages, **U4**:T210–T211  
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 figurative language, **U1**:T212–T213, T223; **U2**:T216–T217, T237; **U3**:T212–T213, T227; **U4**:T234, T210–T211  
 idioms, **U1**:T212–T213  
 oral language, **U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12; **U5**:T12  
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 related words, **U1**:T24–T25, T35, T39; **U2**:T24–T25, T39, T47; **U3**:T24–T25, T37, T39, T47; **U4**:T24–T25, T34, T37, T41; **U5**:T35, T39, T45, T24–T25  
 synonyms and antonyms, **U1**:T82–T83, T99; **U2**:T88–T89; **U3**:T86–T87, T111, T113; **U4**:T84–T85, T99; **U5**:T92–T93, T105, T109  
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*pro-*, *com-*, *con-*, **U4**:T45, T26–T27, T48–T49, T56–T57, T70–T71, T346, T350, T354, T362, T128–T129, T382  
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**Word attack skills.** See Dictionary/glossary; Phonics/decoding; Vocabulary skills/strategies, academic vocabulary strategies, context clues; Word Study

**Word identification.** See Dictionary/glossary; Vocabulary skills/strategies, academic vocabulary strategies, context clues; Word Study

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*sub-*, **U4**:T150–T151, T170, T174–T175, T182–T183, T196–T197  
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ISBN-10: 1-323-21970-6

