COMMON CORE

myView®

LITERACY

5.1

SAVVAS

Teacher's Edition

myView LITERACY

COMMON CORE

5.1

SAVVAS
LEARNING COMPANY

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SAVVAS
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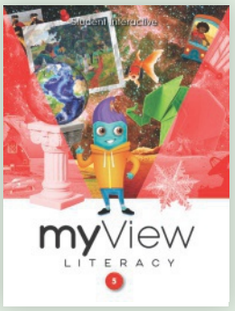
For more information about our author contributions and advisory board members, visit Savvas.com/myViewLiteracy

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

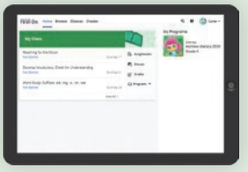


Student Interactive
2 Volumes

Read ALOUD Mentor STACK

Trade Book Read Alouds

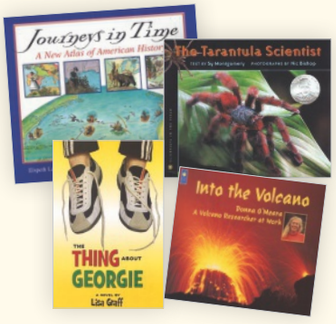
Genre, Skill, and Strategy Videos



Savvas Realize™ Intermediate Student Interface

Small Group & Independent

BOOK CLUB
with Trade Books

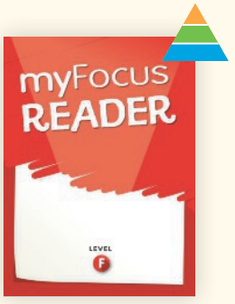


WRITING CLUB

Digital Games

SuccessMaker®

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

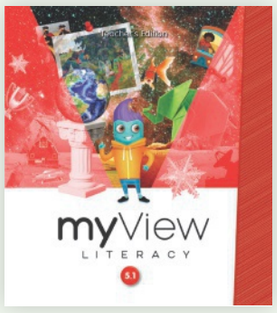
**Trade book titles are subject to change.*

Savvas Realize™

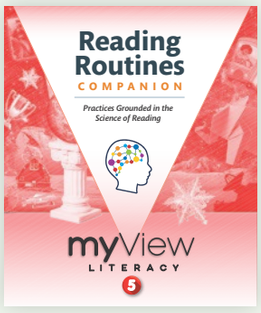
- Seamless Google Integration
- Interactive PDFs
- Distance Learning Teacher's Guide
- Downloadable/Printable Content
- Customizable Playlists
- Upload files and video
- Assign, Submit, and Grade
- Access to Realize Reader™ on and offline

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

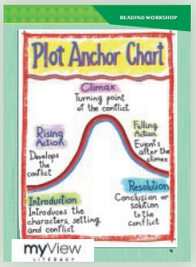
TEACHER RESOURCES



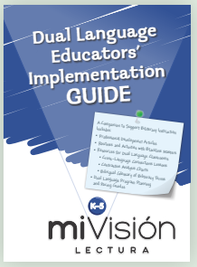
Teacher's Edition
5 Volumes



Reading Routines Companion



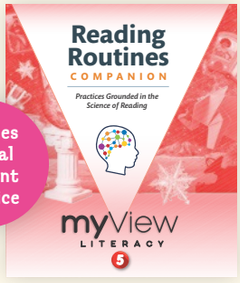
Anchor Charts



Dual Language Educators' Implementation Guide

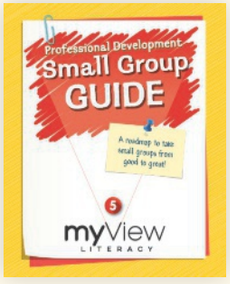
Printables Include:

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

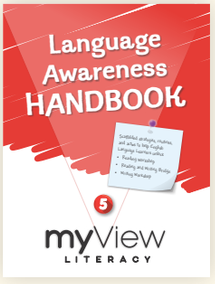


Includes Digital Student Practice

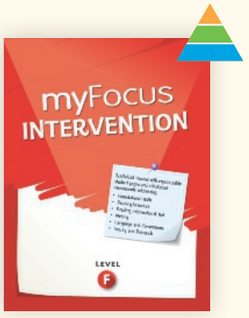
Reading Routines Companion



Small Group Professional Development Guide



Language Awareness Handbook

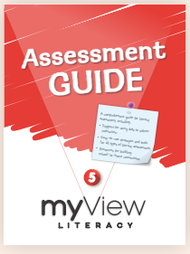


myFocus Intervention Teacher's Guide

Printables Include:

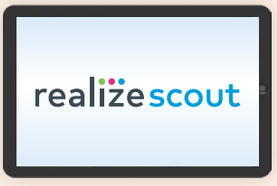
- Extension Activities
- *Quest* and *uEngineer It!* Cross-curricular projects
- Project-Based Inquiry Rubrics & Leveled Research Articles
- Writing Conference Notes & Student Feedback Template
- Leveled Literacy Stations
- Leveled Content Reader Teacher's Guide

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.

PROJECT-BASED INQUIRY

Tackle science and social studies themes in your literacy block while fostering student interest. *myView Literacy* selections build background knowledge, so students are equipped to solve a culminating, real-world challenge.

Reading

Using whole group and small group instruction, the reading block follows a **gradual release model** that enables you to easily differentiate for all reading abilities.

Reading-Writing Bridge

In Bridge lessons, students practice skills that are complementary to both reading and writing, such as analyzing the author's craft, word study, spelling, and language and conventions.

Writing

During writing instruction, student authors participate in **daily lessons** where they're immersed in genres through mentor texts and develop their own writer's craft.

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.

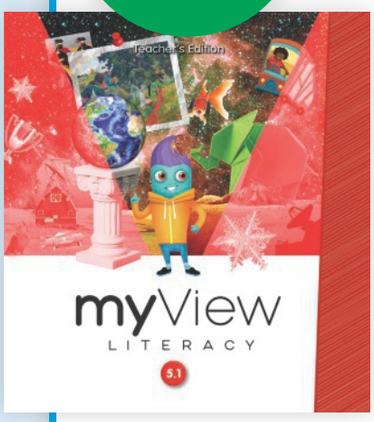
**Titles are subject to change.*

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

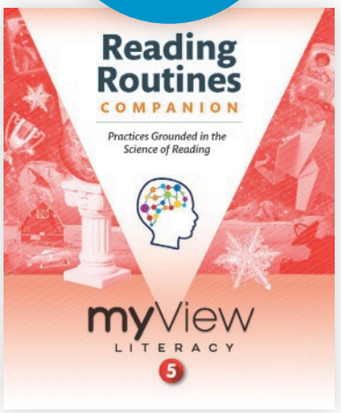
Teacher's Edition



Teacher's Edition (K-5)

Whole group lessons with corresponding small group differentiated instruction.

Reading Routines Companion



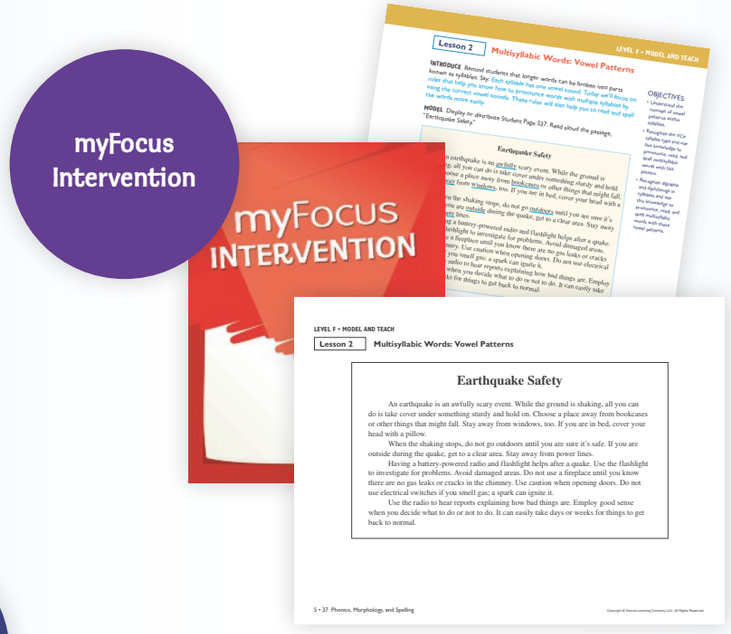
Reading Routines Companion (K-5)

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®

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



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

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

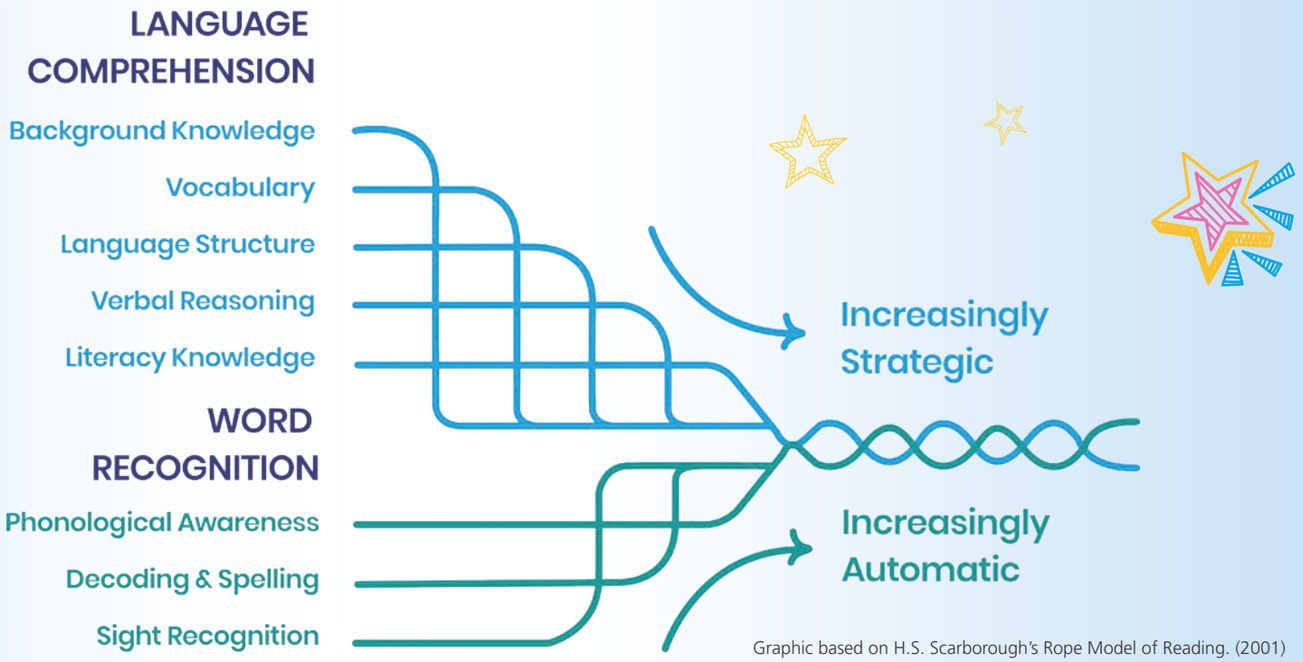
- Vocabulary Skills
- Fluency
- Comprehension
- Foundational Skills (Grades K-2)

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.

WORD RECOGNITION × **LANGUAGE COMPREHENSION** = **READING COMPREHENSION**

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

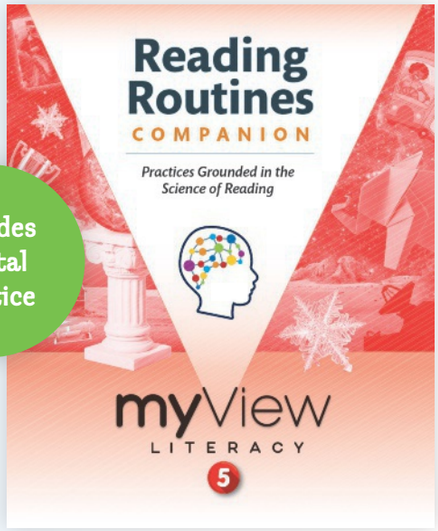


Graphic based on H.S. Scarborough's Rope Model of Reading. (2001)

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

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

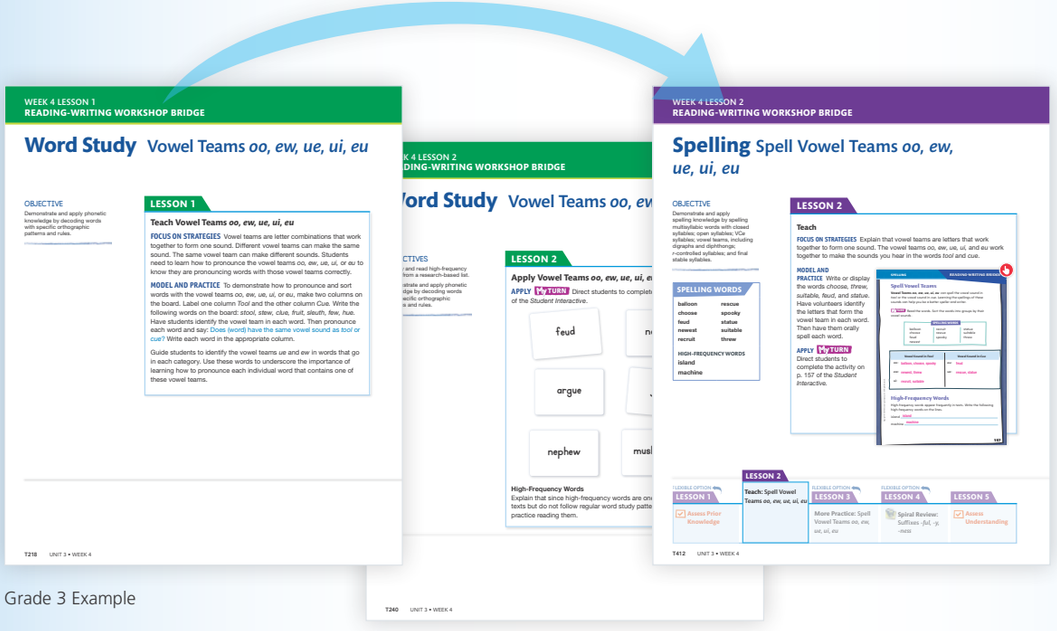


Includes Digital Practice

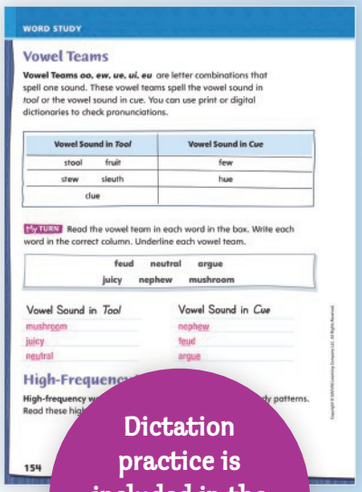
Reading Routines Companion

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



Grade 3 Example



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

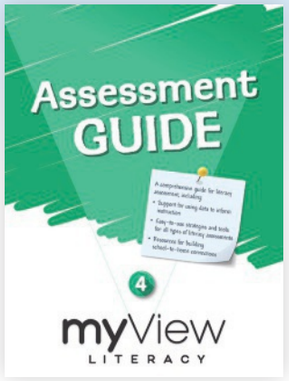
- Quick Checks
- Assess and Differentiate
- Assess Prior Knowledge
- Assess Understanding
- Observational Checklists
- Conferring Checklists
- Reading and Writing Rubrics for Student Self-Assessment
- Weekly Progress Check-Ups
- Weekly Cold Read Assessments for Fluency and Comprehension (Grades 1-5)

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

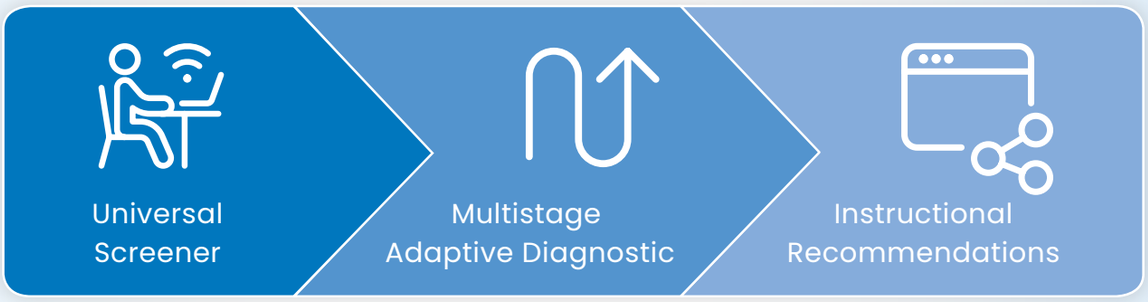
- Easy-to-use guidance, strategies, and tools for all types of literacy assessments
- Useful information for fostering student learning

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.

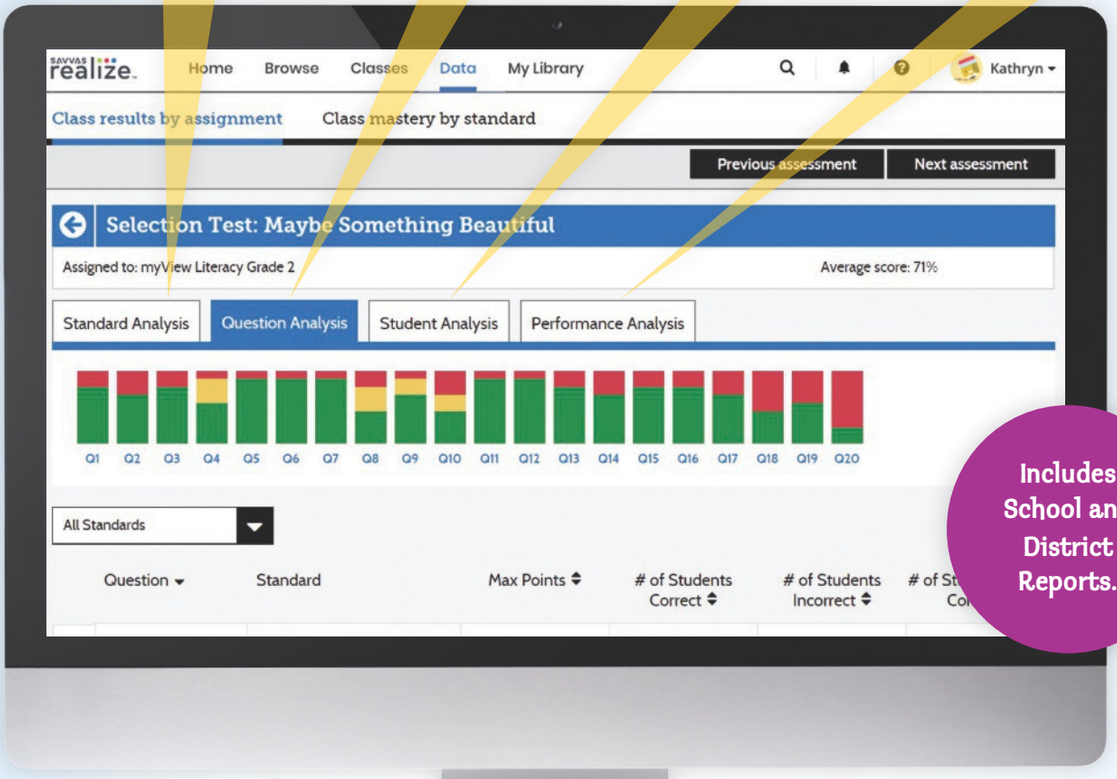
Student data connects skills to instructional supports and resources.

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.



Includes School and District Reports.

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.

From Striving to Soaring

Whether you need instruction for minor skills improvement or something intensive for striving students, *myView Literacy* has intervention resources that pull students up, not out.

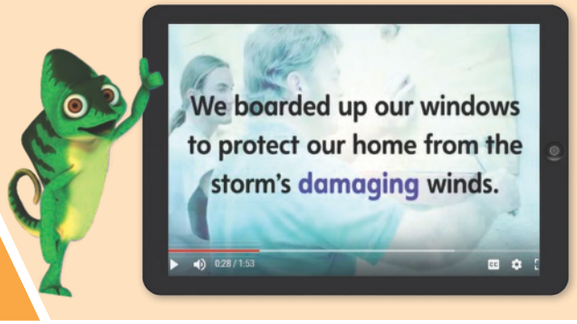
Reading success for all students is possible.

- Adaptive and prescriptive reading intervention
- Game-like, interactive, and cohesive
- Add challenge for on-level and advanced students
- Personalized by student responses

TIER 3

SuccessMaker®

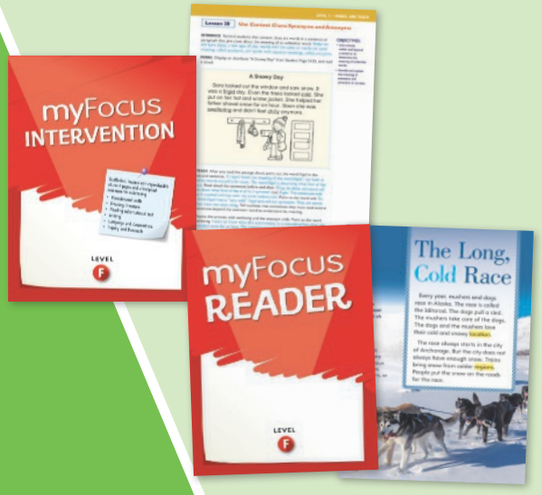
Adaptive, Intensive Intervention



TIER 2

myFocus

Targeted Intervention Based on Student Individual Needs



TIER 1

myView LITERACY

High-Quality, Whole Group Instruction and Small Group Differentiation

QUICK CHECK

Notice and Assess Can students identify realistic fiction?

Decide

- **If students struggle,** revisit instruction about realistic fiction in Small Group on pp. T36–T37.
- **If students show understanding,** have them continue practicing the strategies for reading realistic fiction using the Independent Reading and Literacy Activities in Small Group on pp. T36–T37.

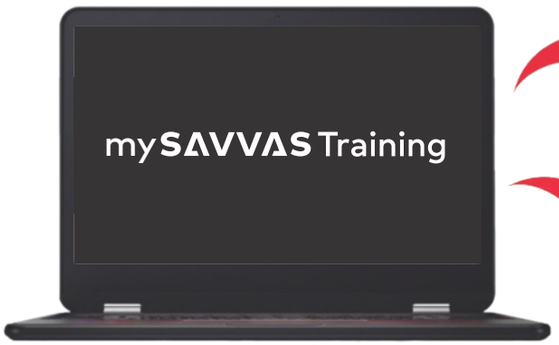
Designed with You in Mind

myView Literacy **provides the support you need, when you need it, to make the greatest impact for your students.**

MySavvasTraining.com

Your one-stop, 24-hour training website!

- On-Demand Training
- Live Webinars
- Live Chat with Educational Specialists



Frequently updated resources support you as you get started and as you become an expert in *myView Literacy* and *miVisión Lectura.*

The **On-Demand Training Library** includes topics from Social Emotional Learning to Book Clubs to Assessments…and continues to expand!

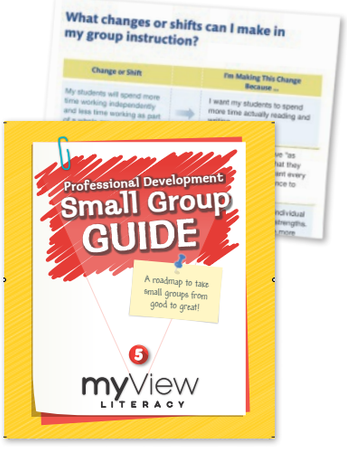
Visit the **Professional Development Center** on Savvas Realize™ to hear from *myView Literacy* authors. Link research to classroom practices.

GETTING STARTED myView LITERACY

Visit the **Getting Started** page on the Savvas Realize™ platform for walk-throughs and guidance. This page is updated regularly, so check back often for additional resources.

SAVVAS realize™

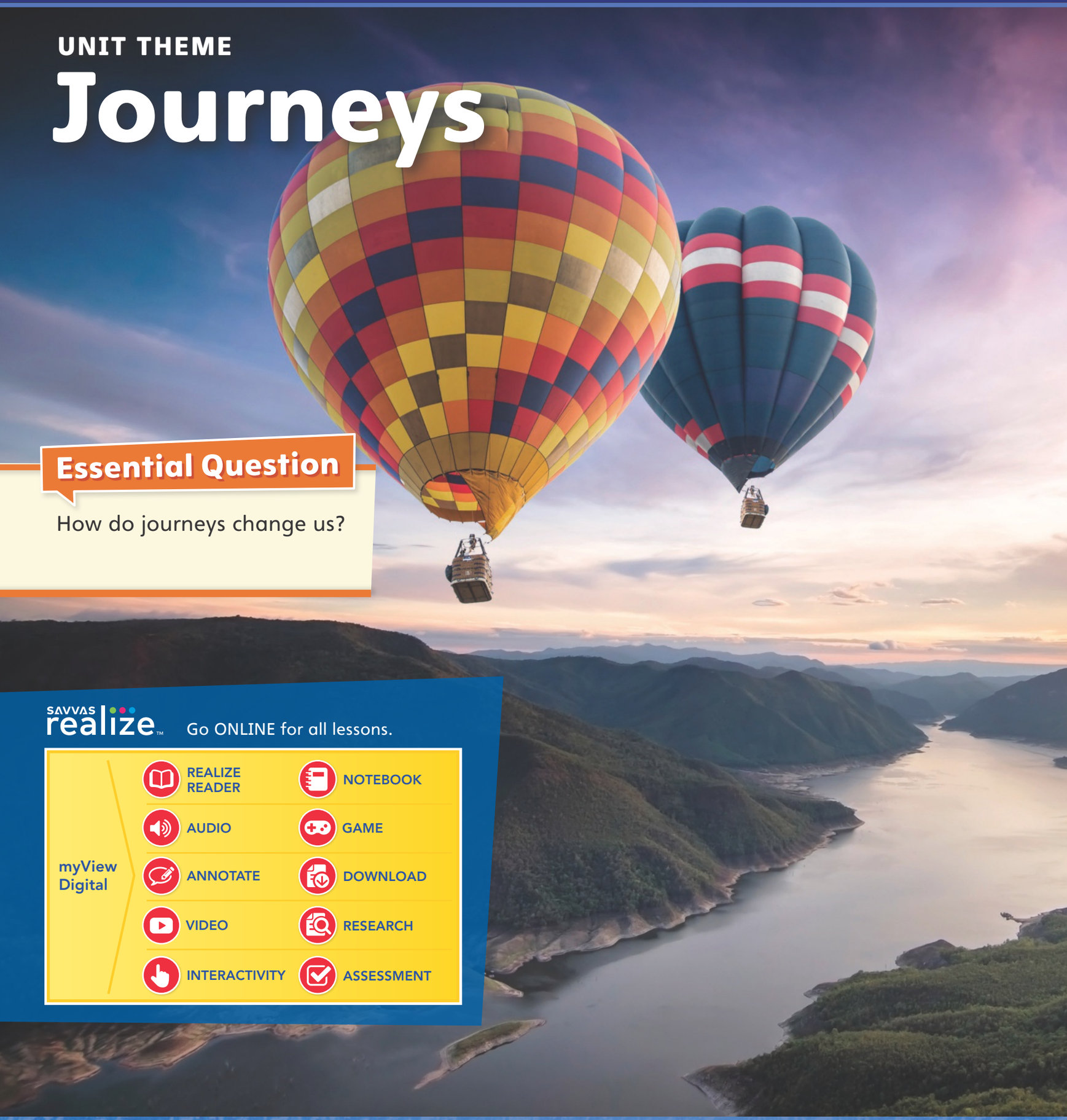
Additional Professional Development support can be found in the **Dual Language Implementation Guide** and the **Language Awareness Handbook**.



You know that students make the most gains in Small Groups. The **Small Group Guide** provides insights, tips, and step-by-step guidance written by program authors. Take your small groups from good to great!

UNIT THEME

Journeys



Essential Question

How do journeys change us?

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

"The Path to Paper Son" and "Louie Share Kim, Paper Son" **pp. T14–T71**
by Grant Din | by Barbara D. Krasner

Informational Texts

WEEKLY QUESTION What motivates people to leave a place they call home?

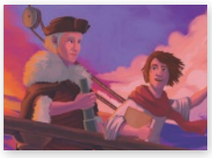
WEEK 2

from *Life on Earth—and Beyond* **pp. T72–T135**
by Pamela S. Turner

Informational Text

WEEKLY QUESTION What can scientists discover by traveling to distant places?

WEEK 3



from *Pedro's Journal* **pp. T136–T201**
by Pam Conrad

Historical Fiction

WEEKLY QUESTION What can people learn from visiting unknown lands?

WEEK 4

Poetry Collection **pp. T202–T257**
by Kristine O'Connell George | by Drew Lamm and James Hildreth | by Karen O'Donnell Taylor | by Marilyn Singer

Poetry

WEEKLY QUESTION What inspires people to start a journey?

WEEK 5

Picturesque Journeys **pp. T258–T319**
by Yanitzia Canetti

Informational Text

WEEKLY QUESTION How can new places change the way a person sees the world?

WEEKS 1–5

BOOK CLUB Read and discuss a book with others.

SEL SOCIAL-EMOTIONAL LEARNING

WEEK 6

PROJECT-BASED INQUIRY **pp. T448–T467**

Argumentative Text

Write an Argumentative Travel Guide

UNIT THEME

Journeys

Essential Question

How do journeys change us?

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

WEEK 1

The Path to Paper Son and **Louie Share Kim, Paper Son**

What motivates people to leave a place they call home?

BOOK CLUB

WEEK 2

from **Life on Earth—and Beyond**

What can scientists discover by traveling to distant places?

BOOK CLUB

WEEK 3

from **Pedro's Journal**

What can people learn from visiting unknown lands?

BOOK CLUB

WEEK 4

Poetry Collection

What inspires people to start a journey?

BOOK CLUB

WEEK 5

Picturesque Journeys

How can new places change the way a person sees the world?

BOOK CLUB

WEEK 6

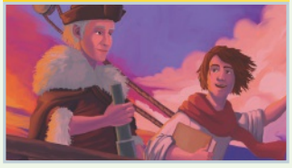
Project

Project-Based Inquiry

At the end of the unit, students will get the chance to apply what they've learned about journeys in the **WEEK 6 PROJECT: Hit the Road!**

UNIT THEME

Journeys

	WEEK 1	WEEK 2	WEEK 3
READING WORKSHOP	Realistic Fiction **"The Path to Paper Son"** and **"Louie Share Kim, Paper Son"**	Realistic Fiction *from* **Life on Earth—and Beyond**	Autobiography  *from* **Pedro's Journal**
	Analyze main ideas and details in informational texts through text evidence	Analyze text features in an informational text to make inferences	Understand point of view in historical fiction by using text evidence
READING-WRITING WORKSHOP BRIDGE	Bridge reading and writing through: • Academic Vocabulary • Word Study • Read Like a Writer • Write for a Reader		
BOOK CLUB SEL	*Journeys in Time: A New Atlas of American History* by Elspeth Leacock and Susan Buckley How do historical journeys affect us today?		
WRITING WORKSHOP	Introduce Mentor Stacks and immerse in personal narrative texts	Develop elements of personal narrative writing	Develop the structure of personal narrative 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 determine how journeys change us.

READING WORKSHOP
- Learn about different types of informational text and understand their structures and features.

READING-WRITING WORKSHOP BRIDGE
- Use language to make connections between reading and writing.

WRITING WORKSHOP
- Use elements of narrative writing to write a personal narrative.

WEEK 4

Poetry

Poetry Collection

Use sound devices and figurative language in poetry to create mental images

Bridge reading and writing through:
- Academic Vocabulary
- Read Like a Writer
- Word Study
- Write for a Reader

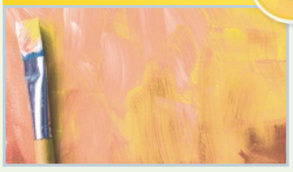
Journeys in Time: A New Atlas of American History
by Elspeth Leacock and Susan Buckley
How do historical journeys affect us today?

Apply writer's craft and conventions of language to develop and write personal narrative

Bridge reading and writing through:
- Spelling
- Language and Conventions

WEEK 5

Informational Text



Picturesque Journeys

Analyze text structure to confirm or correct predictions in an informational text

Publish, celebrate, and assess personal narrative writing

WEEK 6

Inquiry and Research

Hit the Road!
Research Articles

Project-Based Inquiry
- Generate questions for inquiry
- Research a country's language, culture, holidays, food, and other characteristics
- Engage in productive collaboration
- Incorporate media
- Celebrate and reflect

UNIT THEME

Journeys

			WEEK 1 Informational Text "The Path to Paper Son" and "Louie Share Kim, Paper Son"	CCSS	WEEK 2 Informational Text *from* Life on Earth and Beyond	CCSS	WEEK 3 Historical Fiction *from* Pedro's Journal	CCSS
READING WORKSHOP		Minilesson Bank	Time Line: Immigration and Expansion in the United States	RI.5.7	Infographic: The Places Scientists Will Go!	RI.5.7	Map: The Age of Exploration	RI.5.7
			Informational Texts: "The Path to Paper Son" and "Louie Share Kim, Paper Son"	RI.5.10	Informational Text: Life on Earth—and Beyond	RI.5.10	Historical Fiction: Pedro's Journal	RL.5.10
			Domain-Specific Words	L.5.6	Words that Relate to Scientific Concepts	L.5.6	Multiple-Meaning Words	L.5.4
			Analyze Main Ideas and Details	RI.5.2	Analyze Text Features	RI.5.10	Understand Point of View	RL.5.6
			Use Text Evidence	RI.5.1	Make Inferences	RI.5.1	Use Text Evidence	RL.5.1
			Talk About It: Opinion	SL.5.1	Write to Sources: Response to Informational Text	W.5.9	Write to Sources: Opinion	W.5.9
	READING-WRITING WORKSHOP BRIDGE	Academic Vocabulary	Related Words	L.5.5	Synonyms and Antonyms	L.5.5.c	Context Clues	L.5.4.a
		Word Study	Suffixes *-ic*, *-ism*, *-ive*	RF.5.3.a	Greek Roots	RF.5.3.a	Vowel Teams	RF.5.3.a
		Read Like a Writer	Explain Text Structure	RI.5.5	Analyze Text Features	RI.5.10	Analyze Precise Language	RL.5.6
		Write for a Reader	Choose a Text Structure	L.5.6	Use Text Features	W.5.2	Create a Voice	W.5.3
WRITING WORKSHOP		Weekly Focus	Introduce and Immerse		Develop Elements		Develop Structure	
		Minilesson Bank	Analyze a Personal Narrative	W.5.10	Develop an Engaging Idea	W.5.3	Develop an Introduction	W.5.3.a
			Know the Narrator	W.5.10	Develop Specific Details	W.5.3.b	Develop a Sequence of Events	W.5.3.a
			Analyze Setting and Sequence of Events	W.5.10	Develop Sensory Details	W.5.3.d	Draft with Transitions	W.5.3.c
			Brainstorm a Topic	W.5.5	Develop Point of View	W.5.3.b	Revise to Include Important Events	W.5.5
			Plan Your Personal Narrative	W.5.8	Compose with Dialogue	W.5.3.b	Develop a Conclusion	W.5.3.e
	READING-WRITING WORKSHOP BRIDGE	Spelling	Spell Words with Suffixes *-ic*, *-ism*, *-ive*	L.5.2.e	Spell Words with Greek Roots	L.5.2.e	Spell Words with Vowel Teams	L.5.2.e
		Language and Conventions	Simple Sentences	L.5.1	Independent and Dependent Clauses	L.5.1	Compound and Complex Sentences	L.5.1

Essential Question

How do journeys change us?

WEEK 4

Poetry

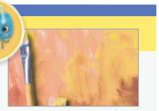
Poetry Collection

	CCSS
Infographic: A Poetry Machine	RI.5.7
Poetry: Poetry Collection	RL.5.10
Literary Language	RL.5.2
Explain Sound Devices and Figurative Language	L.5.5.a
Visualize	RL.5.10
Write to Sources: Response to Literature	W.5.9.a
Figurative Language	L.5.5
Syllable Patterns V/CV and VC/V	RF.5.3.a
Analyze Imagery	RL.5.4
Use Imagery	W.5.3.d
Writer's Craft	
Use Adjectives	L.5.1
Edit for Adverbs	W.5.3.c
Edit for Indefinite Pronouns	W.5.5
Revise by Adding Ideas for Clarity	L.5.3.a
Revise by Deleting Ideas for Clarity	L.5.3.a
Spell Words with *-able, -ible*	W.5.3.d
Common, Proper, and Collective Nouns	L.5.1

WEEK 5

Informational Text

Picturesque Journeys



	CCSS
Slideshow: A Painted Journey	RI.5.7
Informational Text: Picturesque Journeys	RI.5.10
Domain-Specific Words	SL.5.2
Analyze Text Structure	RI.5.10
Confirm or Correct Predictions	RI.5.10
Talk About It: Opinion	SL.5.1
Parts of Speech	L.5.6
Silent Letters	RF.5.3
Understand Figurative Language	RI.5.1
Use Figurative Language	L.5.5
Publish, Celebrate, and Assess	
Revise by Rearranging and Combining Ideas	L.5.3.a
Edit for Subject-Verb Agreement	L.5.1
Publish and Celebrate	W.5.3
Prepare for Assessment	W.5.3
Assessment	W.5.3
Spell Words with VC*e* Syllables	L.5.2.e
Regular and Irregular Plural Nouns	L.5.1

WEEK 6

Inquiry and Research

Hit the Road!

	CCSS
Leveled Research Articles	RI.5.10
Use Academic Words	L.5.6
Explore and Plan: Argumentative Texts	RI.5.8
Conduct Research: Navigation Toolbar	W.5.8
Argumentative Writing: Travel Guide	W.5.7
Refine Research: Plagiarism, Paraphrasing, and Quoting	W.5.8
Extend Research: Write a Business Letter	W.5.7
Revise for Clarity	L.5.2
Edit and Peer Review	L.5.2
Celebrate and Reflect	SL.5.4

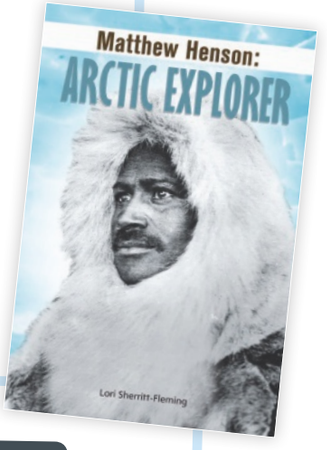
LEVEL S

Leveled Readers for Unit 1

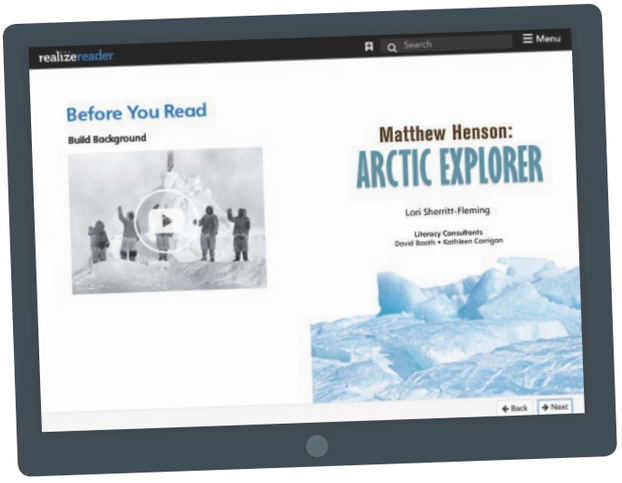
- Unit 1 guided reading levels range from Level S through W.
- Readers align to the unit theme, *Journeys*, and to the unit Spotlight Genre, Informational Text.
- See the "Matching Texts to Learning" pages each week for suggested texts and instruction aligned to the week's instruction and genre.

Complete Online Access to the Grade 5 Leveled Library

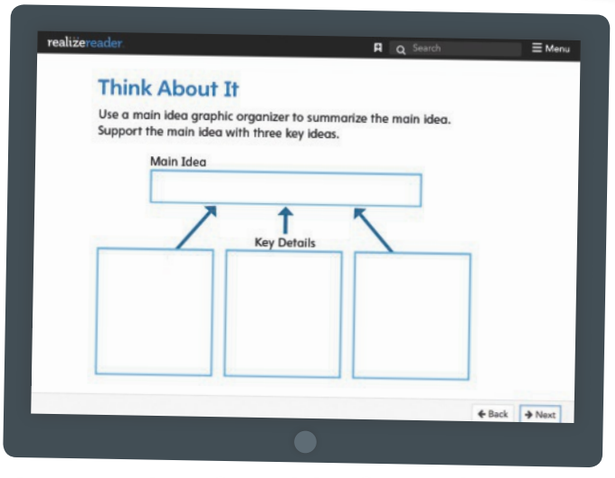
- A range of levels from Level S to W
- Rich variety of genres, including informational text, realistic fiction, science fiction, biography, and more
- Text structures and features aligned to the continuum of text levels
- Leveled Reader Search functionality in SavvasRealize.com



Online Reader Interactive Support

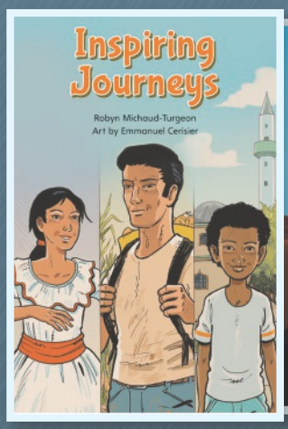


ELL Access Videos

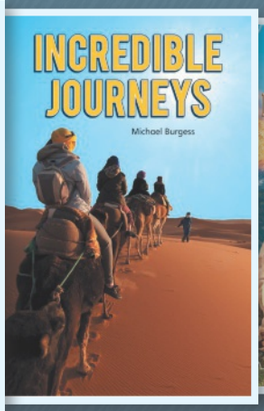


Interactive Graphic Organizers

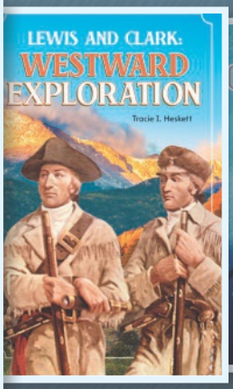
myView Digital | REALIZE READER | AUDIO | ANNOTATE | VIDEO | INTERACTIVITY | DOWNLOAD



Level U

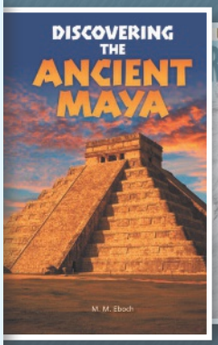


Level U



Level V

Level V



Level V

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

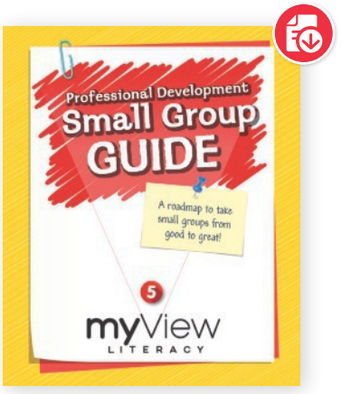
Guided Writing

- 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

Journeys

OBJECTIVES

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

Recognize characteristics of digital texts.

Organize and interpret information in outlines, reports, databases, and visuals, including graphs, charts, timelines, and maps.

Essential Question

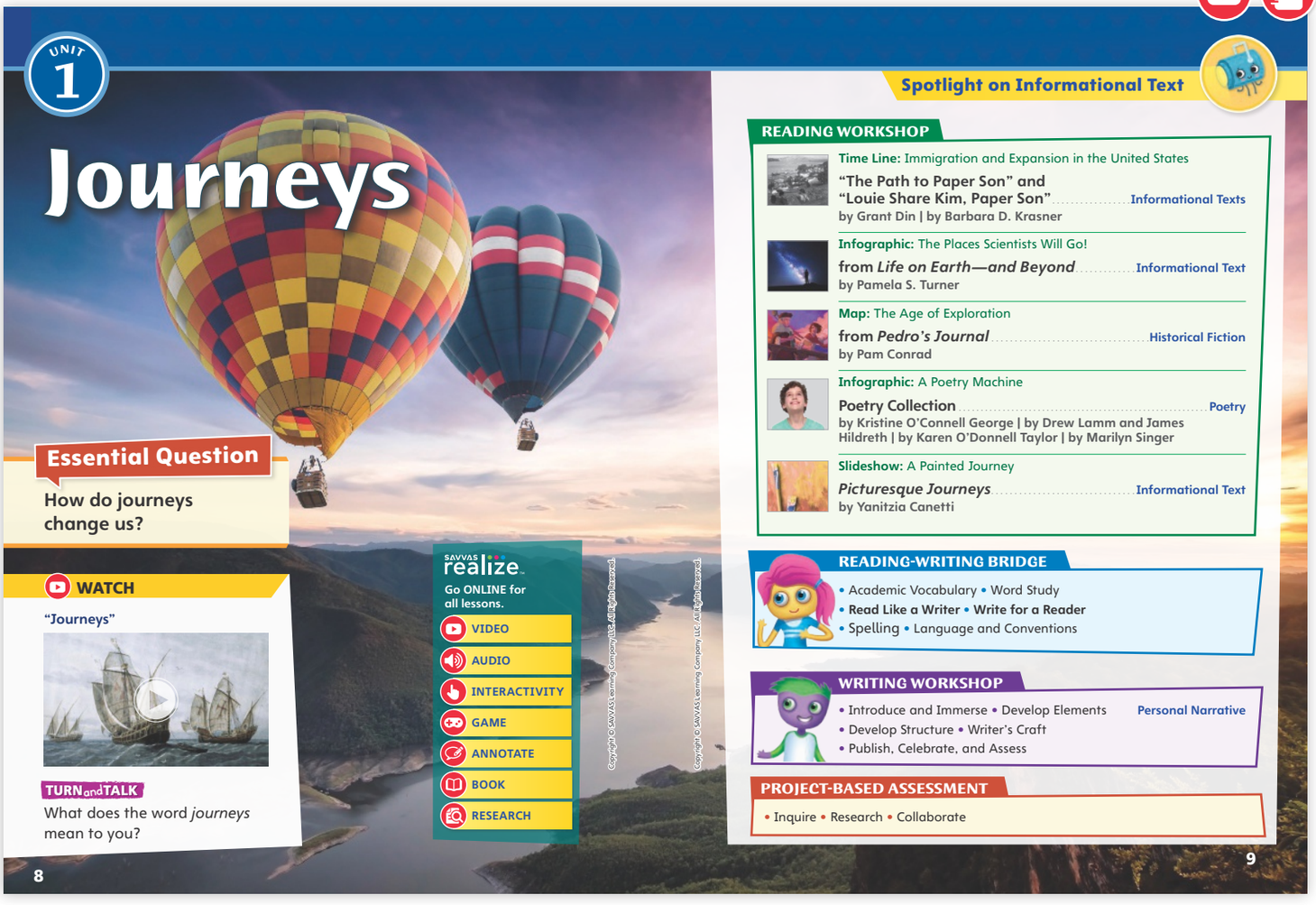
Introduce the Unit 1 Essential Question, *How do journeys change us?* Tell students they will read many texts to learn how exploring new places shape who we are. Explain that reading a variety of genres is important because each text provides a unique perspective about the theme.

Watch the Unit Video Tell students that a video is a multimodal text because it comes with sound and pictures. Have them watch the video, "Journeys." Then tell students to make a list of examples in the video that show the influence of journeys.

TURN, TALK, AND SHARE Encourage partners to discuss what they learned about journeys by watching the video. Use the following questions to guide their discussions.

- What did you learn about journeys by seeing the images?
- What did you learn about journeys by listening to the sounds in the video?

STUDENT INTERACTIVE, pp. 8–9



ELL Targeted Support **Listening Comprehension** To help students understand the video, use the supports below to tap into their listening comprehension.

Focus on the types of journeys from the video. Explain the different types to students.

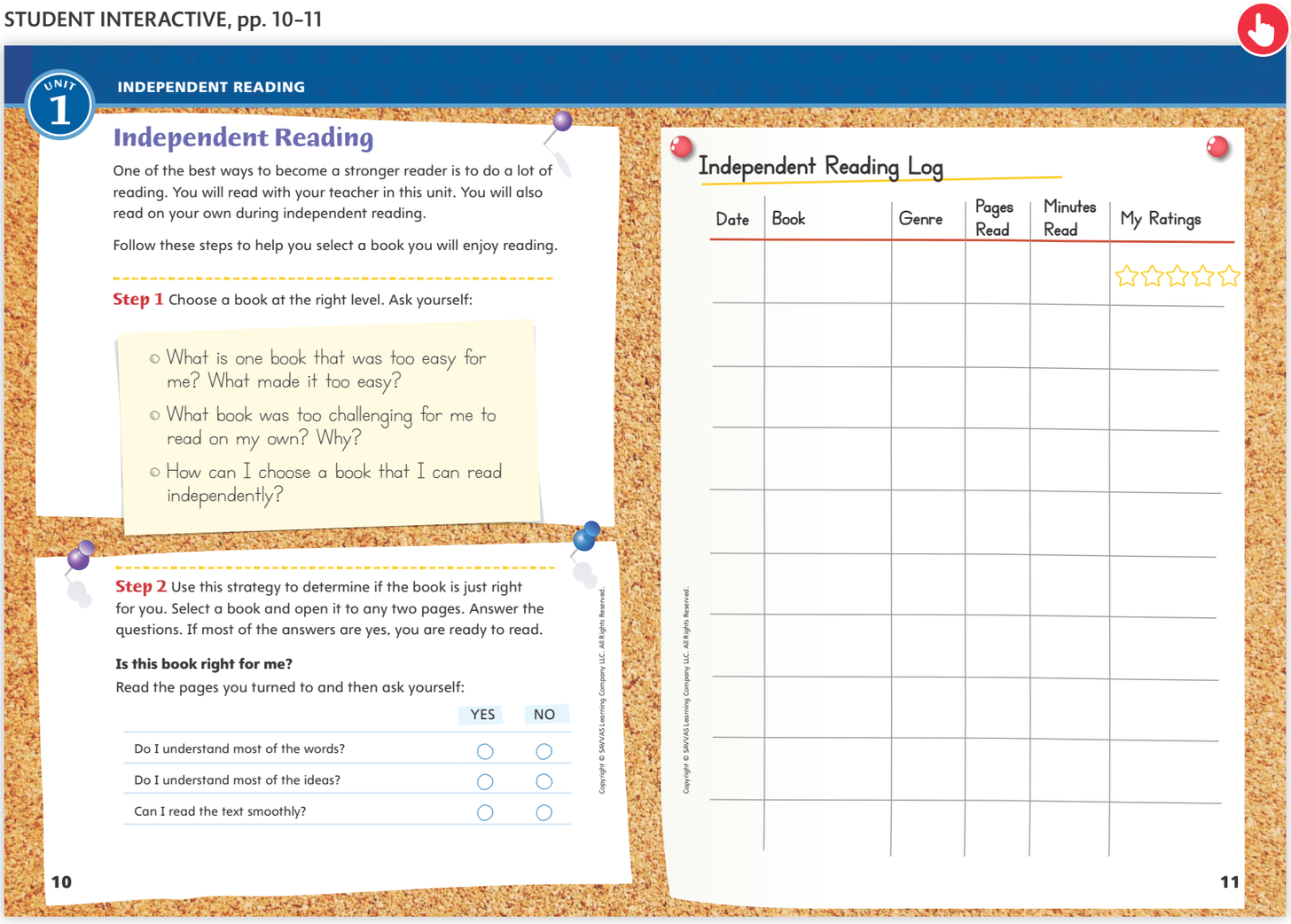
EMERGING/DEVELOPING

Independent Reading

Self-Select Texts Discuss pp. 10–11 in the *Student Interactive*. Have students:

- Self-select texts by identifying favorite authors or genres.
- Determine a reading level that challenges them but allows them to read independently.
- Increase the frequency of independent reading time throughout the unit.

STUDENT INTERACTIVE, pp. 10–11



UNIT 1 INDEPENDENT READING

Independent Reading

One of the best ways to become a stronger reader is to do a lot of reading. You will read with your teacher in this unit. You will also read on your own during independent reading.

Follow these steps to help you select a book you will enjoy reading.

Step 1 Choose a book at the right level. Ask yourself:

- What is one book that was too easy for me? What made it too easy?
- What book was too challenging for me to read on my own? Why?
- How can I choose a book that I can read independently?

Step 2 Use this strategy to determine if the book is just right for you. Select a book and open it to any two pages. Answer the questions. If most of the answers are yes, you are ready to read.

Is this book right for me?

Read the pages you turned to and then ask yourself:

	YES	NO
Do I understand most of the words?	○	○
Do I understand most of the ideas?	○	○
Can I read the text smoothly?	○	○

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10

Independent Reading Log

Date	Book	Genre	Pages Read	Minutes Read	My Ratings
					☆☆☆☆☆

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11

OBJECTIVE

Respond using newly acquired vocabulary as appropriate.

ELL Language Transfer

Cognates Point out the Spanish cognates in this unit's Academic Vocabulary:

- passage : *pasaje*
- adventure : *adventura*
- curious : *curioso*

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. 12 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 journeys. Read each word's definition. Have students respond to the **Expand** and **Ask** questions using the newly acquired Academic vocabulary as appropriate.

Expand: When you share your experience, you give **insight**.
Ask: What topic can you give **insight** on?

Expand: Raj **wandered** into the kitchen, going into the room without thinking about it.
Ask: What place might people **wander** into?

Expand: A hallway is a long **passage** between rooms.
Ask: Which **passage** is closest to our classroom?

Expand: Exploring an underground cave is an **adventure.**
Ask: What **adventure** would you like to go on?

Expand: Being **curious** means wanting to learn new things.
Ask: Which other **countries** are you **curious** about?

TURN, TALK, AND SHARE Have students complete the chart on p. 13 for the listed words. Then have partners share their answers.

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

"Generative vocabulary strategies can help students build their skills with rare vocabulary. Generative refers to the way students can apply knowledge of how words work—morphologically and conceptually—when encountering new words. In *myView*, words are taught as networks of ideas rather than as single, unrelated words. Studying words in conceptual groupings enables students to learn more words while reading."

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.

Display the Academic Vocabulary words. Read them aloud and have students echo-read after you. Then provide sentence frames for students to answer orally: *He likes to _____ from place to place. She was the only one who knew about the _____ room.*

EMERGING

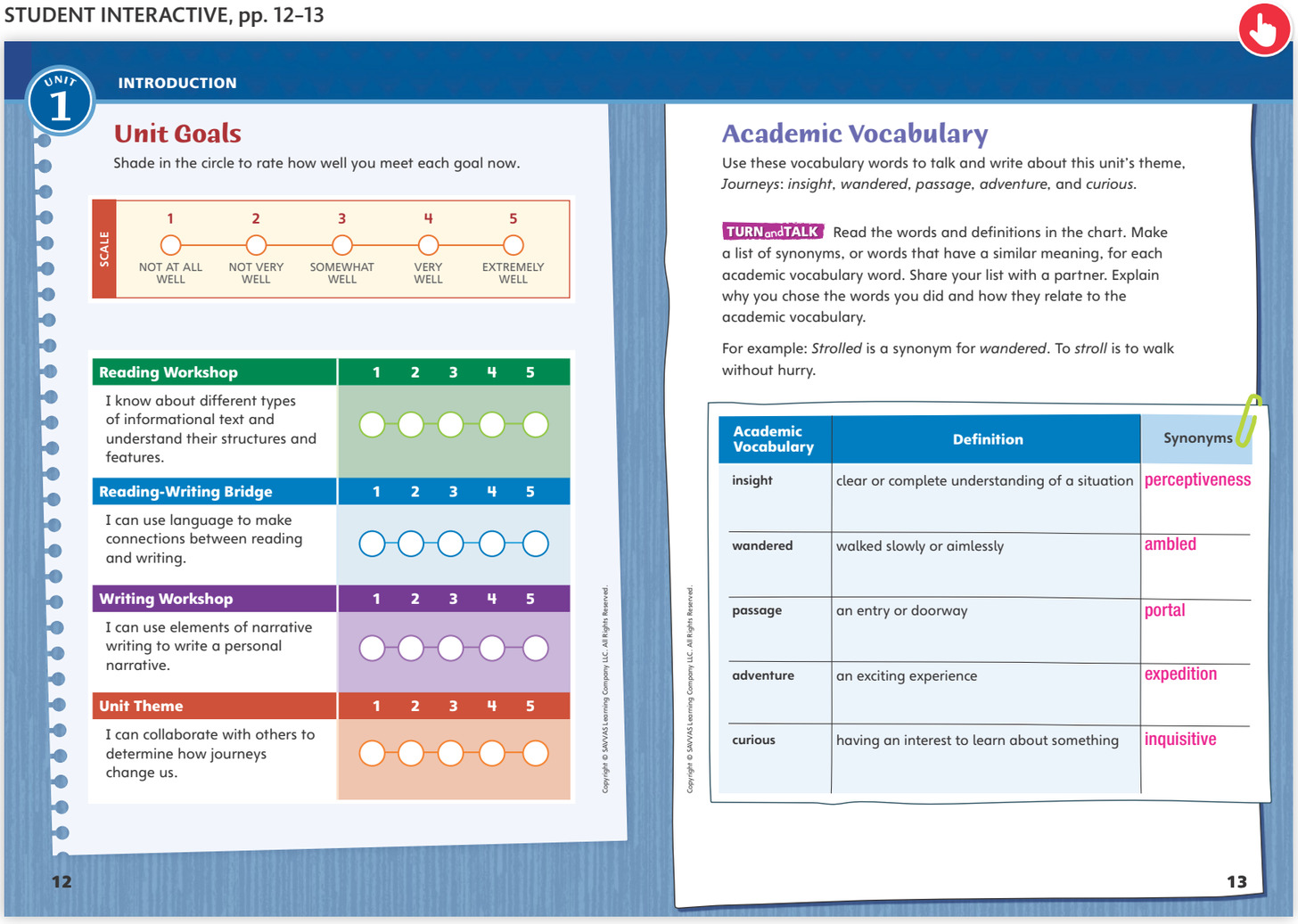
Have student pairs take turns asking and answering the Ask questions from the routine. Repeat until each partner has given two different responses to each question.

DEVELOPING

Tell student pairs to take turns reading aloud the definition of each word. Then have one student use the Ask questions to interview his or her partner. Direct students to use the Academic Vocabulary words in their responses. Then have students switch roles.

EXPANDING/BRIDGING

STUDENT INTERACTIVE, pp. 12–13



UNIT 1 INTRODUCTION

Unit Goals

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

SCALE

1	2	3	4	5
NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VERY WELL	EXTREMELY WELL

	1 2 3 4 5
Reading Workshop I know about different types of informational text and understand their structures and features.	
Reading-Writing Bridge I can use language to make connections between reading and writing.	
Writing Workshop I can use elements of narrative writing to write a personal narrative.	
Unit Theme I can collaborate with others to determine how journeys change us.	

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12

Academic Vocabulary

Use these vocabulary words to talk and write about this unit's theme, *Journeys*: *insight*, *wandered*, *passage*, *adventure*, and *curious*.

TURN and TALK Read the words and definitions in the chart. Make a list of synonyms, or words that have a similar meaning, for each academic vocabulary word. Share your list with a partner. Explain why you chose the words you did and how they relate to the academic vocabulary.

For example: *Strolled* is a synonym for *wandered*. To *stroll* is to walk without hurry.

Academic Vocabulary	Definition	Synonyms
insight	clear or complete understanding of a situation	perceptiveness
wandered	walked slowly or aimlessly	ambled
passage	an entry or doorway	portal
adventure	an exciting experience	expedition
curious	having an interest to learn about something	inquisitive

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13

UNIT 1 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 texts by analyzing main ideas and details.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of narrative writing to write a personal narrative.

SEL SOCIAL-EMOTIONAL LEARNING

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

Materials

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

LESSON 1

RI.5.2, RF.5.3, W.5.3, SL.5.1.a, L.5.5

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Time Line: Weekly Question T18–T19
- Listening Comprehension: Read Aloud: "Call Me Joe" T20–T21
- Informational Text T22–T23

Quick Check T23

READING BRIDGE

- Academic Vocabulary: Related Words T24–T25
- Word Study: Teach Suffixes *-ic, -ism, -ive* 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, T468–T473 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T330–T331
  - » Analyze a Personal Narrative
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T331
- Conferences T328

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Words with Suffixes *-ic, -ism, -ive* T332

Assess Prior Knowledge T332

FLEXIBLE OPTION

- Language and Conventions: Spiral Review: Complete Sentences T333

LESSON 2

RI.5.4, RF.5.3a, RF.5.4.a, SL.5.1, L.5.2.e, L.5.6

READING WORKSHOP

SHARED READ

- Introduce the Texts T32–T43
  - » Preview Vocabulary
  - » Read: "The Path to Paper Son" and "Louie Share Kim, Paper Son"
- Respond and Analyze T44–T45
  - » My View
  - » Develop Vocabulary

Quick Check T45

  - » Check for Understanding

READING BRIDGE

- Word Study: Apply Suffixes *-ic, -ism, -ive* T46–T47

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T49
- Strategy and Intervention Activities T48
- Fluency T48
- ELL Targeted Support T48
- Conferring T49

INDEPENDENT/COLLABORATIVE

- Independent Reading T49
- Literacy Activities T49
- Collaboration T49

WRITING WORKSHOP

MINILESSON

- Personal Narrative T334–T335
  - » Know the Narrator
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T335
- Conferences T328

WRITING BRIDGE

- Spelling: Teach Words with Suffixes *-ic, -ism, -ive* T336

FLEXIBLE OPTION

- Language and Conventions: Oral Language: Simple Sentences T337

LESSON 3

RI.5.2, RI.5.5, W.5.3, SL.5.1, L.5.6

READING WORKSHOP

CLOSE READ

- Analyze Main Ideas and Details T50–T51
- Close Read: "The Path to Paper Son" and "Louie Share Kim, Paper Son"

Quick Check T51

READING BRIDGE

- Read Like a Writer: Explain Text Structure T52–T53

FLEXIBLE OPTION

- Word Study: More Practice: Suffixes *-ic, -ism, -ive* T54–T55

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T57
- Strategy and Intervention Activities T56
- Fluency T56
- ELL Targeted Support T56
- Conferring T57

INDEPENDENT/COLLABORATIVE

- Independent Reading T57
- Literacy Activities T57
- Partner Reading T57

WRITING WORKSHOP

MINILESSON

- Personal Narrative T338–T339
  - » Analyze Setting and Sequence of Events
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T339
- Conferences T328

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: More Practice: Words with Suffixes *-ic, -ism, -ive* T340
- Language and Conventions: Teach Simple Sentences T341

LESSON 4

RI.5.1, RF.5.3, RF.5.4, W.5.4, L.5.6

READING WORKSHOP

CLOSE READ

- Use Text Evidence T58–T59
- Close Read: "The Path to Paper Son" and "Louie Share Kim, Paper Son"

Quick Check T59

READING BRIDGE

- Write for a Reader: Choose a Text Structure T60–T61

FLEXIBLE OPTION

- Word Study: Spiral Review: Suffixes *-er, -est* T62–T63

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T65
- Strategy and Intervention Activities T64
- Fluency T64
- ELL Targeted Support T64
- Conferring T65

INDEPENDENT/COLLABORATIVE

- Independent Reading T65
- Literacy Activities T65

WRITING WORKSHOP

MINILESSON

- Personal Narrative T342–T343
  - » Brainstorm a Topic
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T343
- Conferences T328

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Spiral Review: Suffixes *-er, -est* T344
- Language and Conventions: Practice Simple Sentences T345

LESSON 5

RI.5.9, RF.5.3.a, SL.5.1.a, SL.5.1.c, SL.5.4, L.5.2.e

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T66–T67
  - » Talk About It

Quick Check T67

- » Weekly Question

READING BRIDGE

FLEXIBLE OPTION

- Word Study: Suffixes *-ic, -ism, -ive* T68–T69

Assess Understanding T68

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T71
- Strategy, Intervention, and On-Level/ Advanced Activities T70
- ELL Targeted Support T70
- Conferring T71

INDEPENDENT/COLLABORATIVE

- Independent Reading T71
- Literacy Activities T71

BOOK CLUB T71, T468–T473 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T346
  - » Plan Your Personal Narrative
  - » Share Back

INDEPENDENT WRITING

WRITING CLUB T346–T347 SEL

- Conferences T328

WRITING BRIDGE

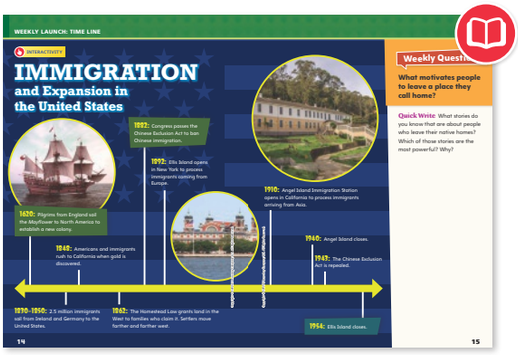
- Spelling: Words with Suffixes *-ic, -ism, -ive* T348

Assess Understanding T348

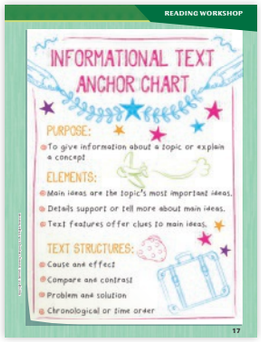
FLEXIBLE OPTION

- Language and Conventions: Standards Practice T349

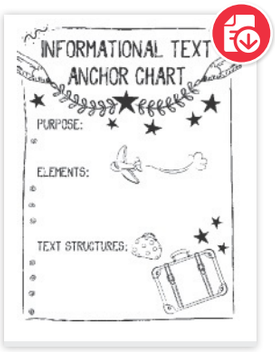
Materials



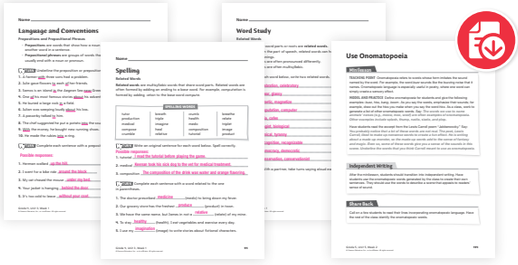
TIME LINE
Immigration and Expansion in the United States



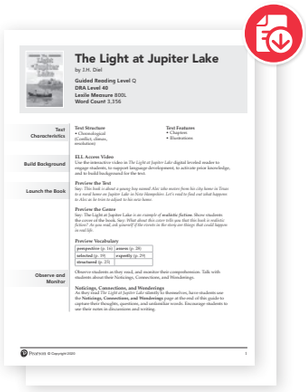
READING ANCHOR CHART
Informational Text



EDITABLE ANCHOR CHART
Informational Text



RESOURCE DOWNLOAD CENTER
Additional Practice



LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

citizens
immigration
opportunity
processing
admitted

Spelling Words

heroic
heroism
comic
atomic
kinetic
dramatic
artistic
historic
tourism
realism
organism
capitalism
federalism
secretive
defensive
deflective
executive
perspective
narrative
representative

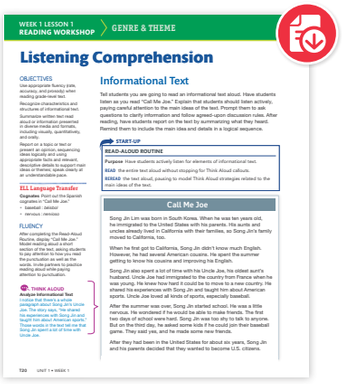
Challenge Spelling Words

possessive
aerobic
athleticism

Unit Academic Vocabulary

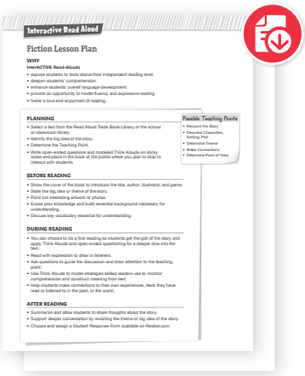
insight
wandered
passage
adventure
curious

myView Digital | REALIZE READER | DOWNLOAD | ASSESSMENT

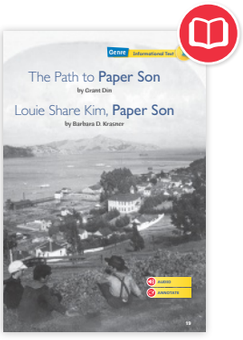


READ ALOUD
"Call Me Joe"

READ ALOUD TRADE BOOK LIBRARY



INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
"The Path to Paper Son" and "Louie Share Kim, Paper Son"

BOOK CLUB

Titles related to Spotlight Genre and Theme: T468–T473

Mentor STACK

Writing Workshop T327

LITERACY STATIONS

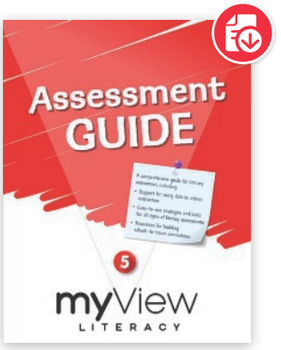
SCOUT

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

OBJECTIVES

Describe personal connections to a variety of sources including self-selected texts.

Carry out assigned roles within a discussion group.

Recognize characteristics of digital texts.

Identify the challenges, opportunities, and contributions of people from various American Indian and immigrant groups.

Organize and interpret information in outlines, reports, databases, and visuals, including graphs, charts timelines, and maps.

ACADEMIC VOCABULARY

Language of Ideas Academic language helps students discuss ideas clearly. After you discuss the infographic, ask: Why do you think immigrants left home and booked passage to come to the United States? Do you think that they were curious and longed for adventure or that most of them had other reasons?

- insight
- passage
- curious
- wandered
- adventure

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

Explore the Time Line

Remind students of the Essential Question for Unit 1: *How do journeys change us?* Point out the Week 1 Question: *What motivates people to leave a place they call home?*

Direct students' attention to the infographic on pp. 14–15 in the *Student Interactive.* Explain that an infographic combines words and pictures to provide information. An infographic time line can tell a story by connecting dates with historic events that affected people in personal ways. Arrange students in groups and make sure that each group member has an assigned role, such as notetaker or timekeeper, to carry out.

Use the following questions to guide discussion:

- Why might someone decide to leave their home country to create a life in a new country?
- Why do you think immigrants from Europe and Asia went to different immigration stations?
- What laws are described in the infographic? Why do you think these laws were created during the time that the infographic covers?
- What does this time line suggest about how immigration changed over time? How is immigration still changing?
- Do you know someone who has left their native country to come to the United States? What have they told you about that experience?

WEEKLY QUESTION Reread the Week 1 Question: *What motivates people to leave a place they call home?* Tell students they just learned about some important dates and events in the history of immigration in the United States. Explain that they will learn about immigration experiences this week.

QUICK WRITE Have students freewrite to answer the Quick Write question on p. 15 and then share their responses.

myView Digital INTERACTIVITY NOTEBOOK

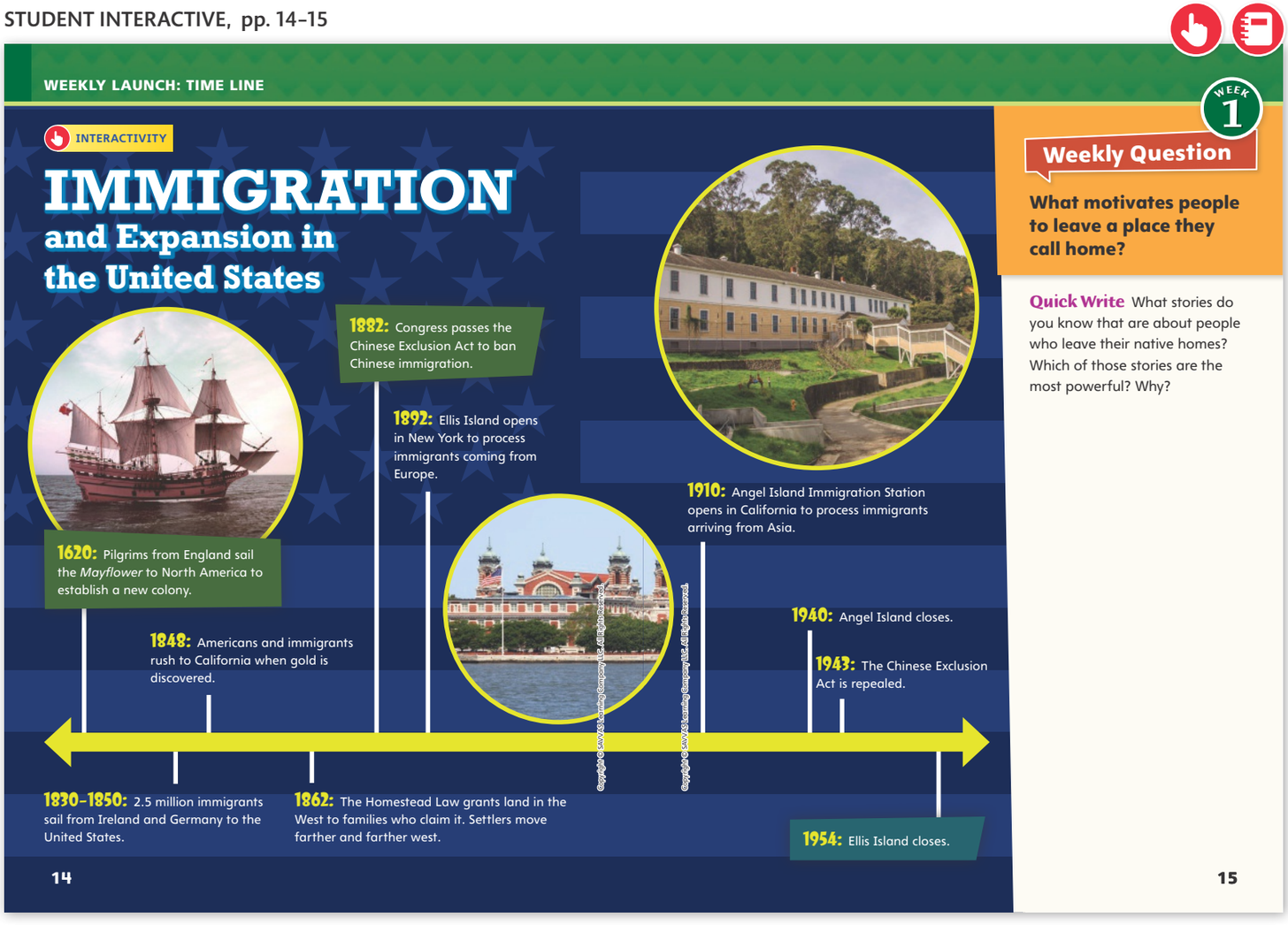
ELL Targeted Support **Use Visual Support** Read aloud the dates and events on the time line. Tell students to listen closely as you read.

Preview the time line. Discuss what is illustrated in each visual. Preview key vocabulary: *immigration, colony, claim, settlers.* Ask: What does this time line show? What time period does it cover? **EMERGING**

Preview the time line. Discuss what is illustrated in each visual. Preview key vocabulary: *expansion, Pilgrims, Congress, process.* Ask: Where were immigrants processed? **DEVELOPING**

Preview the time line. Discuss what is illustrated in each visual. Preview key vocabulary: *land grants, exclusion, ban, repealed.* Ask: Why did settlers from the East keep moving west? Which settlers started out in the West? **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 14–15



Listening Comprehension

OBJECTIVES

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

Recognize characteristics and structures of informational 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 Point out the Spanish cognates in "Call Me Joe."

- baseball : *béisbol*
- nervous : *nervioso*

FLUENCY

After completing the Read-Aloud Routine, display "Call Me Joe." Model reading aloud a short section of the text, asking students to pay attention to how you read the punctuation as well as the words. Invite partners to practice reading aloud while paying attention to punctuation.

THINK ALOUD

Analyze Informational Text

I notice that there's a whole paragraph about Song Jin's Uncle Joe. The story says, "He shared his experiences with Song Jin and taught him about American sports." Those words in the text tell me that Song Jin spent a lot of time with Uncle Joe.

Informational Text

Tell students you are going to read an informational text aloud. Have students listen as you read "Call Me Joe." Explain that students should listen actively, paying careful attention to the main ideas of the text. Prompt them to ask questions to clarify information and follow agreed-upon discussion rules. After reading, have students report on the text by summarizing what they heard. Remind them to include the main idea and details in a logical sequence.

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 main ideas of the text.

Call Me Joe

Song Jin Lim was born in South Korea. When he was ten years old, he immigrated to the United States with his parents. His aunts and uncles already lived in California with their families, so Song Jin's family moved to California, too.

When he first got to California, Song Jin didn't know much English. However, he had several American cousins. He spent the summer getting to know his cousins and improving his English.

Song Jin also spent a lot of time with his Uncle Joe, his oldest aunt's husband. Uncle Joe had immigrated to the country from France when he was young. He knew how hard it could be to move to a new country. He shared his experiences with Song Jin and taught him about American sports. Uncle Joe loved all kinds of sports, especially baseball.

After the summer was over, Song Jin started school. He was a little nervous. He wondered if he would be able to make friends. The first two days of school were hard. Song Jin was too shy to talk to anyone. But on the third day, he asked some kids if he could join their baseball game. They said yes, and he made some new friends.

After they had been in the United States for about six years, Song Jin and his parents decided that they wanted to become U.S. citizens.

myView Digital DOWNLOAD

"Call Me Joe," continued

They knew they had to take a citizenship exam. They studied hard. Song Jin's aunts helped them prepare for the exam. They knew what the exam was like because they had taken it, too.

On the day of the exam, the Lim family woke up early. After breakfast, they asked each other questions from their practice exam. They felt good because they got all the practice questions right. Finally, when it was time to get ready, they dressed in their nicest clothes and went to the courthouse.

That evening Song Jin and his family went to his oldest aunt's house for dinner. Everyone was there. They were all excited to find out what happened. Song Jin's father didn't wait long to tell everyone the good news. They had all gotten their citizenship! Everyone happily congratulated the new citizens and went into the dining room for dinner. But Song Jin had one more piece of news to share.

Song Jin walked up to his uncle and said, "My parents said that I could change my name if I wanted to. I really like my name, and I don't want to change it. But I added a new name. Now I'm Song Jin Joseph Lim. You can call me Joe."

THINK ALOUD

Analyze Informational Text The text says "They studied hard" and "After breakfast, they asked each other questions from their practice exam." This tells that becoming a U.S. citizen takes some work and that the Lim family wanted very much to do it.

ELL Access

To help prepare students for the oral reading of "Call Me Joe," read aloud this short summary:

Song Jin and his family came to the United States from Korea when Song Jin was young. After a few years, they became U.S. citizens. Because his Uncle Joe, who was an immigrant, too, helped him so much, Song Jin added his uncle's name to his own name and asked his uncle to call him Joe.

WRAP-UP

CALL ME JOE	
Main Idea	Text Evidence

Use a T-chart to help students identify text evidence that supports ideas in the text.

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 and analyze main ideas and details.

OBJECTIVE

Recognize characteristics and structures of informational text.

Read text with purpose and 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.

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

LANGUAGE OF THE GENRE

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

- main idea
- detail

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.

ELL Language Transfer

Cognates Point out the following Spanish cognates:

- informational : *informativo*
- idea : *idea*

Minilesson

FOCUS ON STRATEGIES Characteristics of informational text include the main, or central, idea and its supporting evidence. Text features, another characteristic, give clues about the central idea and structure of a text. Organizational patterns, such as cause and effect or comparison and contrast, also create structure in an informational text.

- Look for text features, such as the title, headings, bold words, and graphic images that suggest the central ideas and structure of the text.
- As you read each paragraph, think about its structure and organizational pattern. Look for signal words and transitions that reveal the pattern.
- Ask yourself what the most important idea of the paragraph is. Identify the details in the paragraph that support the central idea.

MODEL AND PRACTICE Model determining a main idea of informational text: The title of this text is "Call Me Joe." Joe is the uncle who teaches Song Jin about the United States and whose name he later adds to his own. So the title suggests that the main idea is that Joe and what he taught are very important to Song Jin. Lead a class discussion about why people tell stories about immigration. Guide students to discuss what readers can learn from such stories and how they might help other immigrants. Remind students to clearly express their own ideas and build on the ideas of others.

ELL Targeted Support

Main Ideas and Details Have students identify the main idea and supporting details in an informational text.

Read the second paragraph of "Call Me Joe" aloud. Then have students discuss and fill in these sentence frames: *This paragraph is about* ____. *Two details that support this main idea are* ____ *and* ____. **EMERGING**

Prompt students to read the fourth paragraph of "Call Me Joe" and then write a one-sentence summary of the paragraph in their notebooks. Have volunteers share the central idea and key details of the paragraph. **DEVELOPING/EXPANDING**

Instruct individual students to write summaries of "Call Me Joe" and exchange their work with a partner. Tell students to check that the summaries include the central ideas. **BRIDGING**

myView Digital NOTEBOOK

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 activity on p. 16 of the *Student Interactive*. Circulate to discover whether students can determine informational texts.

OPTION 2 **Use Independent Text** Have students underline details that support the main ideas of the text.

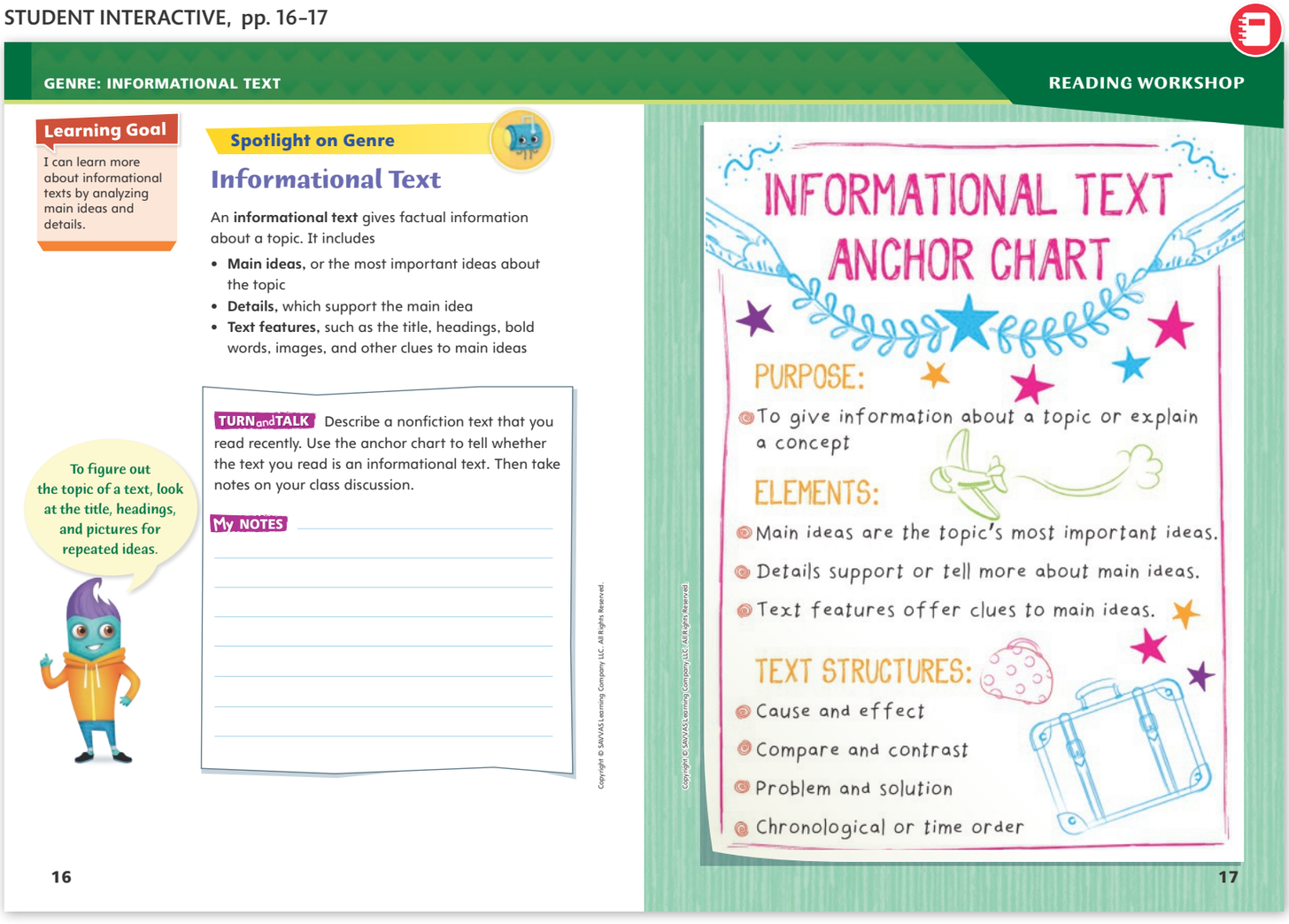
QUICK CHECK

Notice and Assess Can students identify informational texts?

Decide

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

STUDENT INTERACTIVE, pp. 16–17



GENRE: INFORMATIONAL TEXT

READING WORKSHOP

Learning Goal

I can learn more about informational texts by analyzing main ideas and details.

Spotlight on Genre

Informational Text

An **informational text** gives factual information about a topic. It includes

- **Main ideas**, or the most important ideas about the topic
- **Details**, which support the main idea
- **Text features**, such as the title, headings, bold words, images, and other clues to main ideas

To figure out the topic of a text, look at the title, headings, and pictures for repeated ideas.

TURN and TALK Describe a nonfiction text that you read recently. Use the anchor chart to tell whether the text you read is an informational text. Then take notes on your class discussion.

My NOTES

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16

INFORMATIONAL TEXT ANCHOR CHART

PURPOSE:

- To give information about a topic or explain a concept

ELEMENTS:

- Main ideas are the topic's most important ideas.
- Details support or tell more about main ideas.
- Text features offer clues to main ideas.

TEXT STRUCTURES:

- Cause and effect
- Compare and contrast
- Problem and solution
- Chronological or time order

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17

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:

- immigration : *inmigración*
- curious : *curioso*
- passage : *paso*
- adventurer : *aventurero*

WEEKLY STANDARDS PRACTICE

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

Related Words

Minilesson

FOCUS ON STRATEGIES Related words share roots or base words. Their meanings are related but may differ based on their parts of speech, affixes, or the ways in which they are used. Recognizing related words can help readers understand unfamiliar words and phrases.

- When you come across an unfamiliar word in your reading, identify its root or base word, affix(es) (prefixes or suffixes), and/or ending.
- Figure out the root or base word's meaning. Ask yourself whether you have seen the root in words you already know.
- Ask yourself whether the prefix, suffix, or ending gives you clues to the meaning of the unfamiliar word.

MODEL AND PRACTICE Model this strategy using the Academic Vocabulary word *insightfully* from the chart on p. 35 in the *Student Interactive.*

- I can use print or digital resources, such as dictionaries and thesauruses, to confirm and clarify the meanings and pronunciations of words and phrases and to find related words. If I read the word *insightfully* in a text, I can use a resource to look up the base word and affixes. Adding the suffix *-ful* changes the noun *insight* into an adjective, and adding *-ly* changes the adjective *insightful* into an adverb. I will write *insightful* in the second column in the chart. I see that the sentence needs an adjective to correctly complete it, so I will write *insightful*.
- Have students apply this strategy on their own to another word on the chart. Then discuss responses and correct misunderstandings.

ELL Targeted Support **Academic Vocabulary** Students may have trouble using these words when they write. Do a shared writing activity to give students confidence to move on to independent writing.

As students make suggestions, provide sentence starters such as: *Pablo shows insight because he understands _____.* **EMERGING**

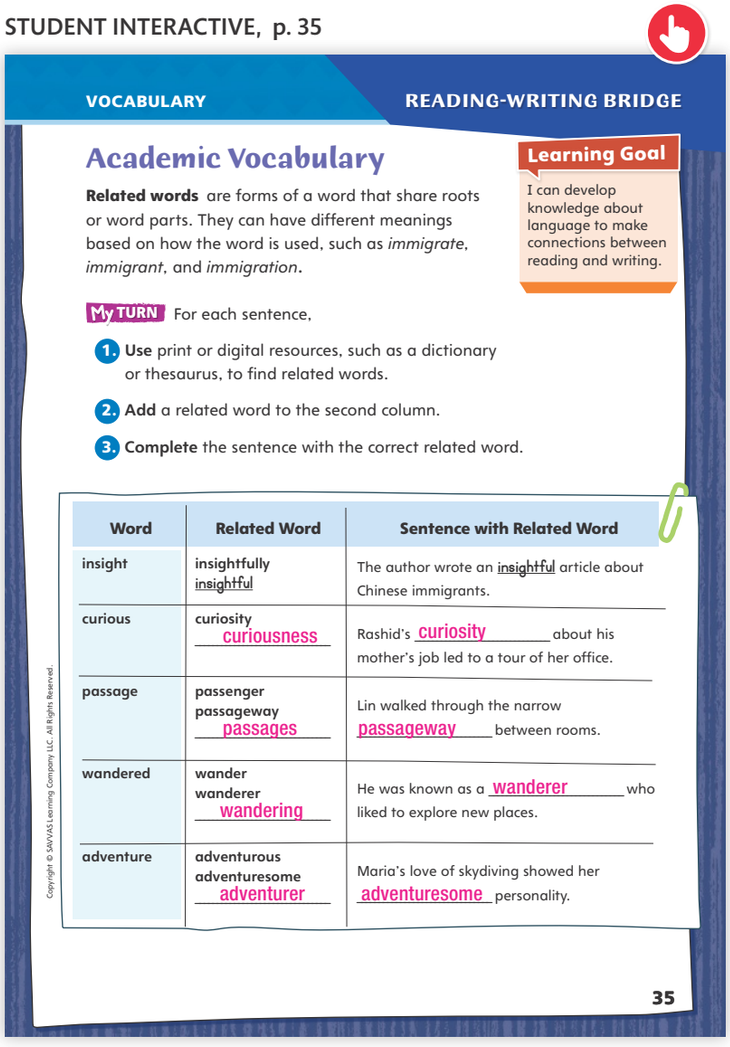
Have students fill in various forms of the academic words as you write. For each word they supply, ask them what the word means. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the chart on p. 35 in the *Student Interactive*. Remind students that they will use these academic words throughout the unit.

STUDENT INTERACTIVE, p. 35



VOCABULARY | READING-WRITING BRIDGE

Academic Vocabulary

Learning Goal

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

Related words are forms of a word that share roots or word parts. They can have different meanings based on how the word is used, such as *immigrate*, *immigrant*, and *immigration*.

My TURN For each sentence,

1. **Use** print or digital resources, such as a dictionary or thesaurus, to find related words.
2. **Add** a related word to the second column.
3. **Complete** the sentence with the correct related word.

Word	Related Word	Sentence with Related Word
insight	insightfully insightful	The author wrote an insightful article about Chinese immigrants.
curious	curiosity curiousness	Rashid's curiosity about his mother's job led to a tour of her office.
passage	passenger passageway passages	Lin walked through the narrow passageway between rooms.
wandered	wander wanderer wandering	He was known as a wanderer who liked to explore new places.
adventure	adventurous adventuresome adventurer	Maria's love of skydiving showed her adventuresome personality.

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35

Word Study Suffixes *-ic, -ism, -ive*

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

LESSON 1

Teach Suffixes *-ic, -ism, -ive*

FOCUS ON STRATEGIES A suffix is a word part at the end of a root or base word. Adding a suffix changes the meaning; it also usually changes the part of speech. Point out to students the first row of the My Turn Activity on *Student Interactive* p. 36. Tell them that adding the suffix *-ic* to the end of the noun athlete (after dropping the *e*) changes the noun to an adjective, *athletic*. Explain that since *-ic* means "associated with," *athletic* means "associated with exercise."

MODEL AND PRACTICE To demonstrate how to add the suffixes *-ism* and *-ive* to base words, use the suffix definitions on p. 36 of the *Student Interactive*. Display the following pairs: *escape/escapism* and *divide/divisive*. For each pair, point out each word's meaning and part of speech. Also point out the spelling changes in *escape/escapism* and *divide/divisive*.

Guide students to add *-ic*, *-ism*, or *-ive* to the base words *allergy, favorite,* or *adopt.* Have students guess the meanings of the new words and check them in a dictionary.

ELL Targeted Support

Suffix *-ive* Tell students that knowing English word endings will help them spell unfamiliar words.

Display the words *act* and *active.* Read and spell each word aloud, and have students echo you. **EMERGING**

Tell students that when someone acts, they do something. Then have students complete this sentence frame in their writer's notebooks: *An active person _____.* **DEVELOPING**

Ask student pairs to add *-ive* to the base words *correct, divide, destruct,* and *interact*. Tell them that some of the words' spellings need to change before adding *-ive*. Have them use a print or online dictionary for spelling help. **EXPANDING**

Have students write other adjectives that end with the suffix *-ive*. Have them look for spelling patterns. **BRIDGING**

LESSON 1

Teach Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION

LESSON 2

Apply Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-er, -est*

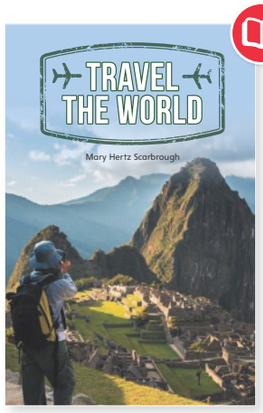
FLEXIBLE OPTION

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.

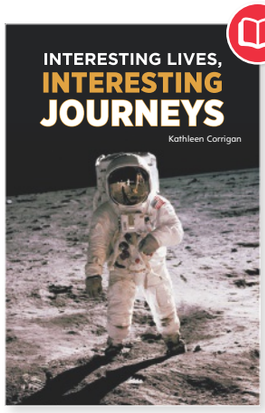


LEVEL S

Genre: Narrative Nonfiction

Text Elements
- Variety of spelling patterns
- New vocabulary that depends on glossary

Text Structure
- Compare and Contrast

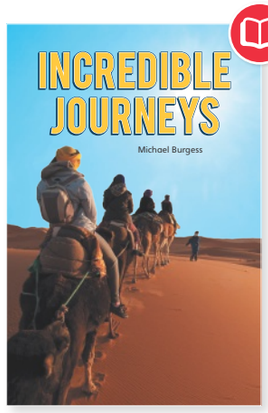


LEVEL T

Genre: Biography

Text Elements
- Multiple topics and subcategories
- Words from languages other than English

Text Structure
- Compare and Contrast



LEVEL U

Genre: Narrative Nonfiction

Text Elements
- Variety of graphics
- Content may be new to many students

Text Structure
- Compare and Contrast

Guided Reading Instruction Prompts

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

Identify Informational Text

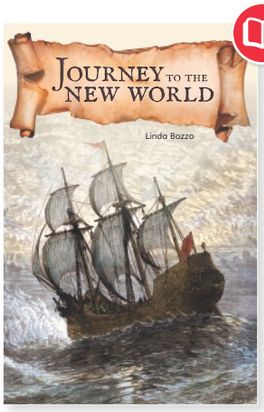
- How can you tell this text is an informational text?
- What is the text about?
- What are the main ideas of the text?

Develop Vocabulary

- What context clues point to the meaning of the word ___? What does the word mean?
- What does the word ____ tell us about the situation?
- What new or interesting words did the author use?

Analyze Main Ideas and Details

- What are the main ideas of the text?
- What details support the main ideas?
- What did you learn about the topic?

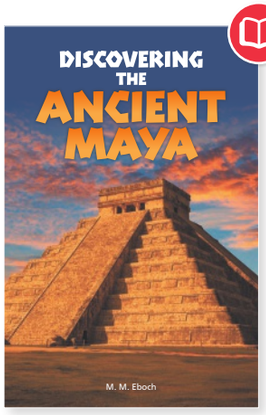


LEVEL U

Genre: Informational Text

Text Elements
- Content may be new to many students
- Complex graphics

Text Structure
- Description



LEVEL V

Genre: Expository Text

Text Elements
- Variety of graphics
- Content may be new to many students

Text Structure
- Description

LEVEL W

Genre: Informational Text

Text Elements
- Words from languages other than English
- Archaic words

Text Structure
- Description

Use Text Evidence

- What text evidence identifies the central idea of the text?
- What text evidence details support the central idea?

Compare Texts

- What connections can you make to other texts?
- 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 online to SavvasRealize.com.

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

Teacher-Led Options

Strategy Group

IDENTIFY INFORMATIONAL TEXT

Teaching Point Let's review what an informational text is. Unlike a fictional story, an informational text provides factual information about a particular topic or explains a concept. Review the anchor chart on *Student Interactive* p. 17. Ask students to identify different types of text features they can use to find clues about main ideas.

ELL Targeted Support

Tell students that you are going to review some points about informational texts.

Display a list of text types (for example, news article, novel, true story) and ask students to identify which are examples of informational texts. **EMERGING**

Provide fiction and nonfiction books for students to review. Ask them to identify which are fiction and which are informational texts. Have them explain how they can tell which is which. **DEVELOPING**

Ask students to think of an example of informational text that they have read. Have volunteers share the main ideas of that text. **EXPANDING**

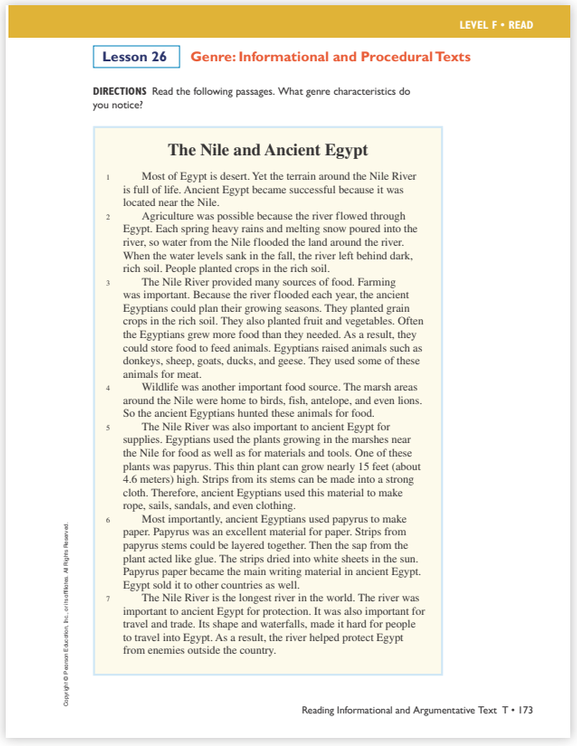
Have students choose an example of informational text that they have read that includes text features. Have volunteers share examples with the class. **BRIDGING**

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

Intervention Activity

READING INFORMATIONAL TEXTS

Use Lesson 26, pp. T173–T177, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics 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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Reading Informational and Argumentative Text T • 173

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the time line on pp. 14–15 in the *Student Interactive* to generate questions about immigration 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*.

myView Digital

REALIZE READER | AUDIO | ANNOTATE | VIDEO | INTERACTIVITY | GAME | DOWNLOAD | NOTEBOOK

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

IDENTIFY INFORMATIONAL TEXT

Talk About Independent Reading Ask students to share what they are learning about in the text they are reading and how knowing the characteristics of informational text helped them understand the text.

Possible Conference Prompts

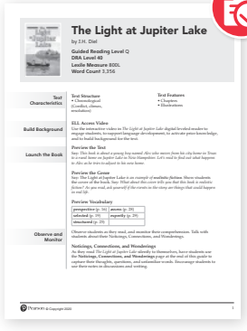
- What is the text about?
- What are some text features that give clues about the main, or central, idea of the text?
- How did you use what you know about informational text to understand the text?

Possible Teaching Point Do you remember what we know about central ideas and details of an informational text? Central ideas are the most important ideas, and details give more information about the central ideas.

Leveled Readers

IDENTIFY INFORMATIONAL TEXT

- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support on identifying informational text, see *Leveled Reader Teacher's Guide.*


The Light at Jupiter Lake

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 books from the suggested titles on p. T469.

Centers

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

Literacy Activities

Students can

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

BOOK CLUB

See Book Club, pp. T468–T473, for

- ideas for launching Book Club.
- suggested texts to support the unit theme and Spotlight Genre.
- support for groups' collaboration.
- facilitating use of the trade book *Journeys in Time.*

Whole Group

Share Bring the class back together in whole group. Invite two students to share what they have learned in the texts that they are reading. Reinforce with the class the concepts of main ideas and details.

Introduce the Texts

- *The Path to Paper Son*
- *Louie Share Kim, Paper Son*

OBJECTIVES

Read text with purpose and understanding.

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. 18 in the *Student Interactive* and define them as needed.

  citizens: people who belong to a particular place

  immigration: the act of moving to a new country to live there

  opportunity: an agreeable situation or chance

  processing: a series of steps in a legal action

  admitted: granted access to a place

- These words will help you understand the events of "The Path to Paper Son" and "Louie Share Kim, Paper Son." As you read, highlight the words when you see them in the text. Pay attention to how each word is used.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to learn about a topic.

FIRST READ STRATEGIES

NOTICE Remind students to notice who the story is about and what happens.

GENERATE QUESTIONS Tell students to write questions next to any parts of the text that they do not understand.

CONNECT Ask students to think about ideas in the text that connect to what they know.

RESPOND Encourage students to mark parts of the text that they find interesting, surprising, or important to them in some way.

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**

"There is a virtuous cycle for reading and building knowledge—knowledge begets comprehension; comprehension begets learning; learning begets knowledge. In the cycle, we use what we know to understand what we read. When we read text, we have the capacity to learn new things, and when we learn new things, we gain new knowledge structures. It increases our capacity to understand even more texts—the virtuous cycle."

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

myView Digital | REALIZE READER | AUDIO | ANNOTATE | NOTEBOOK

ELL Targeted Support **Activate Background Knowledge**

Tell students that activating their background knowledge, or thinking about what they already know about a topic, can help them understand what they read.

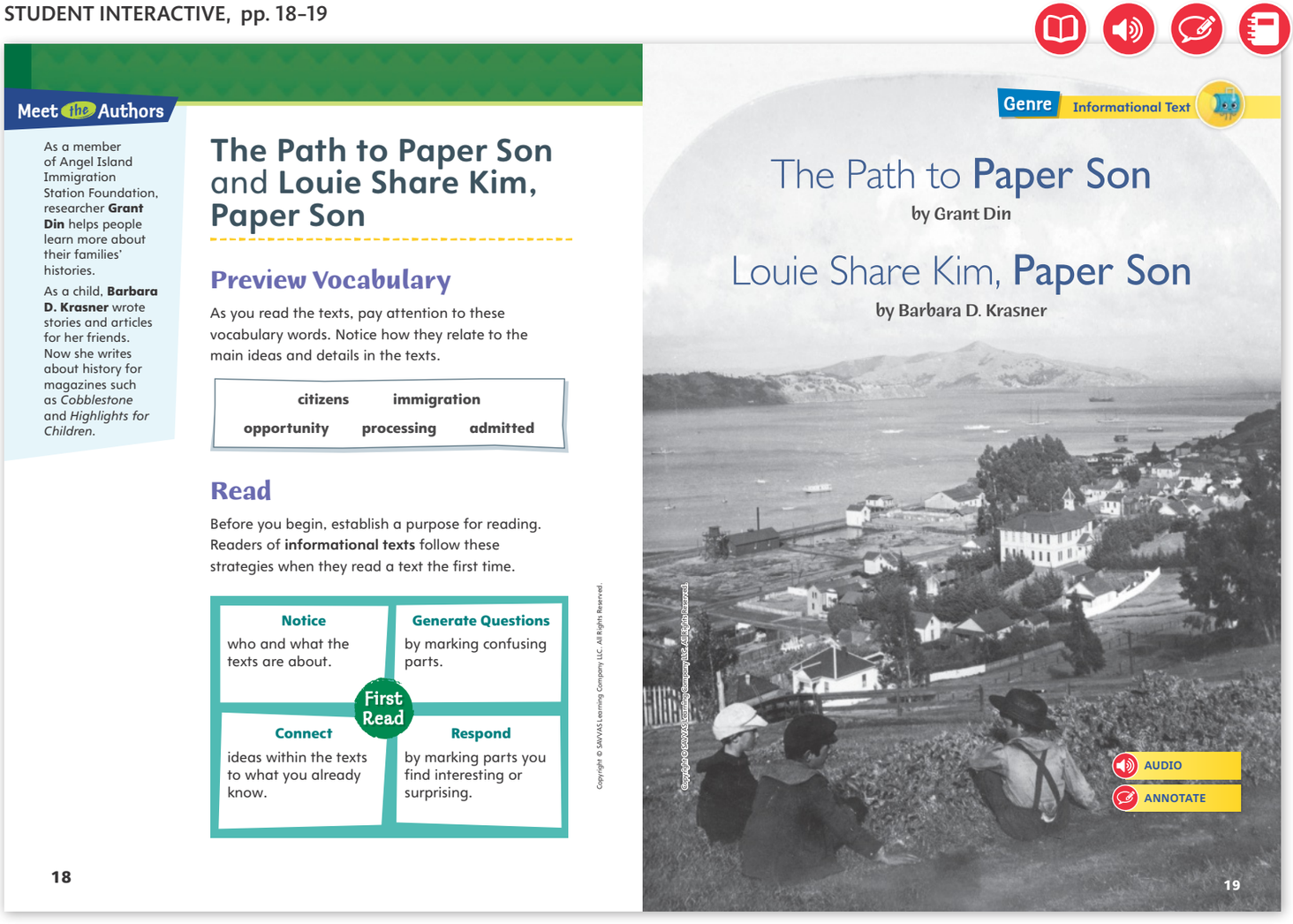
Ask students to think about people they know who have immigrated to a new country. Ask them which country each person came from and moved to. **EMERGING/DEVELOPING**

Ask students to think about the steps that immigration probably involves. What papers might people need? What probably happens before they can be admitted to a country? What do they have to do to become citizens? **EXPANDING/BRIDGING**

ELL Access

Background Knowledge Point out that many people immigrate to a country because they believe there are good opportunities there. Ask students to describe opportunities that might attract people to the United States.

STUDENT INTERACTIVE, pp. 18–19



Meet the Authors

As a member of Angel Island Immigration Station Foundation, researcher **Grant Din** helps people learn more about their families' histories.

As a child, **Barbara D. Krasner** wrote stories and articles for her friends. Now she writes about history for magazines such as *Cobblestone* and *Highlights for Children*.

The Path to Paper Son and Louie Share Kim, Paper Son

Preview Vocabulary

As you read the texts, pay attention to these vocabulary words. Notice how they relate to the main ideas and details in the texts.

citizens **immigration** **opportunity** **processing** **admitted**

Read

Before you begin, establish a purpose for reading. Readers of **informational texts** follow these strategies when they read a text the first time.

First Read

- **Notice** who and what the texts are about.
- **Generate Questions** by marking confusing parts.
- **Connect** ideas within the texts to what you already know.
- **Respond** by marking parts you find interesting or surprising.

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Genre Informational Text

The Path to **Paper Son**

by Grant Din

Louie Share Kim, **Paper Son**

by Barbara D. Krasner

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AUDIO

ANNOTATE

19

First Read

Notice

THINK ALOUD I notice that the first two paragraphs of the text mention Chinese workers, the United States, immigration, 1882, and 1906. So I think the "paper sons" in the title may have something to do with Chinese people who came to the United States around 1900.

Close Read

Analyze Main Ideas and Details

Have students scan **paragraphs 1 and 2.** Ask: What two events made it necessary and possible for people to create "paper sons"? Have students underline supporting evidence for this central idea. **See student page for possible responses.**

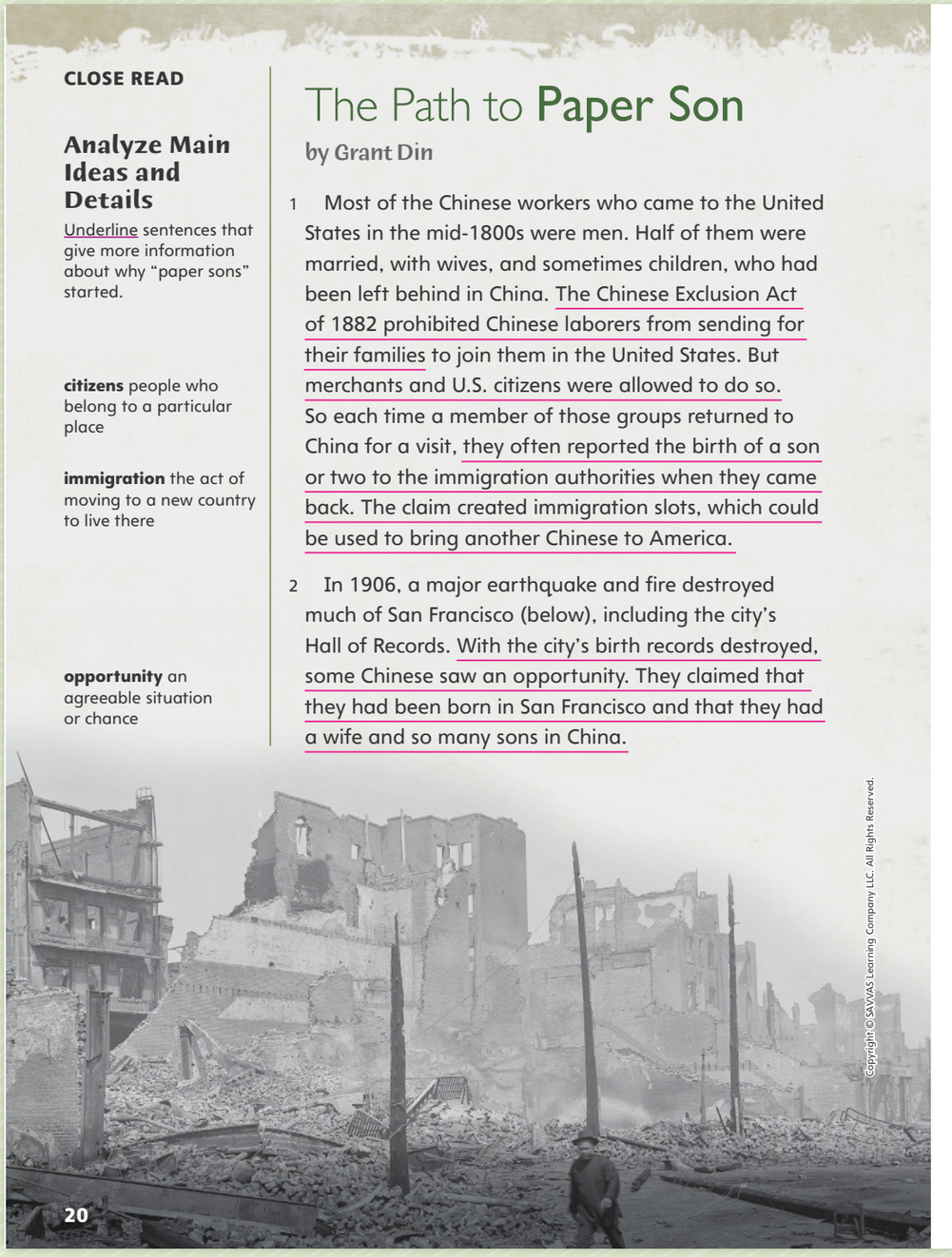
Ask students how the Chinese Exclusion Act made it necessary to create "paper sons" and how the 1906 earthquake made "paper sons" possible.

Possible Responses: The act made it hard for Chinese people to immigrate, so they pretended to be related to someone already here. The earthquake destroyed records, so people were able to make up information.

DOK 2

OBJECTIVE

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



CLOSE READ

Analyze Main Ideas and Details

Underline sentences that give more information about why "paper sons" started.

citizens people who belong to a particular place

immigration the act of moving to a new country to live there

opportunity an agreeable situation or chance

The Path to Paper Son

by Grant Din

1 Most of the Chinese workers who came to the United States in the mid-1800s were men. Half of them were married, with wives, and sometimes children, who had been left behind in China. The Chinese Exclusion Act of 1882 prohibited Chinese laborers from sending for their families to join them in the United States. But merchants and U.S. citizens were allowed to do so. So each time a member of those groups returned to China for a visit, they often reported the birth of a son or two to the immigration authorities when they came back. The claim created immigration slots, which could be used to bring another Chinese to America.

2 In 1906, a major earthquake and fire destroyed much of San Francisco (below), including the city's Hall of Records. With the city's birth records destroyed, some Chinese saw an opportunity. They claimed that they had been born in San Francisco and that they had a wife and so many sons in China.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

In the late 1840s, Chinese immigrants began coming to the United States as laborers in the newly acquired territory of California. The California Gold Rush helped spur this immigration. After the Civil War, even more Chinese workers came to build the Transcontinental Railroad. When the railroad was completed in 1869, there were suddenly many people without jobs. The government passed the Chinese Exclusion Act to limit the number of new immigrants in part because of the job shortage. Have students connect this information to the time line on pp. 14–15 of the *Student Interactive.*

3 Sometimes the son was truly related, and sometimes the "son" might be a nephew or another relative. Often, the identity was sold to an unrelated person who lived near the "father's" Chinese village. When a "paper son" bought an identity, he also purchased a coaching book or notes that provided both the questions and answers that might be asked during immigration processing. The paper son's job was to memorize the answers.

4 Paper son documents were worth thousands of dollars. Families borrowed money to make it possible for a child to make the trip. It often took several years of hard work to repay the debt.

CLOSE READ

Use Text Evidence

Highlight text evidence that supports a main idea.

processing a series of steps in a legal action

Vocabulary in Context

Context clues are words and phrases around a word or phrase that help readers understand the word or phrase.

Underline context clues that help you understand the meaning of the phrase *birthright citizenship*.

Did You Know?

In 1868, the 14th Amendment to the Constitution established that anyone born in the United States is granted U.S. citizenship. In 1898, American-born Chinese Wong Kim Ark won a U.S. Supreme Court case that reaffirmed that law. After he made a trip to China, the U.S. government denied his readmission into the country. He appealed his case, and his birthright citizenship was upheld.

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Possible Teaching Point

Academic Vocabulary | Related Words

Use the Academic Vocabulary lesson on p. 35 in the Reading-Writing Workshop Bridge to explain what related words are—different forms of a word that share roots or word parts. Direct students to reread the first sentence of paragraph 3, and call their attention to the words *related* and *relative* as examples of related words.

First Read

Respond

THINK ALOUD I think the idea of buying a new identity is really interesting. Imagine becoming someone else, with a new name, a new family, and a new country. I think that would make me feel scared and nervous.

Close Read

Use Text Evidence

Tell students that text evidence is actual details in a text that support a main idea. Reinforce that these details give more information about main ideas.

Have students scan **paragraphs 3 and 4** to identify and highlight phrases and sentences in the text that explain what a paper son had to do.
See student page for possible responses.

DOK 1

Vocabulary in Context

Have students determine the meaning of the domain-specific phrase *birthright citizenship* in the text feature.

Ask: How can your prior knowledge of words help you locate context clues that help you understand the phrase?

Possible Responses: I can use the relationships between *born*/*birth* and *granted*/*rights* to locate context clues. This leads me to "anyone born in the United States is granted" which helps me understand "birthright citizenship" is a right granted according to where a person is born.

DOK 2

OBJECTIVES

Use text evidence to support an appropriate response.

Determine the meaning of general academic and domain-specific words and phrases.

First Read

Notice

THINK ALOUD At the beginning of the text, I find out that a boy named Louie Share Kim traveled from China to the United States by himself. He didn't speak English or even have a place to live. He sounds brave. I want to keep reading to find out how things worked out for him.

Close Read

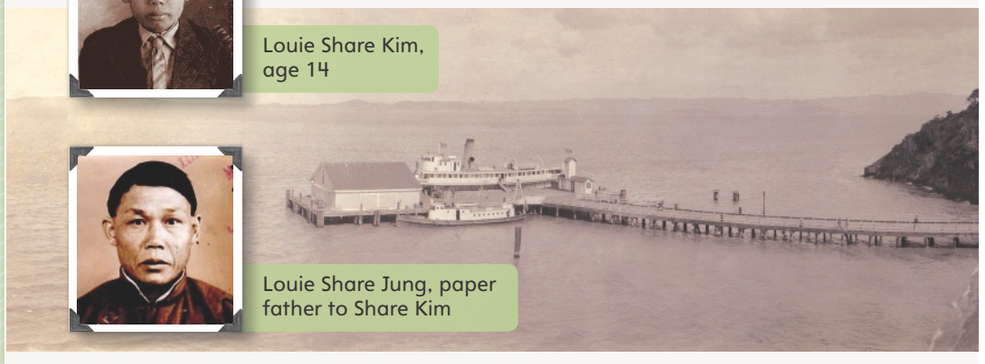
Use Text Evidence

Have students scan **paragraphs 1 and 2** to identify phrases and sentences in the text that describe how Louie was a "paper son." **See student page for possible responses.**

DOK 1

OBJECTIVE

Use text evidence to support an appropriate response.



Louie Share Kim, Paper Son

by Barbara D. Krasner

Louie Share Kim, age 14

Louie Share Jung, paper father to Share Kim

CLOSE READ

Use Text Evidence

Look at the images. **Highlight** words and phrases in the text that show how the images support the main idea.

1 Fourteen-year-old Louie Share Kim arrived at the Angel Island Immigration Station from Guangdong Province, China, in 1916. He had traveled alone on a journey that took nearly a month to cross the Pacific Ocean. He had little schooling, no job skills, and no place to live, and he did not speak any English. Yet his family pinned all their hopes on him to become a success in America. His father made sure he even looked American in his passport photograph by making him wear a suit and tie.

2 But Louie Share Kim really had two fathers—or so it seemed. The Chinese Exclusion Act, in effect from 1882 to 1943, stopped all Chinese laborers from entering the United States. Only diplomats, merchants, students, teachers, visitors, and those claiming U.S. citizenship were able to enter from China. To get around the law, many immigrants from China claimed to be related to a merchant or a U.S. citizen—on paper only.

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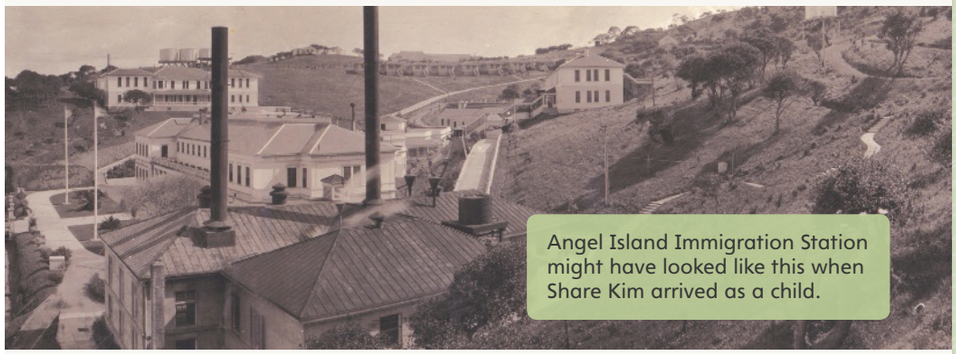
Possible Teaching Point

Read Like a Writer | Author's Craft

Text Structure Explain that authors use transition words and phrases to organize their writing. The organizational pattern that the author uses depends on his or her purpose for writing. Some common text structures include problem and solution, cause and effect, comparison and contrast, and chronology, or time order. Ask students to identify the text structure of "Louie Share Kim, Paper Son" as they read. Point out the phrase "in 1916" in paragraph 1, and explain that dates often show a chronological, or time-order, structure.



Angel Island Immigration Station might have looked like this when Share Kim arrived as a child.

3 Share Kim became a "paper son" of Louie Share Jung in America. Share Jung was a U.S. citizen born in San Francisco who frequently traveled to China. Share Kim's father made arrangements to have Share Jung claim Share Kim as his son. In the village where their two families lived only two houses away from each other, everyone was related. Share Jung had known Share Kim since birth.

4 At Angel Island, officials detained Share Kim. They interrogated him and Share Jung. They asked question after question about their family history and their village's layout. Once satisfied with the answers, Share Kim was allowed entry to America. He received his Certificate of Identity, which stated he was admitted as the "son of a native."

CLOSE READ

Analyze Main Ideas and Details

Underline information that helps you analyze the challenges of the "paper son" immigration process.

admitted granted access to a place

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CROSS-CURRICULAR PERSPECTIVES Social Studies

In the early twentieth century, most people wanting to immigrate to the United States had to go through Angel Island on the West Coast or Ellis Island on the East. Sometimes people had to stay on these islands for a long time. People were checked for physical and mental illnesses and for criminal or doubtful backgrounds, and some were turned away. Not more than 3 percent of immigrants were rejected at Ellis Island, but at Angel Island the number was about 18 percent. Ask: What information about Angel Island and Ellis Island do we learn from the time line on pp. 14 and 15?

First Read

Connect

THINK ALOUD Louie Share Kim knew Louie Share Jung because they were from the same village in China. I would feel more comfortable staying with a neighbor than a stranger. Louie Share Kim must have been glad that he was a paper son of someone that he and his family knew well.

Close Read

Analyze Main Ideas and Details

Have students scan **paragraph 4.** Ask: What information in the paragraph helps you analyze the types of challenges that a paper son faced? Underline supporting evidence about Share Kim's experience at Angel Island. **See student page for possible responses.**

Ask students to explain why Share Kim's time at Angel Island might have been challenging.

Possible Responses: He had to answer a lot of questions, and it was important for him to answer them correctly, but he was in an unfamiliar place and didn't know the language.

DOK 3

OBJECTIVE

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

First Read

Notice

THINK ALOUD I like that the author included this photo of the people this text is about. It helps me picture them and get an idea about what they were like. I see that Share Kim's wife has her arm around her small son. It suggests that she is protective of him. I see the daughter is holding a book. I think she is trying to be a good student in the new land to which she has come.

Share Kim's wife and children were detained at Angel Island.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Practical photography dates to 1839, but for decades few besides professional photographers operated the costly, elaborate camera equipment. Then, in the 1880s, George Eastman of Rochester, New York, developed a cheaper camera that was easy to operate. Still, a camera and film would have been hard for most new immigrants to afford. Ask: How do you think Share Kim's wife and children felt when this picture was taken?

5 When Share Kim was 20 years old, his real father wrote him a letter from China. "Dear Number One Son," the letter began, referring to Share Kim as the eldest son. "It is time to come home." Now considered a "son of a native," Share Kim could visit his village in China and know that he would be readmitted into the United States. He arrived in China on a Tuesday. He was married on Saturday to a woman chosen by his parents and whom he had never seen before. They had a son who died as a baby.

6 Share Kim returned to America to work. In 1924 and in 1929, he returned to China to visit his village and see his wife. They had two children, Wanda and Sherman. After each visit, Share Kim returned to the United States to work. In 1935, he decided to bring his family to America. He and his wife offered a 12-year-old boy in the village the opportunity to go with them. They gave the boy the name John. John became their paper son.

7 Share Kim knew there would be another interrogation. Officials detained and questioned all new immigrants. He put together a book for his wife so they could coordinate their stories and make certain that they gave the same answers during questioning. The coaching book contained information about names and birth dates of all family members, the location of the home village and its environment, dates of Share Kim's travels to China, and more. Any wrong answers could lead to deportation. As expected, Share Kim's wife and children were detained at Angel Island. Officials questioned each member of the family, even six-year-old Sherman, and they brought Share Kim in a second time for questioning.

CLOSE READ

Analyze Main Ideas and Details

Underline details that support the main idea that the immigration process was complicated and challenging for paper sons.

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First Read

Generate Questions

THINK ALOUD As I read, I'm going to think of questions I have about the text. I'll circle paragraph 7 because I'm wondering about these books men like Share Kim made to help others through immigration. Did people coming into the United States have to hide these books? Would immigration officials know what they were?

Close Read

Analyze Main Ideas and Details

Have students scan **paragraphs 5–7**. Ask: What information in the paragraphs support the main idea that the immigration process was difficult and complicated for paper sons? Underline supporting details about the immigration process. **See student page for possible responses.**

Ask students to describe what Share Kim's wife and children had to do.

Possible Response: They had to study a book of personal information and then answer questions about it correctly or risk being sent back to China.

DOK 2

OBJECTIVE

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

Possible Teaching Point

Academic Vocabulary | Related Words

Direct students to locate the words *immigrants* and *interrogation* in paragraph 7 of the text. Ask them to locate related words in paragraphs 1 (*immigration*) and 4 (*interrogated*).

First Read

Generate Questions

THINK ALOUD This is the first time the author mentions that Share Kim had a "twin" paper brother. When did this boy arrive? Did he arrive after Share Kim?

Close Read

Use Text Evidence

Have students scan **paragraphs 8, 10, and 11** to identify phrases and sentences in the text that describe the opportunities and risks for "paper sons." Ask: What were some opportunities that paper sons had? What were some dangers or risks of being a paper son? **See student page for possible responses.**

DOK 2

Have students study **the two photos and their captions.** Ask: Why do you think the author included these photos? What main idea do these two text features, taken together, help to convey?

Possible Responses: The photos help show that immigration was difficult and officials were strict with Chinese citizens trying to enter the United States in the early twentieth century. The author probably included these photos to convey that idea and also to illustrate that the "twins" did not look alike

DOK 3

OBJECTIVES

Use text evidence to support an appropriate response.

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

CLOSE READ

Use Text Evidence

Highlight details in the text that support a main idea about the opportunities and risks for paper sons.

8 Sam Louie, the youngest son of Share Kim who was born later in San Francisco, says, "The interrogation was a nervous process for everyone." Louie is a retired educator and volunteer at Angel Island Immigration Station. In July 2015, the Angel Island Immigration Station Foundation hosted a family history/reunion day event. Portraying his father, Louie shared his story. He says, "Many Chinese, including my father, claimed to be 'a son of a native' so they could come to America to seek a better life for themselves and their family. They were, in fact, only sons on paper, an affidavit the 'father' signed—thus the term *paper son*."

9 Louie showed his father's Certificate of Identity. He explains that for Share Kim to claim his birth record, he had to find two witnesses who would testify that they knew him as a child. Louie says, "The witnesses had to be white because Chinese were not trusted."

10 Share Kim had a "twin" paper brother. But when the two boys were placed next to each other, it seemed clear they were not twins at all. Share Kim was much taller. The "twin" was deported back to China, where he died two years later.

11 Some Chinese scholars estimate that 80 percent of Chinese in America had a paper son in their family history. Louie adds, "I knew as a child growing up that I was never to reveal to others that my father was a paper son for fear that we might all get deported."

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Possible Teaching Point

Read Like a Writer | Author's Craft

Author's Purpose Direct students' attention to paragraph 8. Ask students why they think the author includes the second quotation from Sam Louie. Elicit that the quotation provides more information about what paper sons were and how the term "paper son" arose.

The lack of resemblance between Share Kim (left) and his "twin" brother made officials determine that they were not related.

Share Kim's Certificate of Identity makes note of a "pit over left eyebrow" under "physical marks and peculiarities."

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First Read

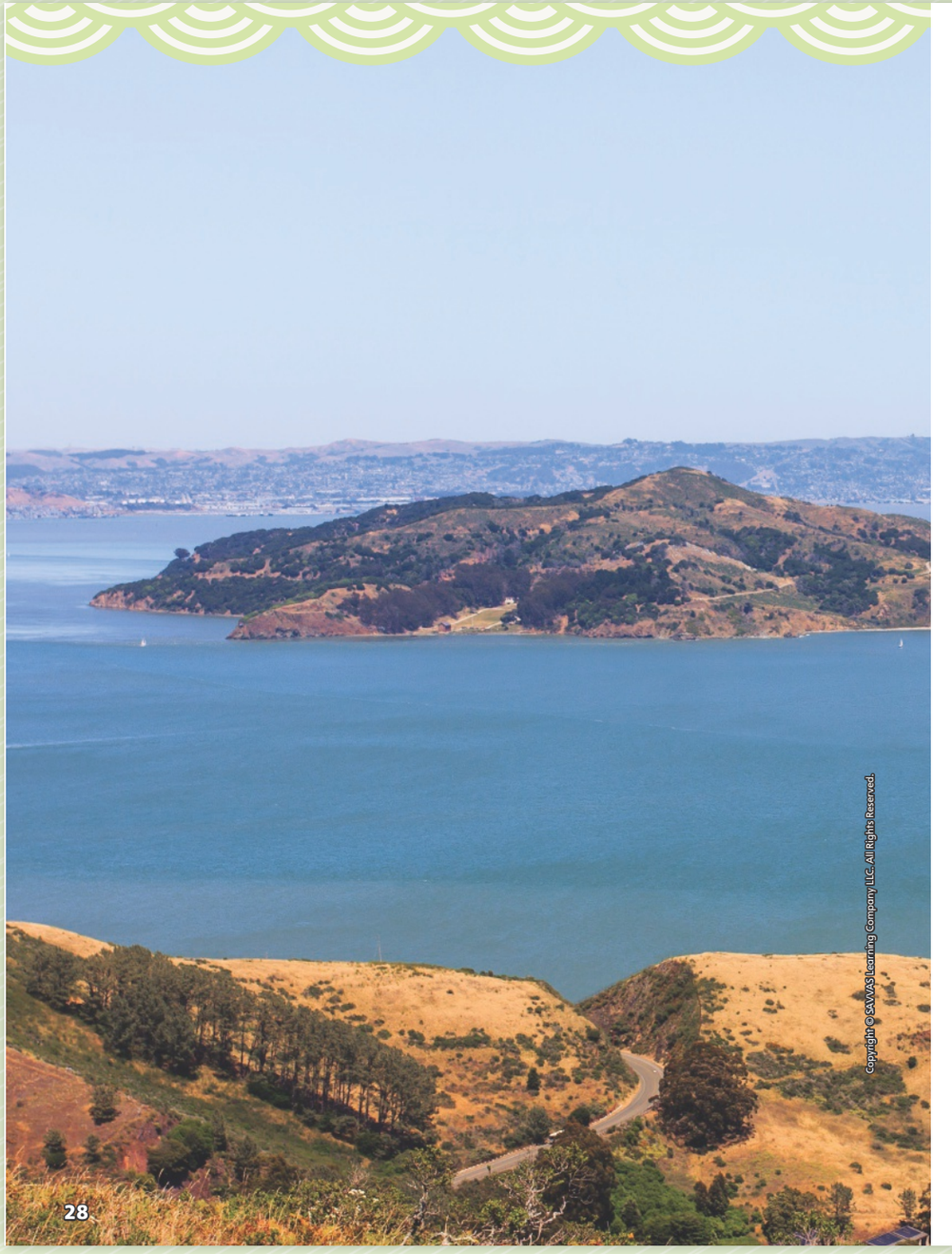
Connect

THINK ALOUD Well, I can see why officials had their doubts about these two being twin brothers. Still, they could have been the kind of twins who don't look alike—fraternal twins I think they're called. I wonder if immigration officials were just looking for excuses to turn people away.

First Read

Connect

THINK ALOUD I don't think I'd like to be stuck on an island where I can see the place I want to go but cannot go there. I'd be worried about getting in. I can see why Louie's parents didn't want to talk about their experience on the island.



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ELL Targeted Support **Summary** Tell students that one way to make sure they understood a text is to summarize it, or tell someone its most important ideas or events.

Write questions on the board to help students summarize "Louie Share Kim, Paper Son." Work with them to answer the questions.
EMERGING/DEVELOPING

Make true and false statements that seem to summarize "Louie Share Kim, Paper Son." Ask students whether each statement is true or false. Then have students use the true statements to write a summary of the text.
EXPANDING/BRIDGING

12 "My parents never talked to me about their immigration experience," he says. "I never even knew they were detained at the Angel Island Immigration Station until after my mother passed away at the age of 98 in 2003." Louie conducted research at the National Archives and Records Administration in San Bruno, California. He found a transcript of the interrogation of his mother and siblings during their detainment. The transcript was 42 single-spaced typed pages.

13 Louie says, "Many of my friends and relatives said their parents never talked about their immigration experience either. I suspect those experiences were painful, something they would rather forget."

Sam Louie shares his family's story as a volunteer at the Angel Island Immigration Station.

CLOSE READ

Vocabulary in Context

Underline context clues that help you understand the meaning of the word *transcript*.

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Possible Teaching Point

Word Study | Suffix *-ive*

Point out the word *interrogation* in paragraph 12, and explain that its base word, *interrogate*, means "to question." Have a volunteer come to the board and add the suffix *-ive* to *interrogate*, demonstrating the dropped *e* when *-ive* is added. Elicit that the word means "asking a question." Note that sentences that ask questions are called *interrogative* sentences (which students will study on p. 40).

First Read

Connect

Sam Louie says that his parents never talked to him about their immigration experience. I know I don't want to talk about things sometimes. What are some reasons that people don't want to talk about things?

Possible Responses: People don't like to talk about bad memories. Some don't like to talk about personal things. Sometimes they want to put the past behind them and not think about it.

Close Read

Vocabulary in Context

Have students underline context clues in **paragraph 12** that point to the meaning of the word *transcript*. **See student page for possible responses.**

Ask: What is a *transcript*? How do you know?

Possible Responses: It's a written-down version of something spoken. You can tell it is written because it has pages. It's a document of the interrogation, so it must be a document with all the questions and answers from the interrogation in it.

DOK 2

OBJECTIVE

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

Respond and Analyze

- *The Path to Paper Son*
- *Louie Share Kim, Paper Son*

OBJECTIVES

Use text evidence to support an appropriate response.

Determine the meaning of general academic and domain-specific words and phrases.

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

Explain the author's purpose and message within a text.

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

My View

Use these suggestions to prompt students' initial responses to reading "The Path to Paper Son" and "Louie Share Kim, Paper Son."

- **Discuss** What did you find most interesting about the reading?
- **Infer** Why do you think Sam Louie decided to be a volunteer at Angel Island?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors use academic and domain-specific words when they write about specific topics. The vocabulary words *citizens, immigration, opportunity, processing,* and *admitted* are frequently used when discussing the topic of "paper sons."

- Find the vocabulary words in the text and read the sentences in which they appear.
- Review of the meaning of each word.

MODEL AND PRACTICE Model filling out the chart on *Student Interactive* p. 30 using the word *immigration*:

- What is immigration? Immigration happens when a person moves to and lives in a new country.
- I could write a sentence that defines *immigration*, or I could write a sentence about an event or a situation related to immigration.

Lead a class discussion, encouraging students to correctly use the vocabulary words as they express their own ideas and build on the ideas of others.

ELL Targeted Support **Vocabulary** Do a matching activity.

Display sentence halves using the vocabulary words in random order—the first half on the left and the second half on the right. Ask students to help you match the sentence halves. **EMERGING**

Provide sentence halves that include the vocabulary words. Have student pairs complete the sentences. **DEVELOPING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Have students write sentences with the new vocabulary as they complete p. 30 of the *Student Interactive.* Their sentences should be related to the topic of immigration.

OPTION 2 **Use Related Words** Display words related to *citizens, immigration, processing,* and *admitted*: *citizenship*, *immigrate, immigrant, process, admission.* Ask students to tell you the part of speech of each word. Then ask them to find the definition for each word in a dictionary.

QUICK CHECK

Do students understand that these words are useful for discussing immigration?

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on pp. T48–T49.
- **If students show understanding,** extend vocabulary in Small Group on pp. T48–T49.

Check for Understanding **My TURN** Have students complete p. 31 of the *Student Interactive.*

STUDENT INTERACTIVE, pp. 30–31

VOCABULARY

Develop Vocabulary

An informational text uses academic and domain-specific words and phrases to explain a topic. These words help the reader build knowledge around a topic.

My TURN Write a sentence for each word. Each sentence should include the vocabulary word and explain how it relates to the topic of immigration.

Possible responses:

citizens
Many immigrants become citizens after they move to a country.

opportunity
Immigrants often move to a country looking for opportunity, or better chances.

immigration
Immigration is the act of moving to a new country to live there.

processing
Some immigrants go through processing, or a series of steps to live in their new country legally.

admitted
Immigrants want to be admitted, or allowed entry, to a new country.

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COMPREHENSION

READING WORKSHOP

Check for Understanding

My TURN Look back at the text to answer the questions.

Possible responses:

1. How do you know that "The Path to Paper Son" and "Louie Share Kim, Paper Son" are informational texts? Give three examples. DOK 2

Both articles tell about the "paper son" immigration system. They include facts about actual events. The articles include main ideas supported by facts and examples.

2. What do you think the author's purpose was for writing "The Path to Paper Son"? What do you think the author's purpose was for writing "Louie Share Kim, Paper Son"? How do you know? DOK 3

In "The Path to Paper Son," the author's purpose is to inform readers of the "paper son" immigration system using facts about historical events. "Louie Share Kim, Paper Son" also informs readers, but the author's purpose is to share personal information as well as facts.

3. What can you conclude about Sam Louie's parents' immigration experience based on information in the selection? Use text evidence. DOK 3

Sam Louie says, "My parents never talked to me about their immigration experience." That tells me that the journey to the United States was probably a painful one for his parents.

4. Compare Louie Share Kim's two immigration experiences. How were they similar? How were they different? DOK 3

Both immigration experiences involved interrogation. The second experience was different because his family faced most of the questioning, and he brought his own paper son.

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Word Study Suffixes *-ic, -ism, -ive*

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

LESSON 2

Apply Suffixes *-ic, -ism, -ive*

APPLY My TURN Direct students to complete the chart on p. 36 of the *Student Interactive.*

Then have students write a strong context sentence for each of the following words:

STUDENT INTERACTIVE, p. 36

WORD STUDY

Suffixes *-ic, -ism, -ive*

A **suffix** is a word part added to the end of a word or word part. Suffixes change the meaning or part of speech of a word.

The word *secret* means "information that is kept from someone." If you know what *secret* means, you can figure out the meaning of the word *secretive*. *Secretive* means "keeping information to oneself" or "hiding something."

My TURN Read each word part and meaning. Then use your knowledge of suffixes to write a definition for each word.

athlete a person who exercises a lot	+	*-ic* associated with	=	*athletic* associated with exercise
hero a brave person	+	*-ism* act or process	=	*heroism* a brave act
exclus- leave out	+	*-ive* doing something	=	*exclusive* leaving something out

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LESSON 1
Teach Suffixes *-ic, -ism, -ive*

LESSON 2
Apply Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review:
Suffixes *-er, -est*

FLEXIBLE OPTION
LESSON 5
Assess Understanding

Use the QUICK CHECK on p. T45 to determine small group instruction.

Teacher-Led Options

Strategy Group

DEVELOP VOCABULARY

Teaching Point Remember that authors of informational texts often use words that are specific to a particular topic. You may be unfamiliar with these words, but learning them will help build your knowledge about the topic.

ELL Targeted Support

Tell students that support from their peers and their teachers can help them read and understand grade-appropriate context area text and vocabulary.

Write sentence frames about "The Path to Paper Son" and "Louie Share Kim, Paper Son." Ask students to complete them with vocabulary words. For example, *Officials at Angel Island* _____ *Louie Share Kim to the country.* (admitted) *Later he became a U.S.*_____. (citizen) **EMERGING**

Display these synonyms for *citizens* and *opportunity*: *residents, chance*. Have small groups look up definitions for the synonym pairs and discuss how they are different. **DEVELOPING**

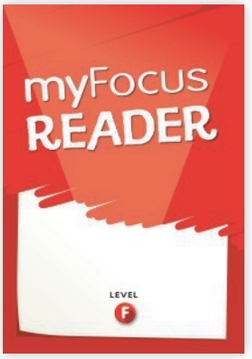
Have student pairs discuss other topics that might use the words *opportunity, processing,* and *admitted*. **EXPANDING**

Have students write and share with the class single paragraphs that use all five vocabulary words. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Read pp. 6–7 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on what motivates people to leave a place they call home.

Provide instructional support for comprehension and word study—Suffixes *-ic, -ism, -ive* and Academic Vocabulary words.

Fluency

Assess 2–4 students

PROSODY

Have students choose a paragraph from a leveled reader. Model reading the paragraph with the appropriate rhythm. Ask pairs to take turns reading paragraphs, focusing on their rhythm. Tell them not to rush and not to pause between words.

ORAL READING RATE AND ACCURACY

Use pp. 1–6 in Unit 1 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER · VIDEO · ANNOTATE · DOWNLOAD · ASSESSMENT · AUDIO · GAME · NOTEBOOK · INTERACTIVITY

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you related words they found in their independent reading texts and to explain what the words mean.

Possible Conference Prompts

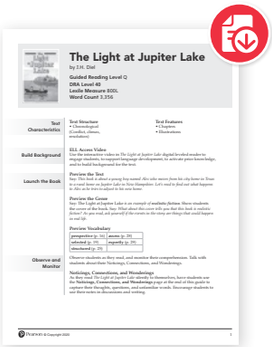
- Did you find any of the vocabulary words from p. 30 of the *Student Interactive* in your text?
- Did you find other words about the topic of immigration? What were they?

Possible Teaching Point When you read a word that isn't familiar, use context clues to figure out its meaning. Then think about why the author used that word.

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

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

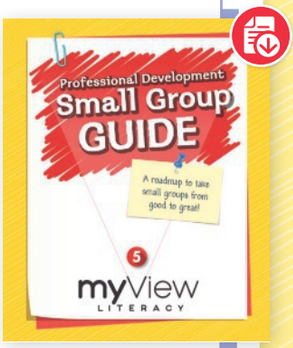
Students can

- complete the graphic organizer on p. 30.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 31.
- play the *myView* games.
- take turns with a partner reading a text with appropriate rhythm.

SUPPORT COLLABORATION

Students will need to practice collaboration throughout the unit. Help students set goals for their reading.

See the *Small Group Guide* for additional support and resources to target your students' specific instructional needs.



Whole Group

Share Bring the class back together. Invite one or two students to share some new words from their reading, explain what the words mean, and tell why the author may have chosen those words.

Analyze Main Ideas and Details

- *The Path to Paper Son*
- *Louie Share Kim, Paper Son*

OBJECTIVES

Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

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 words to talk about the selections.

- Before he arrived in the United States, Louie Share Kim was probably curious about ___.
- Reading "Louis Share Kim, Paper Son," gave me insight about what it was like to ___.

ELL Access

Draw a mind map on the board, starting with a circle in the center. Inside this circle, write the central idea of "The Path to Paper Son." *Chinese immigrants used the "paper son" system to come to the United States.* Then write this supporting detail inside a circle radiating from the center circle: *Chinese immigration was limited by the Chinese Exclusion Act*. Have students suggest other supporting details.

Minilesson

FOCUS ON STRATEGIES Tell students that when they read informational text, it is important to focus on main, or central, ideas and supporting details.

- Identify the most important ideas in the text.
- Identify details that the text provides.
- Ask yourself which of these details support or give more information about the central ideas.

MODEL AND PRACTICE Use the Close Read note on p. 20 of the *Student Interactive* to model how to identify details that help in understanding central ideas of a text.

- Which details explain why paper sons started? In the first paragraph, the information about the Chinese Exclusion Act explains that it was difficult for Chinese people to immigrate to the United States. I'm going to underline that part because it tells me one reason that paper sons started.
- Have student pairs work together to find and underline one more detail on the page that explains why paper sons started.

ELL Targeted Support **Supporting Details** Tell students that to understand informational texts, it is important to identify details that support main ideas.

Display details from paragraph 1 of "The Path to Paper Son." Go through the details one at a time and ask students whether each one explains why paper sons started. If it doesn't, cross it out. **EMERGING/DEVELOPING**

Ask students to explain in their own words the important details in paragraph 1 of "The Path to Paper Son." **EXPANDING/BRIDGING**

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

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

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Analyze Main Ideas and Details and then use the text evidence from their annotations to complete the chart on p. 32 of the *Student Interactive*.

OPTION 2 **Use Independent Text** Have students take notes on the main ideas and details of their texts. Have them write their main ideas and details in mind maps.

QUICK CHECK

Can students analyze the main ideas and details of an informational text?

Decide

- **If students struggle,** revisit instruction about analyzing main ideas and details in Small Group on pp. T56–T57.
- **If students show understanding,** extend instruction about analyzing main ideas and details in Small Group on pp. T56–T57.

STUDENT INTERACTIVE, p. 32

CLOSE READ

Analyze Main Ideas and Details

Main ideas are the most important ideas about a topic. **Details** and other evidence support the main ideas.

1. **My TURN** Go to the Close Read notes in "The Path to Paper Son" and "Louie Share Kim, Paper Son" and underline the parts that help you understand the main ideas and details of both texts.

2. **Text Evidence** Use the parts you underlined to complete the chart.

Possible responses:

	"The Path to Paper Son"	"Louie Share Kim, Paper Son"
Main Idea	Chinese immigrants used the "paper son" system to come to the United States.	"Paper son" immigration offered opportunity, but it could also be stressful and dangerous.
Details	• The Chinese Exclusion Act restricted Chinese immigration. • When birth records were destroyed, Chinese immigrants had an opportunity.	• Louie Share Kim immigrated as a paper son. • Later, his family immigrated with a paper son. • Share Kim was interrogated.

Analyze how the details support the main ideas.
Responses should show that immigrating as a paper son was risky but rewarding.

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Read Like a Writer

OBJECTIVE

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.

Explain Text Structure

Minilesson

FOCUS ON STRATEGIES Authors purposefully select the methods they use to organize their texts. Chronological, or time-order, structure is often used in biographies and other informational texts about a sequence of events. Authors use the cause-and-effect structure to tell how one event led to, or resulted in, another. Informational texts can also use a compare-and-contrast structure to highlight similarities and differences between events or ideas. Problem-and-solution structure can be found in informational or argumentative texts.

- Ask yourself how the author is explaining the relationships between events, ideas, concepts, and information.
- When you compare multiple texts, consider how the text structure of each has a different effect.
- Look for signal words to help you identify text structure. Sequence words, such as *first, next,* and *finally,* can indicate chronological order. *Because, as a result,* or *leading to* can help you identify cause-and-effect text structure.

MODEL AND PRACTICE Model explaining text structure.

- Ask whether Grant Din focuses on problems and solutions, similarities and differences, causes and effects, or the order of events.
- Guide students to recognize that Grant Din uses a cause-and-effect text structure.

ELL Targeted Support **Text Structure** Help students identify and discuss text structures common to informational texts.

Provide a word bank of text structure signal words that students can look for in a text. Have students say the words aloud and indicate where they read each word. **EMERGING**

ASSESS UNDERSTANDING

Apply

My TURN Direct students to the middle of p. 37 of the *Student Interactive.* Have them read the passage from "Louie Share Kim, Paper Son" and complete the activity to explain text structure. Lead a discussion in which students compare and contrast both authors' use of text structure to achieve specific purposes.

STUDENT INTERACTIVE, p. 37

ANALYZE AUTHOR'S CRAFT **READING-WRITING BRIDGE**

Read Like a Writer

Authors choose text structures to support their purposes for writing.
A cause-and-effect text structure explains what happened and why.
A chronology, or time-order, text structure shows a sequence of events.

Model Reread paragraph 1 of "The Path to Paper Son."

1. **Identify** Grant Din explains what happened in China and the United States as a result of the Chinese Exclusion Act of 1882.
2. **Question** What structure does he use to organize the text?
3. **Conclude** Grant Din explains the causes and effects of Chinese immigration to the United States.

Reread paragraph 5 of "Louie Share Kim, Paper Son."

My TURN Follow the steps to explain the text structure.

1. **Identify** Barbara D. Krasner presents information by providing events in the order they happened
2. **Question** What structure does she use to organize the text?
3. **Conclude** Barbara D. Krasner uses the chronology text structure to show how events in Louie Share Kim's life unfolded

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Word Study Suffixes *-ic, -ism, -ive*

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that a suffix is a word part at the end of a root or base word, and that adding a suffix changes the word's meaning and may change its part of speech.

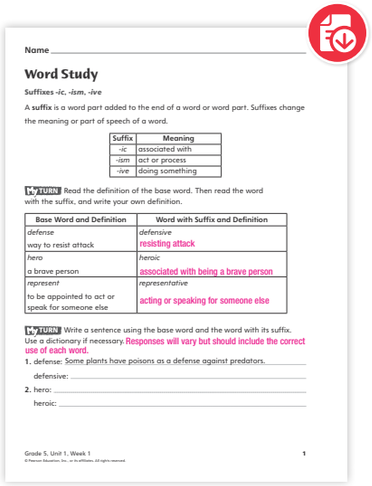
MODEL AND PRACTICE Say: A *symbol* (such as the U.S. flag) is something that stands for something else. A heart shape is *symbolic* of love.

To *decide* means "to choose or make a decision." A *decisive* person is good at making decisions.

myView Digital DOWNLOAD

READING BRIDGE

APPLY Have students complete *Word Study* p. 1 from the *Resource Download Center.*



Name _____

Word Study

Suffixes *-ic, -ism, -ive*

A **suffix** is a word part added to the end of a word or word part. Suffixes change the meaning or part of speech of a word.

Suffix	Meaning
-ic	associated with
-ism	act or process
-ive	doing something

TURN Read the definition of the base word. Then read the word with the suffix, and write your own definition.

Base Word and Definition	Word with Suffix and Definition
defense way to resist attack	*defensive* resisting attack
hero a brave person	*heroic* associated with being a brave person
represent to be appointed to act or speak for someone else	*representative* acting or speaking for someone else

TURN Write a sentence using the base word and the word with its suffix. Use a dictionary if necessary. Responses will vary but should include the correct use of each word.

1. defense: Some plants have poisons as a defense against predators.
   defensive: _____
2. hero: _____
   heroic: _____

Grade 5, Unit 1, Week 1 1

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***Word Study*, p. 1**

FLEXIBLE OPTION

LESSON 1

Teach Suffixes *-ic, -ism, -ive*

LESSON 2

Apply Suffixes *-ic, -ism, -ive*

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-er, -est*

FLEXIBLE OPTION

LESSON 5

Assess Understanding

Use the QUICK CHECK on p. T51 to determine small group instruction.

Teacher-Led Options

Strategy Group

ANALYZE MAIN IDEAS AND DETAILS

Teaching Point It's important to identify the main ideas of an informational text. Details give more information about the main ideas. Work with students to complete the graphic organizer on p. 32 of the *Student Interactive*.

ELL Targeted Support

To help students identify main ideas and supporting details, provide questions to guide them through the texts.

Through discussion, elicit the main idea of "The Path to Paper Son." Ask: What is the topic, or subject of the text? What idea about the topic is presented? What details give more information about this idea? **EMERGING**

Have partners discuss details in both texts that support a main idea. Ask: What details show that being a paper son was dangerous? **DEVELOPING**

Have students make a T-chart with *Opportunities* on the left and *Risks* on the right. Ask: What details from both texts describe the opportunities and risks of being a paper son? Write them in your chart. **EXPANDING**

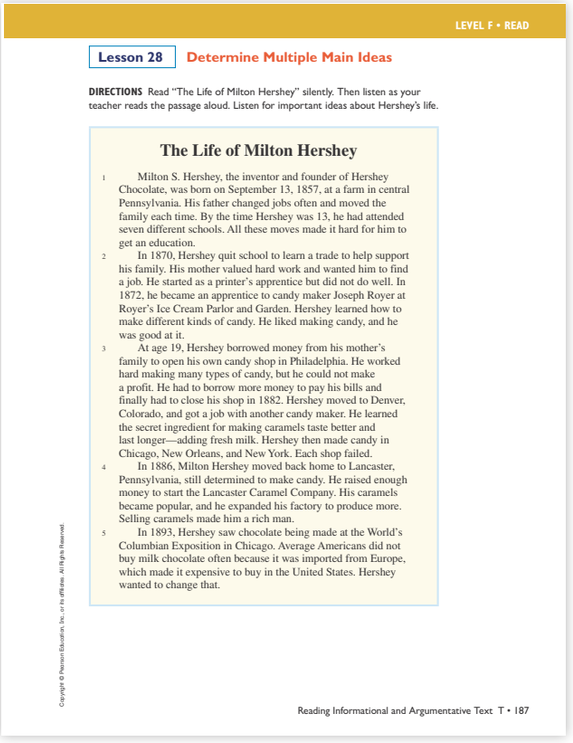
Have partners make a time line of the events in "Louie Share Kim, Paper Son." Ask: What details support the main idea that immigration offered opportunity but could also be risky? Why would someone go through the challenges of becoming a paper son? **BRIDGING**

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

Intervention Activity

ANALYZE MAIN IDEAS AND DETAILS

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



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

PROSODY

Have student pairs practice reading a portion of the text with appropriate rhythm.

ORAL READING RATE AND ACCURACY

Use pp. 1–6 in Unit 1 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER · VIDEO · ANNOTATE · DOWNLOAD · ASSESSMENT · AUDIO · GAME · NOTEBOOK · INTERACTIVITY

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

ANALYZE MAIN IDEAS AND DETAILS

Talk About Independent Reading Ask students to look back at the notes that they took about the main ideas and details of their texts and share what they learned.

Possible Conference Prompts

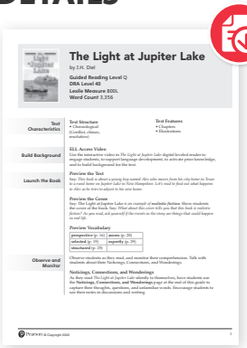
- What is your text about?
- What are the main ideas of your text?
- What are some details that give more information about the main ideas?

Possible Teaching Point Identifying the main ideas and details of a text helps a reader understand a passage.

Leveled Readers

ANALYZE MAIN IDEAS AND DETAILS

- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support in analyzing main ideas and details, see *Leveled Reader Teacher's Guide.*



Independent/Collaborative

Independent Reading

Students can

- reread and listen to "The Path to Paper Son," "Louis Share Kim, Paper Son," or another text they have previously read.
- read a self-selected trade book or their Book Club text.

Centers

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

Literacy Activities

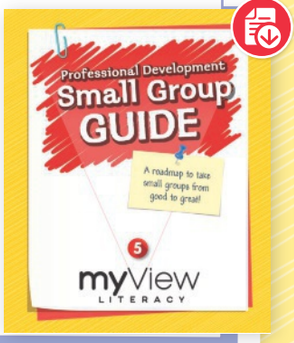
Students can

- complete the graphic organizer on *Student Interactive* p. 32.
- practice this week's Word Study focus by creating a chart of related words based on the reading passage.
- play the *myView* games.
- make a list of new vocabulary they learned from their reading this week.

SUPPORT PARTNER READING

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

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



Whole Group

Share Bring the class back together. Invite one or two students to share one main idea and two to three supporting details from their reading.

Use Text Evidence

- *The Path to Paper Son*
- *Louie Share Kim, Paper Son*

OBJECTIVES

Use text evidence to support an appropriate response

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 words to discuss the reading. Ask:

- What evidence from the text shows that Louis Share Kim's immigration experience might have been an adventure?
- Which parts of the text give you insight into what being an immigrant at Angel Island might have been like?

Minilesson

FOCUS ON STRATEGIES Tell students that when they identify main ideas in informational texts, they need to find text evidence to support them.

- Identify the main, or most important idea, in the text.
- Think back and try to remember details that give more information about the main idea.
- Think about the details. Which ones do you really need to know to understand the main idea?
- Look for the evidence in the text that supports the main idea.

MODEL AND PRACTICE Use the Close Read note on p. 21 of the *Student Interactive* to model how to annotate text to identify evidence that supports a main idea. The sentence that begins "When a 'paper son' bought an identity" tells me more about paper sons. I will highlight that sentence.

ELL Targeted Support **Find Text Evidence** Tell students that if they have a question about something they read, they can look for text evidence to find the answer.

Have students find text evidence to answer this question: *Was it expensive or inexpensive to be a paper son?* **EMERGING**

Have students find text evidence to answer this question: *What happened when Louie Share Kim went back to China?* **DEVELOPING**

Have students find text evidence to answer this question: *When Louie Share Kim arrived in the United States, how prepared was he to live here?* **EXPANDING**

Have students find text evidence to answer these questions: *How many children did Louie Share Kim have? Did they all know what the immigration experience was like?* **BRIDGING**

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for using text evidence.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Use Text Evidence, and then have them use that text evidence to complete the chart on p. 33 of the *Student Interactive.*

OPTION 2 **Use Independent Text** Have students take notes on text evidence from their readings that supports the main ideas of the readings.

QUICK CHECK

Can students use text evidence to support or explain the main ideas of a text?

Decide

- **If students struggle,** revisit Instruction for using text evidence in Small Group on pp. T64–T65.
- **If students show understanding,** extend instruction for using text evidence in Small Group on pp. T64–T65.

STUDENT INTERACTIVE, p. 33

READING WORKSHOP

Use Text Evidence

Identify and analyze the author's main ideas and supporting details to better understand the text. Check that the main ideas you identify can be supported by **text evidence**, or the actual words of the text.

1. **My TURN** Go back to the Close Read notes and highlight text evidence that helps you identify main ideas.
2. **Text Evidence** Use your highlighted evidence to support your analysis of both texts. Possible responses:

"The Path to Paper Son"	
Main Idea	**Text Evidence**
Documents for paper sons were expensive.	"Families borrowed money to make it possible for a child to make the trip."

"Louie Share Kim, Paper Son"	
Main Idea	**Text Evidence**
Immigrants were detained and questioned by officials.	"The interrogation was a nervous process for everyone."

Analysis: Both texts show that the immigration process was dangerous. Yet many Chinese immigrants felt the opportunity was worth the risks.

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33

Write for a Reader

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.

Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

Choose a Text Structure

Minilesson

FOCUS ON STRATEGIES Writers of informational texts arrange their ideas in a logical way. To help readers understand how one event led to or affected another, writers use cause-and-effect text structure. This text structure often uses signal words, such as *effect, led to,* and *as a result.* To present events in the order they happened, writers use chronology, or time order. Writers include signal words, such as *second, third, later,* and *next,* and specific times or dates in time-order texts. Remind students that they just analyzed and compared the text structures used by Grant Din and Barbara D. Krasner.

MODEL AND PRACTICE Discuss how students can choose an appropriate text structure for a paragraph about a historical event.

- Select a historical event to write about. I will write about the American Revolution. I want readers to learn about certain important battles.
- Select a text structure and explain your choice. I want to present information about battles in the order they were fought. I will use chronology, or time-order, text structure.
- Together as a class, draft a brief paragraph about key battles in the American Revolution. Have students identify signal words that correspond to the text structure. Have volunteers explain how this text structure is more or less effective than another would be.

ELL Targeted Support **Explain** Guide students to think of a family story and speak about it.

Display the words *grandmother, grandfather, mom, dad, sister, brother, aunt, uncle, cousin*. Read each word aloud and have students echo you. Then have students verbally complete sentence frames such as *My mom's name is _____.* **EMERGING**

Provide these frames for partners to complete aloud with each other: *I remember a story about my _____. It happened in _____.* **DEVELOPING**

Have student pairs tell each other short family stories. Then have each student ask specific questions to help his or her partner remember more details. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Guide students to complete the writing activity on p. 38 of the *Student Interactive*. Remind them to keep their audience in mind as they write and to organize their ideas logically, using signal words as needed to show relationships between ideas and events.

Writing Workshop

Have students use what they have learned about text structure as they begin their personal narratives in the Writing Workshop. During conferences, support students' writing by asking them to explain how they are applying the text structure they have selected.

STUDENT INTERACTIVE, p. 38

DEVELOP AUTHOR'S CRAFT

Use your task and audience to choose a text structure for a writing assignment.

Write for a Reader

Writers use text structures to present ideas in a logical way. Writers of historical texts often explain important events using the cause-and-effect or the chronology text structure. The cause-and-effect text structure explains what happened and why. Signal words that show a cause-and-effect structure include *because*, *as a result*, and *effect*. The chronology text structure presents events in the order they happened. Chronology signal words include *first*, *then*, and *finally*.

My TURN Think about how the text structures chosen by Grant Din and Barbara D. Krasner affect you as a reader. Now choose a historical event to write a short paragraph about. Decide on a text structure for your paragraph.

1. Introduce the historical event you will write about. Explain why you chose the text structure you did.
   Possible response: I chose to write about the American Revolution. I want to focus on how specific battles led to the Americans' victory, so I will use the chronology text structure to present each battle in order.

2. Write a paragraph about the historical event you chose. Be sure to use signal words that are appropriate to the text structure you use.
   Responses will vary but should show a clear text structure and make use of appropriate signal words.

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38

Word Study Spiral Review

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-er, -est*

FOCUS ON STRATEGIES Review the suffixes *-er* and *-est* that show comparative and superlative forms.

MODEL AND PRACTICE Ask for a volunteer to compare the size of two objects (possible responses: *larger, smaller, longer, taller*). Then add a third object, and have students compare all three (possible responses: *largest, smallest, tallest, widest*). Discuss how *-er* and *-est* adjectives are used to compare two items or describe items in a group.

APPLY In small groups, have students write sentences using comparative and superlative forms to compare three objects in the classroom or on school grounds.

ELL Targeted Support

Suffix -ive Tell students that knowing English word endings will help them spell unfamiliar words.

Display the words *act* and *active.* Read and spell each word aloud, and have students echo you. **EMERGING**

Tell students that when someone acts, they do something. Then have students complete this sentence frame in their writer's notebooks: *An active person* _____. **DEVELOPING**

Ask student pairs to add *-ive* to the base words *correct, divide, destruct,* and *interact*. Tell them that some of the words' spellings need to change before adding *-ive*. Have them use a print or online dictionary for spelling help. **EXPANDING**

Have students write other adjectives that end with the suffix *-ive*. Have them look for spelling patterns. **BRIDGING**

Use the QUICK CHECK on p. T59 to determine small group instruction.

Teacher-Led Options

Strategy Group

USE TEXT EVIDENCE

Teaching Point Always look for text evidence to support the main idea of a text. Text evidence can also help you answer questions about a text. Guide students to help them identify text evidence that supports the main ideas of their readings.

ELL Targeted Support

Model how to find and use text evidence in "The Path to Paper Son" and "Louis Share Kim, Paper Son."

Read the first few paragraphs of "The Path to Paper Son" with students. Help them identify text evidence that supports main ideas. **EMERGING**

Read the first two paragraphs of "The Path to Paper Son" with students, sentence by sentence. Ask whether each sentence gives important information about the main idea. **DEVELOPING**

Ask students to identify the main ideas of "The Path to Paper Son" and "Louis Share Kim, Paper Son" and text evidence that supports these ideas. **EXPANDING**

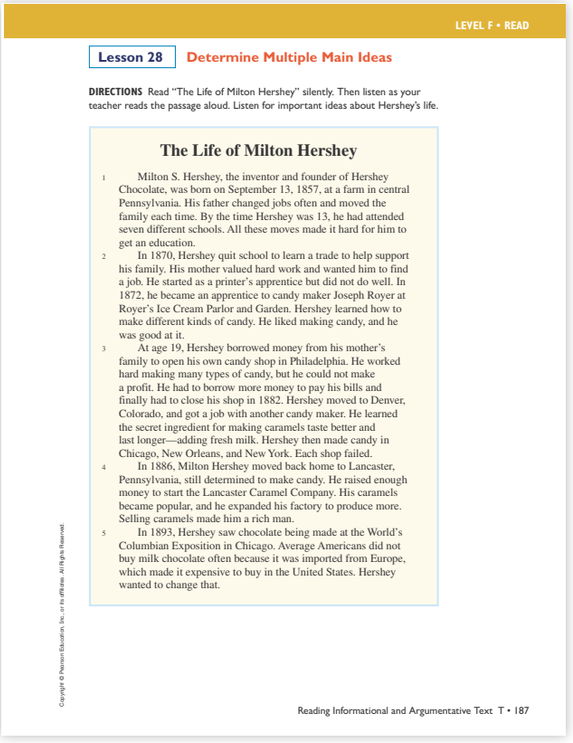
Have students write three questions about "The Path to Paper Son" and "Louis Share Kim, Paper Son," and then find text evidence to answer the questions. **BRIDGING**

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

Intervention Activity

USE TEXT EVIDENCE

Use Lesson 28, pp. T187–T192, in the *myFocus Intervention Teacher's Guide* for instruction on using text evidence.



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.

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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

PROSODY

Have students practice reading a short passage with appropriate rhythm.

ORAL READING RATE AND ACCURACY

Use pp. 1–6 in Unit 1 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

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SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

USE TEXT EVIDENCE

Talk About Independent Reading Ask students to reread their notes about their texts. Have them share the main ideas of their texts and show text evidence to support those ideas.

Possible Conference Prompts

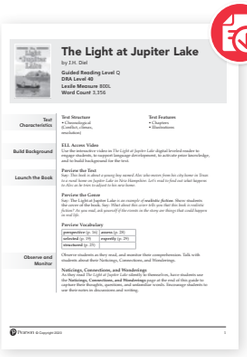
- What is one main idea of your text?
- What is one detail about that main idea?
- What other text evidence supports that idea?

Possible Teaching Point After you read part of a text, ask yourself what the main idea was. Try to remember the main idea without looking back at the text. Then try to remember details that support that main idea. Look for text evidence to see if you remembered correctly.

Leveled Readers

USE TEXT EVIDENCE

- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support on using text evidence, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

Independent/Collaborative

Independent Reading

Students can

- read or listen to another text that they have previously read.
- read a self-selected trade book or their Book Club text.
- practice reading silently and identifying text evidence.

Centers

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

Literacy Activities

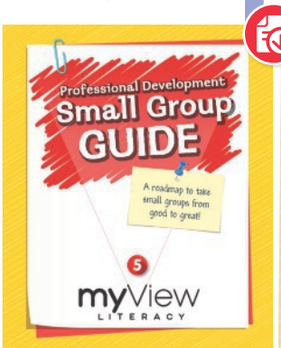
Students can

- complete the graphic organizer on p. 33.
- play the *myView* games.
- with a partner, take turns reading a text with appropriate rhythm.

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.



Whole Group

Share Bring the class back together. Invite one or two students to state a main idea from their reading and share two examples of text evidence that supports it.

Reflect and Share

- *The Path to Paper Son*
- *Louie Share Kim, Paper Son*

OBJECTIVES

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

Describe personal connections to a variety of sources, including self-selected texts.

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 Essential Question. Ask:

- What insights can journeys to other countries give us?
- Why is it important to let yourself wander around a new place rather than sticking to a path?

Talk About It

Minilesson

FOCUS ON STRATEGIES Tell students that retelling key ideas or events from a text can help them remember and understand what they read. Explain the process of retelling:

- Identify the key idea or event you want to retell.
- Use your own words to recount the specific part of the text.
- Make sure your retelling follows the logical order of the text.
- When your classmates ask questions and add comments, listen carefully. If needed, address relevant comments and questions.

MODEL AND PRACTICE Model retelling an important idea from the text using the sentence frame on p. 34 in the *Student Interactive*. I have to share my thoughts about why some people leave their home countries. I think some people move to find a better life. To support this opinion, I'm going to retell how some Chinese immigrants became "paper sons." The sentence frame begins, "First, a paper son had to." The paragraph on page 21 tells me that a paper son could be related to someone, but sometimes the "son" was an unrelated person from the "father's" village. I will complete the first sentence frame: *First, a paper son had to have a connection to someone who was born in the United States.*

ELL Targeted Support **Connect with the Text** Tell students that good readers connect with texts as they read. Model connecting with a text by reading aloud a paragraph from "Louie Share Kim, Paper Son," and talking about how you might feel in that situation.

Read a different paragraph from the text and ask students to tell about someone they know or read about who had a similar experience. Ask them to describe the experience and have other students ask questions and make comments. **EMERGING/DEVELOPING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections to texts.

OPTION 1 **Use the Shared Read** Have students express opinions about why people leave their home countries. Tell them to draw on their personal experiences or those of people they know as well as what they read in "Louie Share Kim, Paper Son." Remind students to listen actively when their classmates speak.

OPTION 2 **Use Independent Text** Have students connect details from their independent reading to their opinions about why people leave their home countries. Remind students to listen actively when their classmates speak.

QUICK CHECK

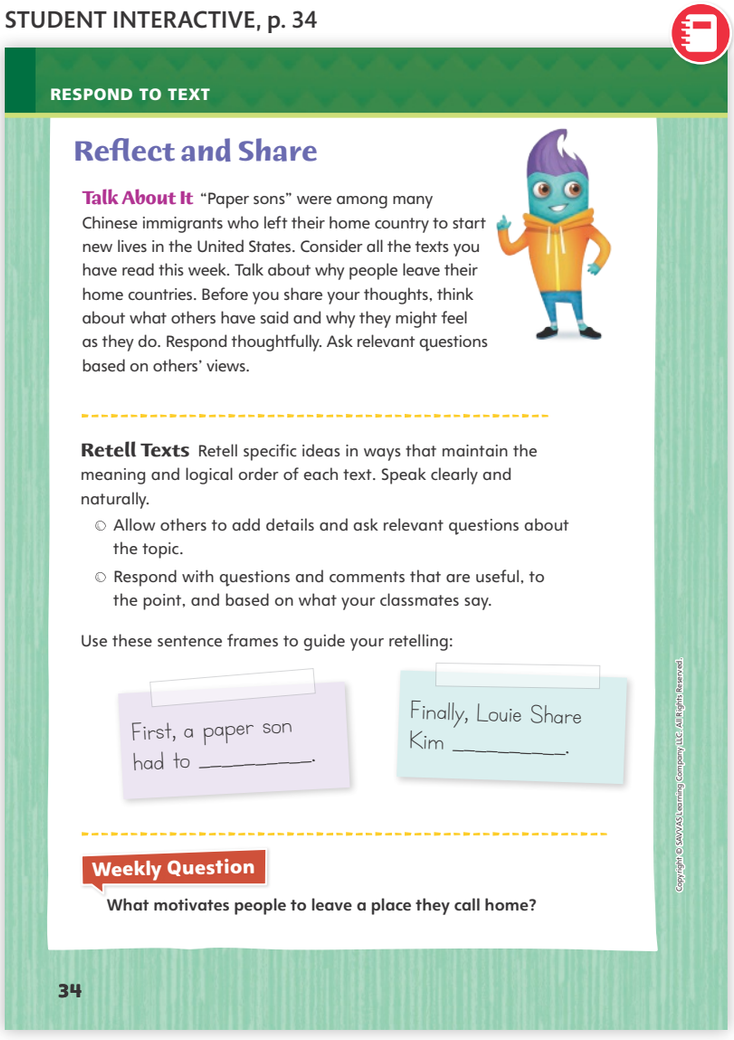
Can students connect personal experiences and retell their ideas about the text?

Decide

- **If students struggle,** revisit instruction for connecting personal experiences in Small Group on pp. T70–T71.
- **If students show understanding,** extend instruction for connecting personal experiences in Small Group on pp. T70–T71.

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. 34



RESPOND TO TEXT

Reflect and Share

Talk About It "Paper sons" were among many Chinese immigrants who left their home country to start new lives in the United States. Consider all the texts you have read this week. Talk about why people leave their home countries. Before you share your thoughts, think about what others have said and why they might feel as they do. Respond thoughtfully. Ask relevant questions based on others' views.

Retell Texts Retell specific ideas in ways that maintain the meaning and logical order of each text. Speak clearly and naturally.

- Allow others to add details and ask relevant questions about the topic.
- Respond with questions and comments that are useful, to the point, and based on what your classmates say.

Use these sentence frames to guide your retelling:

First, a paper son had to _____.

Finally, Louie Share Kim _____.

Weekly Question

What motivates people to leave a place they call home?

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34

Word Study Suffixes *-ic, -ism, -ive*

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

WEEKLY STANDARDS PRACTICE

To assess student progress on Word Study, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Assess Understanding

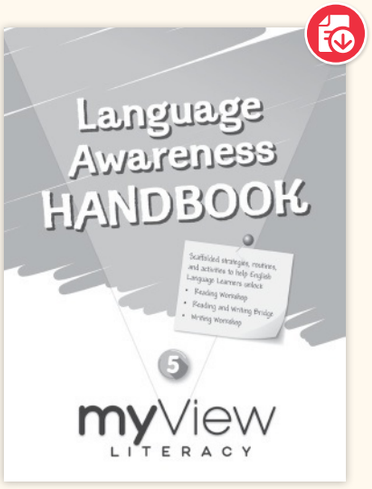
To assess students' understanding of the suffixes *-ic, -ism,* and *-ive,* provide them with the following words: *chronic, favoritism,* and *receptive*. Explain that the Greek root *chron* means "time." Offer sample sentences:

1. Dr. Gutierrez explained that the **chronic** illness might last for the rest of the patient's life.
2. When the club president appointed his three best friends to be vice president, treasurer, and secretary, other members complained that this was **favoritism**.
3. Someone who is struggling with a difficult decision may not be **receptive** to suggestions.

Have students use their knowledge of suffixes *-ic, -ism,* and *-ive* to define each word. (*chronic*—continuing over time; *favoritism*—the act of favoring some people over others; *receptive*—open to new ideas or happy to receive suggestions)

Develop Language Awareness

For additional practice with suffixes *-ic, -ism,* and *-ive,* complete the activity on p. 9 of the *Language Awareness Handbook.* In this practice activity, students will use contextual support to understand suffixes.



LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	FLEXIBLE OPTION LESSON 5
Teach Suffixes *-ic, -ism, -ive*	Apply Suffixes *-ic, -ism, -ive*	More Practice	Spiral Review: Suffixes *-er, -est*	Assess Understanding

Use the QUICK CHECK on p. T67 to determine small group instruction.

Teacher-Led Options

Strategy Group

COMPARE TEXTS

Teaching Point Personal connections can help you express opinions based on a text. Guide students to make personal connections to support their opinions about why people such as Louie Share Kim leave their home countries.

ELL Targeted Support

Have students demonstrate comprehension as they listen and respond to questions about the text.

Ask students to describe how they felt when they read about the experience that Share Kim's wife and children had on Angel Island. **EMERGING**

Have students reread paragraph 1 of "Louie Share Kim, Paper Son." Ask: Why do you think Louie Share Kim immigrated to the United States? **DEVELOPING**

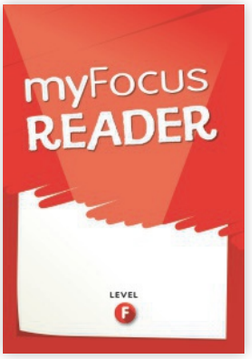
Ask students to tell you what they think motivates people to leave a place they call home. Have them support their opinions with details from one of the texts that they have read this week. **EXPANDING**

Have pairs ask each other questions about how they can connect what they know or read elsewhere to Louie Share Kim's experiences in immigrating to a new land. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Reread pp. 6–7 with students. Use the teaching support online at SavvasRealize.com to reinforce the idea that the texts students have read this week help support their understanding of what motivates people to leave a place they call home. Encourage students 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 their brief inquiry projects. Have them organize their information 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.*

myView Digital: REALIZE READER · AUDIO · ANNOTATE · DOWNLOAD · VIDEO · GAME · INTERACTIVITY · RESEARCH

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they have learned about connecting personal experiences to their opinions.

Possible Conference Prompts

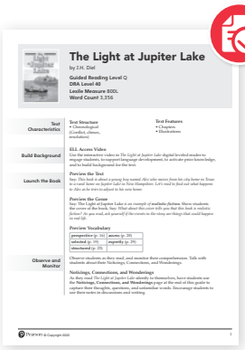
- What is your opinion about why people leave their home countries?
- What personal connections can you make to your opinion?
- What details in the texts support your opinion?

Possible Teaching Point Readers think about their own personal experiences and other texts they have read and connect them to opinions that they express about the topic of the readings.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support on comparing texts, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

Independent/Collaborative

Independent Reading

Students can

- reread or listen to the time line "Immigration and Expansion in the United States."
- 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 one of the entries on the time line "Immigration and Expansion in the United States."
- play the *myView* games.

BOOK CLUB

See Book Club, pp. T472–T473, for

- teacher's summary of stories in *Journeys in Time*.
- 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.

Whole Group

Share Bring the class back together. Invite one or two students to share their opinions about the Weekly Question and connect personal experiences to their opinions.

UNIT 1 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 texts by analyzing text features.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of narrative writing to write a personal narrative.

SEL SOCIAL-EMOTIONAL LEARNING

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

Materials

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

LESSON 1

RF.5.3.a, W.5.3, W.5.8, SL.5.1, L.5.4.b, L.5.5.c

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Infographic: Weekly Question T76–T77
- Listening Comprehension: Read Aloud: "Searching for Life Under the Sea" T78–T79
- Informational Text T80–T81

Quick Check T81

READING BRIDGE

- Academic Vocabulary: Synonyms and Antonyms T82–T83
- Word Study: Teach Greek Roots *chron, meter, photo, bio, geo, logy* T84–T85

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T86–T87, T89
- Strategy, Intervention, and On-Level/ Advanced Activities T88
- ELL Targeted Support T88
- Conferring T89

INDEPENDENT/COLLABORATIVE

- Independent Reading T89
- Literacy Activities T89

BOOK CLUB T89, T474–T475 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T354–T355
  - » Develop an Engaging Idea
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T355
- Conferences T352

WRITING BRIDGE

FLEXIBLE OPTION
- Spelling: Greek Roots T356

Assess Prior Knowledge T356

FLEXIBLE OPTION
- Language and Conventions: Spiral Review: Simple Sentences T357

LESSON 2

RF.5.3.a, RF.5.4.a, W.5.3.b, W.5.3.d, L.5.2.e, L.5.6

READING WORKSHOP

SHARED READ

- Introduce the Text T90–T107
  - » Preview Vocabulary
  - » Read: *Life on Earth—and Beyond*
- Respond and Analyze T108–T109
  - » My View
  - » Develop Vocabulary

Quick Check T109

  - » Check for Understanding

READING BRIDGE

- Word Study: Apply Greek Roots T110–T111

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T86–T87, T113
- Strategy and Intervention Activities T112
- Fluency T112
- ELL Targeted Support T112
- Conferring T113

INDEPENDENT/COLLABORATIVE

- Independent Reading T113
- Literacy Activities T113

WRITING WORKSHOP

MINILESSON

- Personal Narrative T358–T359
  - » Develop Specific Details
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T359
- Conferences T352

WRITING BRIDGE

- Spelling: Teach Greek Roots T360

FLEXIBLE OPTION
- Language and Conventions: Oral Language: Independent and Dependent Clauses T361

LESSON 3

RI.5.10, RF.5.4, W.5.3, W.5.3.b, W.5.3.d, L.5.3.a

READING WORKSHOP

CLOSE READ

- Analyze Text Features T114–T115
  - » Close Read: *Life on Earth—and Beyond*
  - Quick Check T115

READING BRIDGE

- Read Like a Writer: Analyze Text Features T116–T117

FLEXIBLE OPTION

- Word Study: More Practice: Greek Roots T118–T119

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T86–T87, 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

- Personal Narrative T362–T363
  - » Develop Sensory Details
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T363
- Conferences T352

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: More Practice: Greek Roots T364
- Language and Conventions: Teach Independent and Dependent Clauses T365

LESSON 4

RI.5.1, RF.5.3.a, W.5.3.a, W.5.3.b, L.5.2.e, L.5.3.a

READING WORKSHOP

CLOSE READ

- Make Inferences T122–T123
  - » Close Read: *Life on Earth—and Beyond*
  - Quick Check T123

READING BRIDGE

- Write for a Reader: Use Text Features T124–T125

FLEXIBLE OPTION

- Word Study: Spiral Review: Suffixes *-ic, -ism, -ive* T126–T127

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T86–T87, 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

- Personal Narrative T366–T367
  - » Develop Point of View
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T367
- Conferences T352

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Spiral Review: Suffixes *-ic, -ism -ive* T368
- Language and Conventions: Practice Independent and Dependent Clauses T369

LESSON 5

RI.5.9, W.5.3.b, W.5.9.b, W.5.10, SL.5.1, L.5.4.b

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T130–T131
  - » Write to Sources
  - Quick Check T131
  - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION

- Word Study: Greek Roots T132–T133
  - Assess Understanding T132

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T86–T87, T135
- Strategy, Intervention, and On-Level/ Advanced Activities T134
- ELL Targeted Support T134
- Conferring T135

INDEPENDENT/COLLABORATIVE

- Independent Reading T135
- Literacy Activities T135

BOOK CLUB T135, T474–T475 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T370
  - » Compose with Dialogue
  - » Share Back

INDEPENDENT WRITING

WRITING CLUB T370–T371 SEL

- Conferences T352

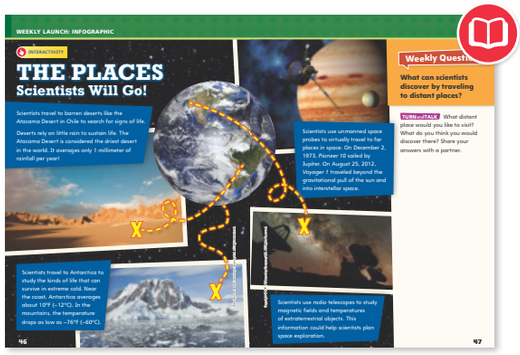
WRITING BRIDGE

- Spelling: Greek Roots *chron, meter, photo, bio, geo, logy* T372
  - Assess Understanding T372

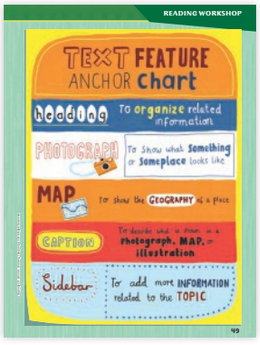
FLEXIBLE OPTION

- Language and Conventions: Standards Practice T373

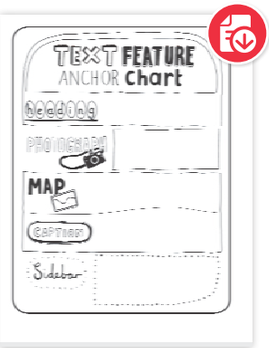
Materials



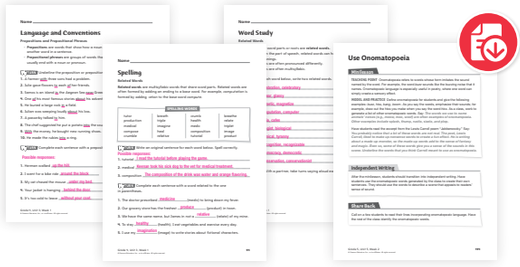
INFOGRAPHIC
The Places Scientists Will Go!



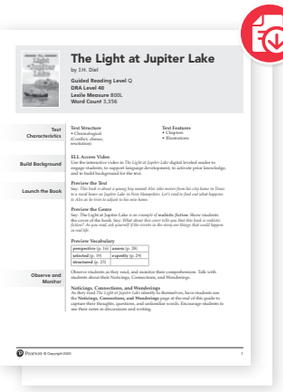
READING ANCHOR CHART
Informational Text



EDITABLE ANCHOR CHART
Informational Text



RESOURCE DOWNLOAD CENTER
Additional Practice



LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

astrobiologists
microbes
colony
sensors
radiation
rovers

Spelling Words

meteorology
photocopy
ecology
geometric
synchronize
parameter
chronology
symbiotic
photogenic
geography
symmetry
geocentric
chronological
odometer
chronic
photocell
biosphere
speedometer
geology
photon

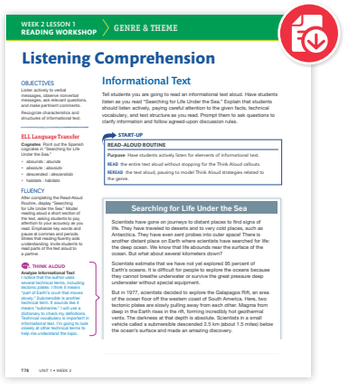
Challenge Spelling Words

psychology
photosynthesis
anachronism

Unit Academic Vocabulary

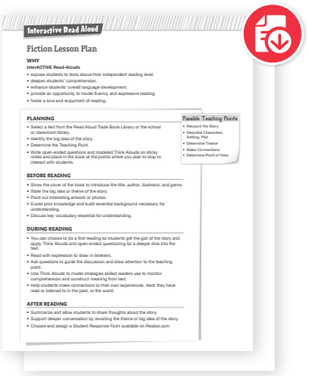
insight
wandered
passage
adventure
curious

myView Digital | REALIZE READER | DOWNLOAD | ASSESSMENT

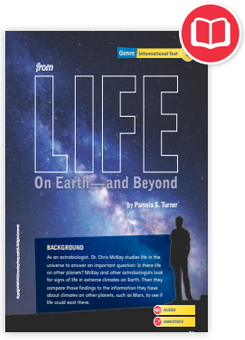


READ ALOUD
"Searching for Life Under the Sea"

READ ALOUD TRADE BOOK LIBRARY



INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
Life on Earth–and Beyond

BOOK CLUB

Titles related to Spotlight Genre and Theme: T474–T475

Mentor STACK

Writing Workshop T351

LITERACY STATIONS

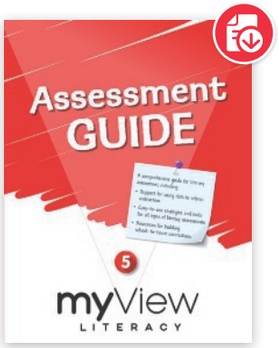
SCOUT

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

OBJECTIVES

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

Describe personal connections to a variety of sources including self-selected texts.

Recognize characteristics of digital texts.

Connect grade-level appropriate science concepts with the history of science, science careers, and contributions of scientists.

ACADEMIC VOCABULARY

Language of Ideas Academic language helps students access ideas. After you discuss the infographic, ask: Why have scientists and others gone on adventures into distant parts of Earth and outer space? Are they curious? Do they seek insight?

- insight
- passage
- curious
- wandered
- adventure

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 1: *How do journeys change us?* Point out the Week 2 Question: *What can scientists discover by traveling to distant places?*

Read and Discuss Direct students' attention to the infographic on pp. 46–47 in the *Student Interactive*. Explain that an infographic combines words and pictures to provide information. Have students read the infographic and discuss the very different places scientists will go to find evidence of life.

Use the following questions to guide discussion:

- Of the places scientists search for life, which one was most surprising to you?
- What do you think scientists will find as they explore space?
- What do these places suggest about how people persevere, or keep trying to do something? Why?

WEEKLY QUESTION Reread the Week 2 question: *What can scientists discover by traveling to distant places?* Tell students that they just learned about some ways in which scientists have discovered life in distant places. Explain that they will read about more ways this week.

TURN, TALK, AND SHARE Have students answer the questions on p. 47 and then discuss their answers with a partner.

EXPERT'S VIEW **Ernest Morrell, University of Notre Dame**

"Engagement is not about having fun things for kids to do. It's about finding a space inside of kids that really connects them with learning. It is all about belonging. Students are engaged when they feel that they are part of a community and when they see that their interests and opinions are valued. When students understand that their views or their perspectives are valued, it increases their confidence for learning and increases their engagement."

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

ELL Targeted Support **Build Background Knowledge** Read aloud the short paragraphs with each visual element. Support students as they build background knowledge. Have them listen closely as you read about each distant place scientists have traveled, sent space probes, or scanned with radio telescopes. Preview the visuals. Discuss how each relates to the topic.

Preview key vocabulary: *travel, desert, driest, cold, mountains, space, sun*. Ask: Why is it hard for living things to live in a desert? **EMERGING**

Preview key vocabulary: *rely, considered, survive, telescopes, exploration*. Ask: Where is one place scientists travel? **DEVELOPING**

Preview key vocabulary: *unmanned, virtually, gravitational, interstellar, magnetic. Ask:* Where did *Pioneer 10*'s journey take the space probe? **EXPANDING**

Preview key vocabulary: *barren, sustain, extreme, magnetic, extraterrestrial*. Ask: How can the information provided by radio telescopes help scientists plan space exploration? **BRIDGING**

STUDENT INTERACTIVE, pp. 46–47

Listening Comprehension

OBJECTIVES

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

Recognize characteristics and structures of informational text.

ELL Language Transfer

Cognates Point out the Spanish cognates in "Searching for Life Under the Sea."

- abounds : *abunda*
- absolute : *absoluto*
- descended : *descendido*
- habitats : *hábitats*

FLUENCY

After completing the Read-Aloud Routine, display "Searching for Life Under the Sea." Model reading aloud a short section of the text, asking students to pay attention to your accuracy as you read. Emphasize key words and pause at commas and periods. Stress that reading fluently aids understanding. Invite students to read parts of the text aloud to a partner.

THINK ALOUD

Analyze Informational Text

I notice that the author uses several technical terms, including *tectonic plates*. I think it means "part of Earth's crust that moves slowly." *Submersible* is another technical term. It sounds like it means "submarine." I will use a dictionary to check my definitions. Technical vocabulary is important in informational text. I'm going to look closely at other technical terms to help me understand the topic.

Informational Text

Tell students you are going to read an informational text aloud. Have students listen as you read "Searching for Life Under the Sea." Explain that students should listen actively, paying careful attention to the given facts, technical vocabulary, and text structure 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 informational text.

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

REREAD the text aloud, pausing to model Think Aloud strategies related to the genre.

Searching for Life Under the Sea

Scientists have gone on journeys to distant places to find signs of life. They have traveled to deserts and to very cold places, such as Antarctica. They have even sent probes into outer space! There is another distant place on Earth where scientists have searched for life: the deep ocean. We know that life abounds near the surface of the ocean. But what about several kilometers down?

Scientists estimate that we have not yet explored 95 percent of Earth's oceans. It is difficult for people to explore the oceans because they cannot breathe underwater or survive the great pressure deep underwater without special equipment.

But in 1977, scientists decided to explore the Galapagos Rift, an area of the ocean floor off the western coast of South America. Here, two tectonic plates are slowly pulling away from each other. Magma from deep in the Earth rises in the rift, forming incredibly hot geothermal vents. The darkness at that depth is absolute. Scientists in a small vehicle called a submersible descended 2.5 km (about 1.5 miles) below the ocean's surface and made an amazing discovery.

myView Digital DOWNLOAD

"Searching for Life Under the Sea," continued

It had been assumed that nothing could live that deep in the ocean, without sunlight, under tremendous pressure, and in the volcanic activity and extreme heat of the vents. However, scientists in the submersible discovered that many species that had never been seen before lived in and near the vents. Tube worms, mussels, and giant clams, as well as bacteria-like organisms, were among them.

Scientists studied the newly discovered life forms. They found that, unlike most life on Earth, the bacteria do not get their energy from the sun. They do not use sunlight to perform photosynthesis and make food. Instead, they use chemicals that rise from the hydrothermal vents to make food. More complex organisms, such as the tube worms, feed on the bacteria. These organisms don't need the sun to survive! This discovery rocked the scientific community.

Since then, scientists have studied hydrothermal vents in other extremely deep parts of the ocean. There they have found similar habitats, with organisms that use chemicals, rather than sunlight, to make food. Other organisms in the vents feed on these organisms, just as they do in the Galapagos Rift. The scientists' 1977 journey to the bottom of the ocean led to undreamed-of discoveries.

WRAP-UP

Question	Answer

Use a T-chart to help students identify the question and answer in this text.

THINK ALOUD

After I finished reading, I went back and looked at the text structure. The first paragraph tells about places where scientists have looked for signs of life. The last sentence of the paragraph is "But what about several kilometers down?" The rest of the selection answers that question. I think that the structure of this text is question and answer.

ELL Access

To help prepare students for the oral reading of "Searching for Life Under the Sea," read aloud this short summary:

Scientists have looked in many distant places for signs of life. They decided to look in the deep ocean. There they found very hot vents in the ocean floor. Organisms still manage to live there, using chemicals instead of sunlight for energy to make food.

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 analyzing text features.

OBJECTIVES

Read text with purpose and understanding.

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.

- text features
- sidebar
- headings
- caption

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 text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to informational text:

- informational : *informativo*
- photograph : *fotografía*
- illustration : *ilustración*
- map : *mapa*

Minilesson

FOCUS ON STRATEGIES The purpose of informational text is to give information about the real world. It is nonfiction. It contains facts. Often, authors of informational text use text features to help communicate information.

- Point out that when students read informational text, they should look for text features to help them better understand it.
- Explain the purposes of text features: insets, timelines, sidebars, photographs, maps, diagrams, titles, headings, and captions.
- Ask: If a text discusses a part of the world with which you are unfamiliar, which text feature would aid your understanding?

MODEL AND PRACTICE Model determining which text features would add to a text: In "Searching for Life Under the Sea," there are no text features. I ask myself, "Which text features would help me better understand this text?" I reread the text. I see that it discusses the Galapagos Rift and the discovery of geothermal vents and new organisms. A map would help me understand the location of the rift. Photographs of the vents and the organisms would show me their appearance.

Show students examples of text features in several informational texts. Explain how the features help readers better understand the text.

ELL Targeted Support

Identify Have students identify text features.

Display an informational text that includes text features. Ask: What text feature tells readers what a text is about before they start reading it? (title) Ask beginning students to point to the correct feature. Ask intermediate students to name the feature. Repeat with other text features. **EMERGING/DEVELOPING**

Discuss reasons for using text features. Say: An article about traveling to India could have a sidebar about India's weather. Have each student brainstorm two ideas for informational text and tell how he or she could use text features in each text. **EXPANDING/BRIDGING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify informational text.

OPTION 1 **Use the Anchor Chart** Have students use the strategies to identify elements of informational text.

OPTION 2 **Use Independent Text** Have students make a table. Tell them that the column headers for the table should be different types of text features. Direct them to note in the table the text features used in the text and how the features helped their understanding.

QUICK CHECK

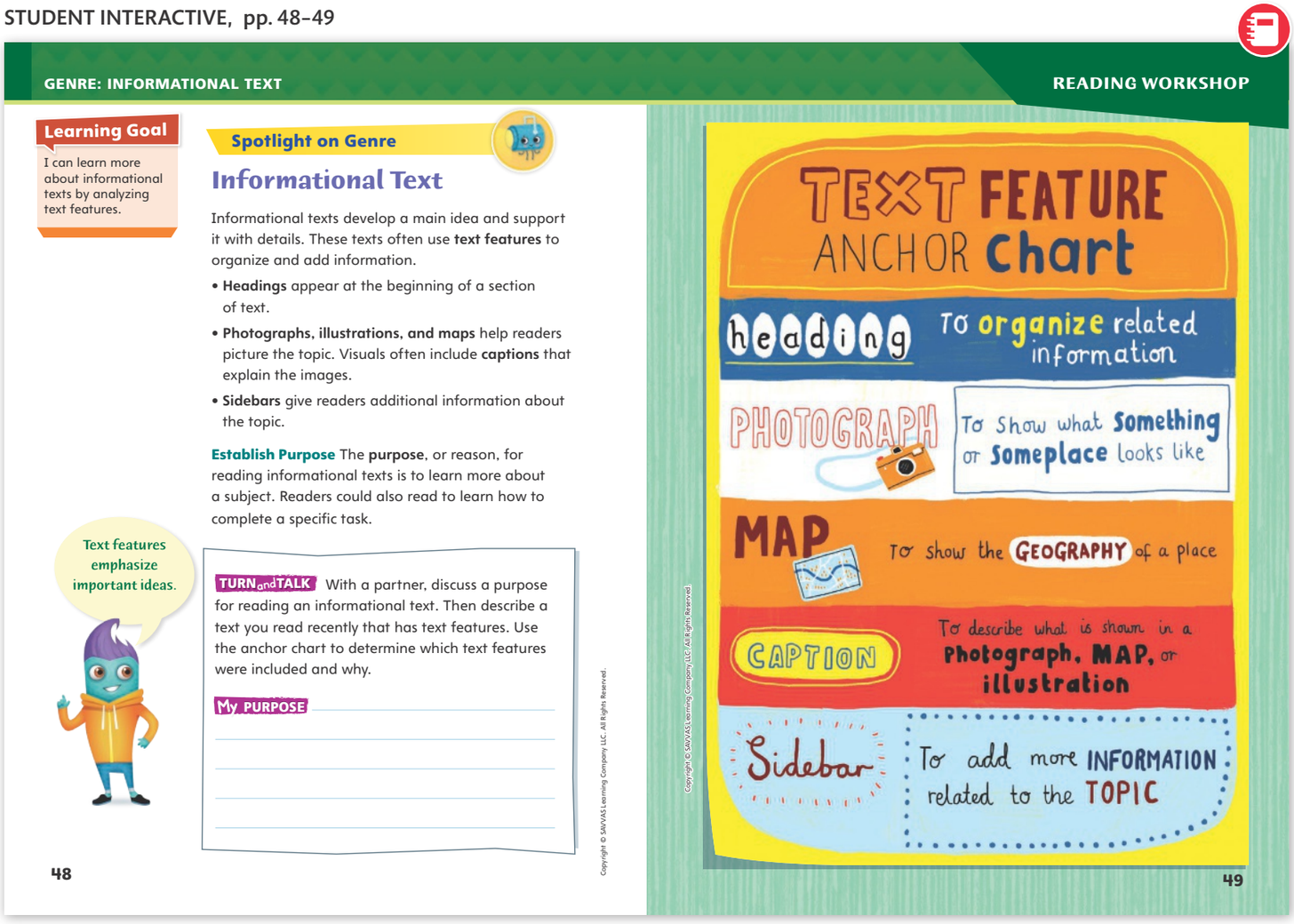
Notice and Assess Can students identify informational text?

Decide

- **If students struggle,** use instruction about informational text in Small Group on pp. T88–T89.
- **If students show understanding,** have them continue practicing the strategies for reading informational text in Small Group on pp. T88–T89.

TURN, TALK, AND SHARE Have students complete the Turn and Talk activity on p. 48 of the *Student Interactive.* Call on volunteers to share their purpose with the class.

STUDENT INTERACTIVE, pp. 48–49



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.

Use the relationship between particular words to better understand each of the words.

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 and their synonyms and antonyms. Point out the following cognates:

- ignorance : *ignorancia*
- curious : *curioso*
- interested : *interesado*
- inquisitive : *inquisitivo*

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 Words with similar meanings, such as *awareness* and *knowledge*, are called **synonyms**. Words with opposite meanings, such as *hurried* and *lagged*, are called **antonyms**. It is often possible to figure out an unfamiliar word's meaning by recognizing a familiar synonym or antonym in its **context,** or surroundings.

- When you come across an unfamiliar word in your reading, try to find a nearby synonym or antonym whose meaning you *do* know.
- Use the familiar synonym or antonym to figure out the unfamiliar word's meaning. For example, if you know that *awareness* means "understanding" and you see it used as a synonym for *insight,* you can figure out that insight means "understanding," too.

MODEL AND PRACTICE Model this strategy using the Academic Vocabulary word *wandered* from the graphic organizer on p. 73 in the *Student Interactive*.

- Let's say I don't know what the word *wandered* means and read this sentence: *She wandered around until she heard the monster, but then she ran for her life*. I can tell from the context that *ran* is an antonym for *wandered*. I know that *ran* means "moved quickly," so *wandered* must mean "moved slowly."
- Have students apply this strategy on their own to another word in the graphic organizer. Then discuss responses and correct misunderstandings.

ELL Targeted Support **Use Academic Vocabulary** Students may have trouble using the synonyms and antonyms when they write. Do a shared writing activity to give them confidence to move on to independent writing.

Guide students to complete sentences with the words; for example: *The rabbit _____ quickly through the woods.* **EMERGING**

Provide a sentence frame for each Academic Vocabulary word. Have students write complete sentences in their writer's notebooks. For each word, ask them to write a synonym or an antonym. **DEVELOPING/EXPANDING**

ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the graphic organizer on p. 73 in the *Student Interactive*. Remind them that they will use these academic words throughout the unit.

STUDENT INTERACTIVE, p. 73

VOCABULARY | READING-WRITING BRIDGE

Academic Vocabulary

Learning Goal

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

Words that have the same or similar meanings are **synonyms.** Words that have opposite meanings are **antonyms.** Finding synonyms and antonyms can deepen your understanding of a word's meaning.

My TURN For each word,

1. **Read** the definition.
2. **Write** at least one synonym and one antonym.
3. **Use** a print or digital resource, like a thesaurus, as needed.

Possible responses:

Synonyms	Words	Antonyms
awareness	**insight** clear or complete understanding of a situation	ignorance
ambled	**wandered** walked slowly or aimlessly	ran bolted
absorbed	**curious** having an interest in learning about something	bored

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73

Word Study Greek Roots

OBJECTIVE

Identify the meaning of and use words with affixes such as *trans-, super-, -ive,* and *-logy* and roots such as *geo* and *photo.*

LESSON 1

Teach Greek Roots

FOCUS ON STRATEGIES Many English words (and words from Romance languages such as Spanish, French, and Italian) contain Greek roots such as *meter* ("measure") and *chron* ("time").

MODEL AND PRACTICE To demonstrate how to use roots' meanings to figure out words' meanings, use the root definitions on p. 74 of the *Student Interactive* for *chron* and *chronological*. Remind students that the meaning of the root *chron* is "time." So *chronological* means "in time order."

Guide students to list other English words that contain *chron (chronology, chronic)*. Have students guess the meanings of the words they list and check them in a dictionary.

ELL Targeted Support

Use Greek Roots Tell students that knowing Greek roots can help them comprehend English vocabulary.

Display the roots *bio* and *logy* and the word *biology,* say them aloud, and have students echo you. Explain that *bio* means "life" and *logy* means "study of," so *biology* is "the study of life, or of living things." **EMERGING**

Ask students to use the second column of the chart on p. 74 to learn what *bio* and *logy* mean and then complete this sentence: *Biology is the* _____. **DEVELOPING**

Have student pairs list more words with the roots on p. 74 and find their meanings in a dictionary. **EXPANDING**

Have students write sentences illustrating the meanings of additional words containing the roots. **BRIDGING**

LESSON 1
Teach Greek Roots

FLEXIBLE OPTION
LESSON 2
Apply Greek Roots

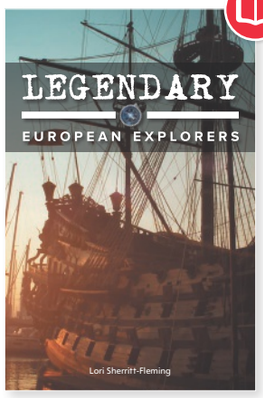
FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review:
Suffixes *-ic, -ism, -ive*

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.

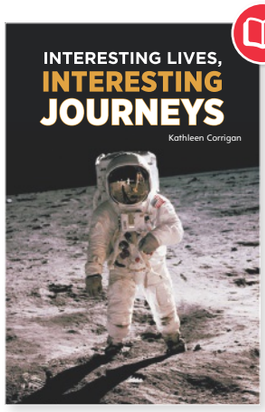


LEVEL S

Genre: Informational Text

Text Elements
- Many words with affixes
- Some new vocabulary dependent on glossary

Text Structure
- Compare and Contrast

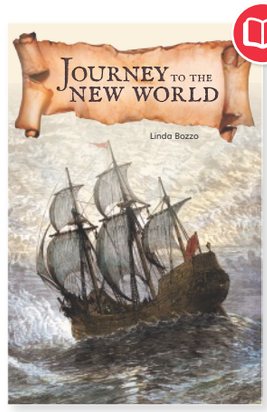


LEVEL T

Genre: Biography

Text Elements
- Multiple topics and subcategories
- Words from languages other than English

Text Structure
- Compare and Contrast



LEVEL U

Genre: Informational Text

Text Elements
- Content may be new to many students
- Complex graphics

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 this book is an informational text?
- What information and facts does the author give?
- What is the structure of the text?

Develop Vocabulary

- What context clues point to the meaning of the word ____? What does the word mean?
- What does the word ____ tell about the subject of the text?
- What new or interesting words did the author use?

Analyze Text Features

- What text features did the author use?
- What are the purposes of the text features in the text?
- How do the text features help readers better understand the text?
- Are there any text features that the author should have used but did not?

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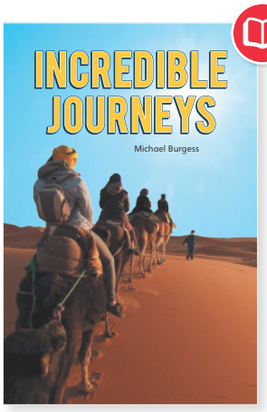
SMALL GROUP

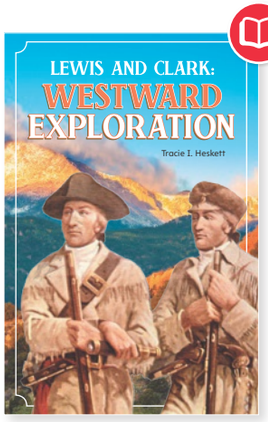


LEVEL U

Genre: Narrative Nonfiction

Text Elements
- Variety of graphics
- Content may be new to many students

Text Structure
- Compare and Contrast



LEVEL V

Genre: Informational Text

Text Elements
- Content may be new to many students
- Words from languages other than English

Text Structure
- Description

LEVEL W

Genre: Biography

Text Elements
- Words from languages other than English
- Photographs with captions

Text Structure
- Description

Make Inferences

- What can we infer from the information in the text and text features?
- What evidence does the author provide that supports your inferences?

Compare Texts

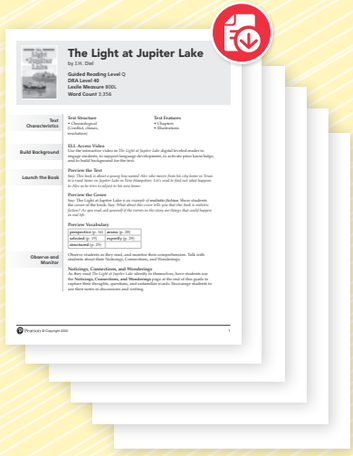
- What connections can you make to other works?
- How was this book different from the other works?

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.



Use the QUICK CHECK on p. T81 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY INFORMATIONAL TEXT

Teaching Point Today I want to remind you that when you are reading informational text, reading and viewing the text features will help you better understand the text. Each feature has a specific purpose. Review the anchor chart on p. 49 of the *Student Interactive*. Ask students to identify the elements of a previously read text that make it an informational text.

ELL Targeted Support

Have students make a flash card for each text feature. Students will write the name of the feature on the front of the card. On the back they will write the purpose of the feature and draw (or cut and paste) a picture of the feature. Have students review the flash cards with partners. **EMERGING**

Have students use a sentence frame to explain text features: *The text feature on p. __ is a(an) _____. Its purpose is _____.* **DEVELOPING**

Ask students: Which text feature is used on page ____ ? How does it help you better understand the text? Repeat with other features in the text. **EXPANDING**

Have students identify the text features used in the text and explain their purposes. **BRIDGING**

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

Intervention Activity

READING INFORMATIONAL TEXTS

Use Lesson 26, pp. T173–T177, in the *myFocus Intervention Teacher's Guide* for instruction on 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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Reading Informational and Argumentative Text T • 173

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the infographic on pp. 46–47 of the *Student Interactive* to generate questions about unusual journeys and then choose one to investigate. Throughout the week, have students conduct research about the question. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

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SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

IDENTIFY INFORMATIONAL TEXT

Talk About Independent Reading Ask students to share how text features helped them better understand the text they are reading and how other characteristics of informational text similarly aided their understanding.

Possible Conference Prompts

- Which text feature most aided your understanding of the text? Explain.
- How did you use what you know about informational text to understand the text?

Possible Teaching Point Do you remember how text features help readers better understand a text? For example, a photograph can show what something looks like.

Leveled Readers

IDENTIFY INFORMATIONAL TEXT

- For suggested titles, see "Matching Texts to Learning," pp. T86–T87.
- For instructional support on identifying informational text, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake

by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 830L
Word Count 3,256

Text Characteristics
Text Structure
• Sequence of Events
• Conflict, Climax, Resolution

Text Features
• Photographs
• Illustrations

Build Background

ELL Access Video
Use the Build Background video on *The Light at Jupiter Lake* digital leveled reader to engage students, to support language development, to activate prior knowledge, and to build background for the text.

Launch the Book

Preview the Text
Say: This book is about a young boy named Alex who moves from his city home to Texas to a small home on Jupiter Lake in New Hampshire. Let's read to find out what happens to Alex when he goes to his new home.

Preview the Genre
Say: The Light at Jupiter Lake is an example of realistic fiction. Show students the cover of the book. Say: What about this cover tells you that this book is realistic fiction? As you read, ask yourself if the events in the story are things that could happen in real life.

Preview Vocabulary

perspective (p. 16)	atoms (p. 20)
reflected (p. 19)	repeatedly (p. 20)
shorebird (p. 20)	

Observe and Monitor

Observe students as they read, and monitor their comprehension. Talk with students about their Noticings, Connections, and Wonderings.

Noticings, Connections, and Wonderings
As they read *The Light at Jupiter Lake* silently to themselves, have students use the Noticings, Connections, and Wonderings page at the end of this guide to capture their thoughts, questions, and unfamiliar words. Encourage students to use their notes in discussions and writing.

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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 books from the suggested titles on p. T469.

Centers

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

Literacy Activities

Students can

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

BOOK CLUB

See Book Club, pp. T474–T475, for

- teacher's summary of stories in *Journeys in Time*.
- 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.

Whole Group

Share Bring the class back together. Invite two students to share some observations from their text features charts or the Turn and Talk discussion. Reinforce with students the reading strategies that students used.

Introduce the Text

Life on Earth—and Beyond

OBJECTIVES

Read text with purpose and understanding.

Generate questions about text before, during, and after 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. 50 in the *Student Interactive* and define them as needed.

  astrobiologists: scientists who study life in the universe

  microbes: the smallest living things

  colony: a group of animals living in one place

  sensors: devices that detect changes in light, moisture, or other physical conditions

  radiation: dangerous energy rays that cannot be seen

  rovers: vehicles used to explore a planet's surface

- Have students tell what they know about the words. Ask them to guess what the selection will be about, based on the words.
- Say: These words will help you understand the work of the scientists described in *Life on Earth—and Beyond.* As you read, highlight the words when you see them in the text.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to learn about a topic.

FIRST READ STRATEGIES

NOTICE Remind students to recognize and notice how text features, such as headings, help them better understand the topic.

GENERATE QUESTIONS Encourage students to jot down questions before, during, and after reading to help them clarify information and deepen their understanding of the text. Tell them to mark anything they find confusing.

CONNECT Ask students to consider how the text is similar to and different from other texts they have read.

RESPOND Have students discuss the text with a partner.

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

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ELL Targeted Support

Make a Vocabulary Chart Draw on the board a square divided evenly into four parts. In each part, write one of these labels: *Vocabulary Word, Definition, Drawing,* and *Sentence*. Say: This is a vocabulary chart.

Have students work in small groups to make a vocabulary chart for each of the vocabulary words. Have each group compare its chart with another group's and discuss similarities and differences. **EMERGING/DEVELOPING**

Have students work individually. Direct them to create a vocabulary chart for each of the vocabulary words. Have students share their charts with the class. **EXPANDING/BRIDGING**

ELL Access

Background Knowledge Students make meanings not only from the words they learn but also from their prior knowledge. Encourage students to share personal knowledge or texts they have read about Antarctica or other extremely cold places.

STUDENT INTERACTIVE, pp. 50–51

Meet the Author

Pamela S. Turner spent her childhood reading, exploring nature, and riding horses on her friend's farm. Curiosity and love of nature led Turner to write on a variety of subjects, from ocean predators in *Prowling the Seas* to explorer George Schaller in *A Life in the Wild*.

from

Life on Earth—and Beyond

Preview Vocabulary

As you read *Life on Earth—and Beyond*, pay attention to these vocabulary words. Notice how they relate to the concept of scientific exploration.

	astrobiologists	**microbes**	
colony	**sensors**	**radiation**	**rovers**

Read

Before you begin, establish a purpose for reading. Follow these strategies when you read an informational text.

First Read

Notice how text features, such as headings, help you better understand the topic.

Generate Questions to help you clarify information and deepen your understanding of the text.

Connect this text to other texts you have read. How are the texts similar and different?

Respond by talking about the text with a partner.

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50

Genre Informational Text

from

LIFE

On Earth—and Beyond

by Pamela S. Turner

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BACKGROUND

As an astrobiologist, Dr. Chris McKay studies life in the universe to answer an important question: Is there life on other planets? McKay and other astrobiologists look for signs of life in extreme climates on Earth. Then they compare those findings to the information they have about climates on other planets, such as Mars, to see if life could exist there.

AUDIO

ANNOTATE

51

First Read

Notice

THINK ALOUD At the beginning of the text, the author describes Antarctica's Dry Valleys. She uses language that shows readers the harshness of the environment. The photo of the area makes it look harsh. The author ends the first paragraph by comparing the Dry Valleys to outer space. As I read, I will pay attention to see if there are more reasons for this comparison.

Close Read

Make Inferences

Ask: Where are the headings and photo caption? Have students point them out and read them. Ask: What can the reader tell about the Dry Valleys based on the words in the headings and photo caption? Have students highlight details. **See student page for possible responses.**

Ask students to explain how these details help them understand what the Dry Valleys are like.

Possible Response: The words "very cold, dry place" in one of the headings show what the Dry Valleys are like.

DOK 2

OBJECTIVES

Make inferences and use evidence to support understanding.

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

CLOSE READ

Make Inferences

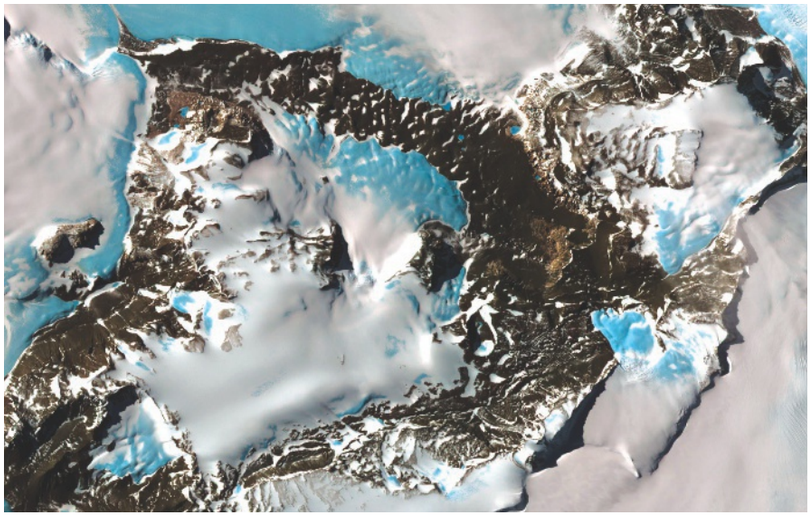
Highlight details from the caption and headings that help you make inferences about the Dry Valleys.

Between a Rock and a Cold Place

The Dry Valleys, Antarctica

Can life survive in a very cold, dry place?

1 At the very bottom of the globe, in a land of ice and snow, there are great curving valleys of bare earth: Antarctica's Dry Valleys. It's a harsh place. In April, the beginning of the Antarctic winter, the sun goes down and doesn't come up again until September. For months the Dry Valleys are locked in frozen darkness. There isn't a single scraggly weed or tiny insect. The Dry Valleys are almost as lonely as outer space.



The Antarctic Dry Valleys (the dark places in this satellite photo) are the largest ice-free areas in Antarctica.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Antarctica is one of the most remote places on Earth. Those who go there often fly from Christchurch, New Zealand; this is the route that many scientists, including Chris McKay, take to get to McMurdo Station. People can also travel by ship from Ushuaia, Argentina, across the Drake Passage to Antarctica. Travelers from this port are usually tourists taking a cruise—one that involves heavy winter clothing instead of bathing suits. Say: Look back at page 46 of the infographic. Why do people visiting Antarctica need heavy winter clothing?

myView Digital | REALIZE READER | AUDIO | ANNOTATE | NOTEBOOK

2 Yet the Dry Valleys fascinate astrobiologists like Chris McKay. "The Dry Valleys are like Mars," explains Chris. "Both are cold and dry. It hardly ever snows in the Dry Valleys, and when it does, the air is so cold that very little snow ever melts. Mars is even colder and drier."

3 Chris set off to visit the Dry Valleys in January 2005, during the Antarctic summer. Just getting to such a remote spot was an adventure.

CLOSE READ

Analyze Text Features

Underline details that tell what the map adds to your understanding of the text.

astrobiologists scientists who study life in the universe

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Along the edges of Antarctica are huge ice shelves (thick, floating platforms of ice). The Ross Ice Shelf, near McMurdo Station, is the size of France. The Antarctic Dry Valleys are also nearby.

Possible Teaching Point

Word Study | Greek Roots

Use the Word Study lesson on pp. T84–T85 in the Reading-Writing Workshop Bridge to underscore that English words often have Greek origins. Point out the word *astrobiologist* in paragraph 2. Explain that *astro* is from the Greek for "star," and *bio* is from the Greek for "life." Note that the suffixes *-logy* and *-ist* are also from Greek and mean, respectively, "the study of" and "one who." Elicit that an *astrobiologist* is literally "one who studies life in the stars."

First Read

Respond

THINK ALOUD This map is really interesting. Most maps just show Antarctica as a blob at the bottom of the world. This one shows details. I can see that parts are ice shelves—based on the caption, that's just ice with no land underneath. The ice shelves are really big—the caption says the Ross Ice Shelf is as big as France! I see that Chris McKay's research station is near the Ross Ice Shelf. I wonder if he ever explores it.

Close Read

Analyze Text Features

Have students study the map and read its labels and caption. Ask: What features on this page show that this is informational text? Underline relevant details that show what the map adds to your understanding of the text. **See student page for possible responses.**

Ask students to explain what the map, its labels, and its caption help them understand about the text.

Possible Response: The labels help me understand where the ice shelves and McMurdo Station are located. The last two sentences in the caption help me understand the size of the ice shelves and how close McMurdo Station is to one of them.

DOK 2

OBJECTIVE

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

First Read

Connect

THINK ALOUD When the author describes how difficult Chris McKay's journey to Antarctica was, I thought about another text we read, "Louie Share Kim, Paper Son." Share Kim had to travel from China to San Francisco, California, across the Pacific Ocean, and the trip took a month. Chris McKay's trip did not take a month, but he did cover long distances—from San Francisco to New Zealand and then to Antarctica.

Close Read

Analyze Text Features

Tell students that when they are scanning a text to find details that explain a heading, they should look for words related to the topic in the heading.

Have students scan **paragraphs 4–6** to find and underline relevant details that tell about Chris McKay's "Journey to the Bottom of the Earth." Tell students to look for words about his journey and where he went when he arrived. **See student page for possible responses.**

Ask: Which words tell about where McKay's plane landed?

Possible Response: "They landed atop a giant lump of sandstone called Battleship Promontory."

DOK 1

OBJECTIVES

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

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

CLOSE READ

Analyze Text Features

Underline details that explain the heading "Journey to the Bottom of the Earth."

Journey to the Bottom of the Earth

4 To reach the Dry Valleys, Chris flew from San Francisco, California, to New Zealand. In New Zealand he boarded an Air Force cargo plane to McMurdo Station in Antarctica. The cargo plane had no reclining seats or meal service. No windows either. "It was eight hours of being cramped and cold, and so noisy you had to wear earplugs," Chris later recalled.

Chris's team boards a cargo plane for the flight from New Zealand to Antarctica.

5 Chris and seven other scientists took many boxes of equipment to Antarctica. They didn't have to bring everything, however. The scientists had special cold-weather clothing and camping gear from the National Science Foundation, an agency that coordinates American research in Antarctica. They didn't have to pack food either. Chris and the other scientists went shopping at McMurdo Station's "supermarket": a big metal hut full of groceries.

6 After stuffing two helicopters with camping gear, equipment, food, and water, the scientists flew to the Dry Valleys. They landed atop a giant lump of sandstone called Battleship Promontory. It would be their home for the next two weeks.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

The cold climate of Antarctica results from its location on Earth. Because Earth is tilted on its axis, Antarctica (and the North Pole, as well) receive sunlight that is less strong and less direct than do locations near the equator. Have students connect this information to information about temperature extremes in the infographic on pp. 46–47 of the *Student Interactive.*

Little Green Men

7 Early on his first morning in the Dry Valleys, six-foot-six-inch Chris wormed his way out of his extra-long sleeping bag. There was plenty of light outside. The sun is up twenty-four hours a day during the Antarctic summer. However, the sun's rays didn't give off much warmth. Even during the summer the Dry Valleys were as cold as Montana in winter.

8 Chris dressed quickly and made his way through the scientists' tent camp. The chilly wind cut like a razor, even through down-filled clothing.

9 The camp was a little "tent city." There was a science tent, a kitchen tent, a toilet tent, and the "suburbs" (the sleeping tents). Solar panels powered the kitchen tent, fondly nicknamed Café Battleship. Chris treated his companions to pancakes with canned cherries on top. Cleaning up was easy. The scientists just wiped everything with paper towels and let the dishes freeze. Nothing rotted or spoiled in the cold, dry air.

This is the camp on Battleship Promontory. At the end of the trip, helicopters flew out every piece of trash and human waste.

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CLOSE READ

Make Inferences

Highlight details in the text and caption that help you make inferences about how the scientists camped on Battleship Promontory.

Possible Teaching Point

Read Like a Writer | Author's Craft

Figurative Language Display these examples from paragraphs 7 and 8: "Early on his first morning in the Dry Valleys, six-foot-six-inch Chris wormed his way out of his extra-long sleeping bag" and "The chilly wind cut like a razor, even through down-filled clothing." Discuss how the author uses the word *wormed* to create an image in the reader's mind. Elicit that the simile "like a razor" conveys the sharpness of the wind.

First Read

Generate Questions

THINK ALOUD As I read, I will think of questions I have about the text. I will circle paragraph 7 because I have questions about why "the sun is up twenty-four hours a day during the Antarctic summer." I want to know more about that.

Close Read

Make Inferences

Remind students that when they are making inferences, they can use this equation to help them:

What I Know + Text Clues = Inference

Have students scan **paragraph 9** and highlight details that help them make inferences about how the scientists lived on Battleship Promontory. **See student page for possible responses.**

Ask: Why do you think the scientists had different tents for different activities?

Possible Response: Different tents probably made it easier to keep things organized and also probably made things safer and more sanitary.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

First Read

Notice

THINK ALOUD The first item on this page is a photograph of the view from Chris's tent. The photo's caption explains that "in 2005, there was more snow than usual." I wonder why the author included this detail. I will read the text closely to see if I can find an answer.

Close Read

Analyze Text Features

Remind students to scan the text for clue words when they are trying to find a connection between the topic of a text feature and the text. Ask: What is the topic of the photo—that is, what does it show? Which details in the text help explain why the author included the photo? Have students scan **paragraphs 12 and 13** and underline details that explain why the author included the photo. **See student page for possible responses.**

Possible Responses: The photo shows the snow in Antarctica. The detail "the microbes hidden in the rocks survived on tidbits of summer sunlight and a few drops of snowmelt" helps explain why the author included the photo—to show that the snow will eventually melt.

DOK 2

OBJECTIVES

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

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

This is the view from Chris's tent. In 2005 there was more snow than usual.

CLOSE READ

Analyze Text Features

Underline details on both pages that help explain why the author included the image of the 2005 snowfall.

microbes the smallest living things

colony a group of animals living in one place

sensors devices that detect changes in light, moisture, or other physical conditions

10 Chris has been making these camping trips to Antarctica for twenty-five years. He knows there are creatures hidden in the Dry Valleys that can survive some of the world's worst weather. Their secret? They live *inside* rock.

11 "Solid" rock isn't always solid. Many rocks are honeycombed with little spaces, or pores, that seem like huge caverns to super-small creatures called microbes. Microbes (also called microorganisms) are the tiniest of all living things. They are so small that they can't be seen without a microscope.

12 After breakfast Chris headed to the nearby sandstone cliffs. He examined the sandstone carefully. Chris spotted little blotches on the rock. A colony of microbes was living in pores just under the surface. With a hammer and chisel he carefully chipped off a chunk of rock to take back to his lab at NASA. On previous visits Chris had drilled tiny holes into the sandstone and attached sensors. The sensors measured the light and moisture inside the rocks year-round. Chris's sensors showed that the microbes hidden in the rocks survived on tidbits of summer sunlight and a few drops of snowmelt.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

NASA is an acronym for the National Aeronautics and Space Administration. This U.S. government agency has its headquarters in Washington, D.C. NASA was formed in 1958 to aid the United States' exploration of space. Discuss with students how Chris McKay's mission in Antarctica aids NASA's overall mission. Have students connect this information about NASA with information about space probes in the infographic on pp. 46–47 of the *Student Interactive.*

13 Looking carefully, Chris also spied a wet spot on the rock. "When that happens there are microbes cheering, 'Yeah! Wet snow!'" Chris later explained. "They are living in little rock greenhouses. They 'wake up' for a few days in the summer, when the sun is shining and a little moisture seeps down through the pores in the rock. They grow a little and then go back to sleep for the rest of the year."

14 Chris chipped off another rock sample. Just under the rock's surface was a thin green line—a minute "forest" of microbes (cyanobacteria and fungi). These microbes were real survivors. "If life exists on Mars, it might look something like that," Chris later explained. "Those little green critters are the best Martians we have. And everyone knows Martians are little and green!"

15 A shelter of rock or dirt would be very important for any Martian life. The atmosphere on Mars is too thin to block dangerous radiation from the sun. If any life exists on Mars, it would need to be shielded from solar radiation by rock or soil. But microbes hiding inside rocks or underground aren't easy to find. So Chris used the Dry Valleys as a testing ground for microbe-detection machines.

Snowmelt reaches the microbes that are hidden inside the rock.

CLOSE READ

Make Inferences

Highlight details from the text on both pages and the captions that help you infer why microbes in Antarctica might look like those on Mars.

radiation dangerous energy rays that cannot be seen

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Possible Teaching Point

Word Study | Greek Roots

Use the Word Study lesson on pp. T84–T85 in the Reading-Writing Workshop Bridge to underscore that words in English often come from other languages. Direct students to reread paragraph 15 and call their attention to the word *atmosphere.* Have students use a dictionary to find the meaning and origin of the word part *sphere.* Check their answers and confirm that *-sphere* means "round body" or "globe" and comes from Greek.

First Read

Generate Questions

THINK ALOUD As I read, I am going to think of questions I have about the text. I am going to circle paragraph 14 because I have questions about how the microbes in Antarctica might be similar to microbes on Mars. I want to know more about that.

Close Read

Make Inferences

Have students scan **paragraphs 10–14** and **the caption** of the image with the inset photo to find and highlight details that help them infer why microbes in Antarctica might look like those on Mars. **See student page for possible responses.**

Ask: What details help explain the possible connection between microbes in Antarctica and microbes on Mars?

Possible Response: The caption of the image with the inset photo is "Snowmelt reaches the microbes that are hidden inside the rock." The first sentence in paragraph 15 is "A shelter of rock or dirt would be very important for any Martian life." I infer that the microbes in both places might look alike because they live inside rocks.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

First Read

Respond

THINK ALOUD This part of the informational text looks different than other parts. It is in a box with a shaded background, and it has a title that looks different from the other subheads in the text. This must be a text feature.

Close Read

Analyze Text Features

Tell students that the text feature called a sidebar is a short piece of text that accompanies a longer one. A sidebar contains information that adds to or further explains information in the longer text.

Have students read **the sidebar** and underline details that show how it relates to and helps them better understand the main topic of *Life on Earth—and Beyond.* **See student page for possible responses.**

Ask: Why did the author include a sidebar that explains what life is?

Possible Response: She included it because the longer text is about scientists studying life in remote places on Earth in the hopes of learning what life on other planets might be like.

DOK 3

OBJECTIVES

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

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

CLOSE READ

Analyze Text Features

Underline details from the sidebar that tell how it relates to the main topic: scientists study life in extreme places on Earth to see if life could exist on other planets.

What Is Life?

You'd think the answer is easy. Living things eat (take in energy) and give off waste, right? But a car "eats" gasoline and gives off heat and exhaust gases. A car isn't alive.

Let's add the ability to reproduce. A car can't make baby cars.

That doesn't work either. A fire eats wood and oxygen and gives off heat, carbon dioxide, and smoke. It can reproduce, too. A single spark can grow into a whole new fire.

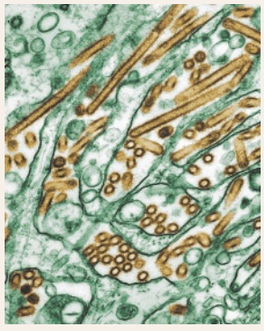
Let's add the ability to evolve. Fire can't do this. Fire is fire. But all species of living things—from bacteria to bean plants to bears—evolve. They adapt over time in response to changes in their environment. So now we have it: a living thing eats, gives off waste, reproduces, and evolves.

Sorry, but there is one major glitch: viruses. Viruses are very small, very simple microbes. They cause many human diseases, including AIDS and the common cold. Viruses take in energy, give off waste, and evolve. Flu viruses evolve so quickly that scientists must develop new flu vaccines every year to fight the latest version of the virus.

But viruses can't reproduce by themselves. A virus must invade the cell of a living thing (such as a bacterium, plant, or animal) and hijack the cell's machinery to make more viruses.

So is a virus just a fancy bit of chemistry? Or is it possible for something to be half-alive?

Scientists are still arguing over these questions. There's no easy answer. That's life!



The gold circles and rods are the deadly H5N1 "bird flu" virus.

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ELL Targeted Support **Expressions** Tell students that expressions, such as the last sentence of the sidebar, do not always mean what they literally say. Display "That's life!" and read it aloud.

Briefly have students tell you what life is. Guide them to understand that the expression means sometimes you have to accept a situation, no matter what it is. **EMERGING**

Have small groups define the expression. Provide sentence starters: *"That's life!" means _____. I know this because _____.* **DEVELOPING**

Have pairs share ideas about the expression and its meaning. **EXPANDING**

Have volunteers define "That's life!" and share similar expressions that they know. **BRIDGING**

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These are valleys on Mars. The average temperature on Mars is minus 80°F (minus 60°C), but the temperature can reach 70°F (20°C) during the Martian summer.

Machines for Mars and Beyond

16 The team brought a gas chromatograph, a spectrometer, and four types of ultraviolet (UV) lasers to test in the Dry Valleys. Each machine used a different technique for sensing hidden microbes. The gas chromatograph sensed gases given off by microbes. The spectrometer looked for the kind of light absorbed by microbes. The UV laser sensed the "glow" given off by microbes when the UV laser shone on them.

17 At least that's what was *supposed* to happen. But the gas chromatograph didn't work at all, despite hours of tinkering. Of the six machines Chris and the other scientists brought to Antarctica, only two, the spectrometer and one UV laser, were good at finding microbes. Even recording test results was difficult. The ink froze in Chris's pen!

CLOSE READ

Make Inferences

Highlight details that help you make an inference about what kinds of machines astrobiologists need.

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First Read

Connect

THINK ALOUD When the author describes how some of the scientists' tools did not work, I thought about another text we read, "Louie Share Kim, Paper Son," and how the Chinese immigrants made books of information so that "paper sons" could practice their answers before they were interviewed by immigration officials. Sometimes, those books didn't work. Louie Share Kim had a "twin" paper brother who had studied his book but was still deported.

Close Read

Make Inferences

Have students scan **paragraphs 16 and 17** and highlight details that help them make inferences about astrobiologists' machines. Remind students that they should combine their prior knowledge with information in the text in order to make an inference. **See student page for possible responses.**

Ask: Why would astrobiologists need machines to find microbes?

Possible Response: Microbes are microscopic. You can't see them with your eyes only.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

Possible Teaching Point

Academic Vocabulary | Synonyms and Antonyms

Use the Academic Vocabulary lesson on pp. T82–T83 in the Reading-Writing Workshop Bridge to illustrate that synonyms are words with similar meanings. Draw students' attention to the word *sensed* in paragraph 16. Say: To sense something is to observe it. Ask students to find a synonym for *sensed* in paragraph 16. Discuss why *sensed* and *looked* are synonyms.

First Read

Notice

THINK ALOUD The text talks about a spectrometer and the photo on this page shows scientists using one. I think the author included this photo so the reader can see what a spectrometer looks like and how it is used.

Close Read

Analyze Text Features

Point out the photo of the scientists using the spectrometer. Have students scan the **photo caption**. Ask: What do you find out about spectrometers in this text? Have students underline details in the photo caption that help them understand what the spectrometer is and how it might be used on a future NASA mission. **See student page for possible responses.**

Possible Response: I found out that people can use a spectrometer to scan rocks and discover whether there are living things inside. That information could help scientists who study whether life exists on other planets.

DOK 2

OBJECTIVES

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

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

CLOSE READ

Analyze Text Features

Underline details in the caption that help you understand how the spectrometer might be used on a NASA mission.

18 Chris was pleased that two machines worked. Science is all about testing new things and ideas. Sometimes things work out, and sometimes they don't.

19 A spectrometer or UV laser may travel on a future NASA mission. The machines may land on a planet that—like the Dry Valleys—seems too cold and too dry for life. Yet "little green men" might surprise us.

Kevin Hand, Robert Carlson, and Henry Sun test a spectrometer on rock containing hidden life

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Point out that paragraph 19 says that NASA may use a spectrometer or UV laser on future missions. Discuss with students how these plans could affect U.S. society. Have students connect this information to the information about space missions on pp. 46–47 of the *Student Interactive*.

20 Chris can't wait to find out. He's been wondering what's out there ever since he found a dusty old telescope and pointed it into the night sky.

Bug-eyed Guys with Flying Saucers

Scientists think that aliens on other planets are most likely to be microbes, not bug-eyed guys with flying saucers. Why is this?

Microbial life is the simplest kind. Complex animals take much longer to evolve. As a result, microbial life should be far more common in the universe than complex life.

Simple, hardy microbes are also able to live in environments that are too harsh for complex life. That means many more possible homes are out there for alien microbes than for bug-eyed guys with flying saucers.

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CLOSE READ

Vocabulary in Context

Context clues are words that surround an unfamiliar word and help you understand its meaning.

An antonym can be a context clue. An antonym helps you understand a word by identifying what it is *not*.

Underline an antonym near the word *complex* that helps you determine the word's meaning.

First Read

Connect

THINK ALOUD The first paragraph of the sidebar explains that scientists do not think aliens on other planets are "bug-eyed guys with flying saucers." In all the movies I've ever seen about aliens, they *did* look like that. I was surprised when the text explained that "aliens" are more likely to be microbes.

Close Read

Vocabulary In Context

Have students scan the **second paragraph of the sidebar** "Bug-eyed Guys with Flying Saucers." Have students underline an antonym near the word *complex* that helps them understand its meaning. **See student page for possible responses.**

Ask: How are animals described? How is microbial life described? What does the difference suggest that *complex* means? Have students underline an antonym near the word *complex* that helps them understand its meaning.

Possible Response: Animals are described as "complex." Microbial life is described as the "simplest" kind of life. The difference suggests that *complex* means the opposite of *simple*.

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

Read Like a Writer | Author's Craft

Text Features Tell students that authors choose text features to achieve specific purposes. Have them look at the image at the bottom of the sidebar. Ask students to explain why they think the author included this image. For more instruction on Author's Craft, see pp. T116–T117.

First Read

Respond

THINK ALOUD As I read, I mark parts I find interesting or surprising. I marked the sentences, "They weren't 'following the water.' They were looking for spots with as little water as possible." I was surprised because I thought that because living things need water, scientists looking for life would look for water.

Close Read

Make Inferences

Have students look at the **photo**, scan **paragraph 21**, and highlight details that help them make an inference about how Mars rovers are designed to carry out a specific purpose. Ask: What details from the text discuss the purpose of the rovers? Remind students that they should combine their prior knowledge with information in the text in order to make an inference. **See student page for possible responses.**

Possible Response: This detail discusses the purpose of the rovers: ". . . to find out if the planet once had liquid water—enough liquid water for life to exist."

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

CLOSE READ

Make Inferences

Highlight details that help you make an inference about the purpose of Mars rovers like the one pictured.

rovers vehicles used to explore a planet's surface

Is Life Liquid?

Atacama Desert, Chile

Can life exist in a hot, dry place?

21 In January 2004 two robotic rovers landed on Mars. *Spirit* rolled through Gusev Crater. On the opposite side of the planet, *Opportunity* puttered around a dusty plain called the Meridiani Planum. NASA sent the rovers to Mars to find out if the planet once had liquid water—enough liquid water for life to exist. In searching for aliens, NASA's motto is Follow the Water.

22 As *Spirit* and *Opportunity* were humming around Mars, forty million miles (sixty-four million kilometers) away Chris and his NASA colleagues were exploring the Atacama Desert in South America. They weren't "following the water." They were looking for spots with as little water as possible.

An artist's idea of what a rover looks like on Mars

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Tell students that the Atacama Desert is located in Chile, South America. It is roughly 600 to 700 miles long and follows the country's western coast along the Pacific Ocean. It is extremely dry, as you would expect of a desert, but is not extremely hot. Its average summer temperature is about 18°C (65°F). Have students connect this information to the information about the Atacama Desert in the infographic on pp. 46–47 of the *Student Interactive.*

Very Little Rain on the Plain

23 To get to the Atacama, Chris and several other scientists and students spent a day flying from San Francisco to Antofagasta, Chile. From Antofagasta they drove two hours through the desert to a research station. (It took *Spirit* and *Opportunity* seven months to get from Earth to Mars!)

24 The research station was just a desert shack that housed a kitchen and laboratory. Water was brought in by truck. The scientists pitched their tents along a line of scrubby trees left over from an agricultural experiment. The trees were the only bits of green for miles around.

25 Soon after arriving Chris checked his weather sensors. It had rained a few weeks before. "It was the biggest rain since 1994—about a fifth of an inch," recalled Chris. "For the Atacama, that's a flood!"

This is an aerial view of the scientists' camp. The scientists slept in tents at their research station in the Atacama.

26 When Chris first visited the Atacama in 1994, he set up sensors to measure rainfall. For two years his sensors didn't record a single drop of rain. Chris thought they were broken, but they weren't. The lack of water was good news. Chris had found the driest desert in the world. The Atacama is even drier than Antarctica's Dry Valleys.

27 "There are lots of places where people say it doesn't rain, like the Gobi Desert in Mongolia, or the Australian outback," explained Chris. "But the Atacama is truly the driest place we've found." In fact, if the sky over the Atacama were reddish instead of blue, the super-dry desert would look a lot like super-dry Mars.

CLOSE READ

Vocabulary in Context

Underline context clues that help you define *housed* in paragraph 24.

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First Read

Generate Questions

THINK ALOUD Ask students to read the text on this page, mark parts they find confusing, and share those parts. For example: I marked the weather sensors in paragraph 25. I am confused about how Chris McKay used them to measure rainfall. I would like to know more about them.

Close Read

Vocabulary In Context

Ask: What is a house? Why does the author use the word *housed* to describe where the kitchen and laboratory are? Have students scan **paragraph 24** and underline context clues that help them determine the meaning of the word *housed*. **See student page for possible responses.**

Possible Response: A house is a building inside of which people live. The author says the shack *housed* the kitchen and laboratory because those two rooms are inside it, just as people are inside a house.

DOK 2

OBJECTIVE

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

CROSS-CURRICULAR PERSPECTIVES Social Studies

Tell students that the Gobi Desert covers parts of China and Mongolia in central Asia. Great portions of it are rocky, rather than sandy. Summer daytime temperatures can reach 45°C (113°F), and the amount of precipitation per year can be up to 200 mm (8 in.) Have students connect this information to the information about the Atacama Desert in the infographic on pp. 46–47 of the *Student Interactive*. Ask: How does the Gobi Desert compare to the Atacama Desert in terms of amount of yearly precipitation?

First Read

Connect

THINK ALOUD As I read the text on this page, I feel very surprised. It is hard to imagine a place like the Atacama Desert, where nothing but a few microbes can live (and then only in some parts of the desert).

Close Read

Analyze Text Features

Have students study the **photographs and** scan the **text on pp. 64–65**. Say: Describe what you see in the main photo and the inset photo.

Have students underline text that helps them understand what the photographs show. **See student page for possible responses**.

Possible Responses: I see a desert landscape with a green balloon floating over it. I do not see anything alive. The inset photo shows Chris McKay holding the balloon.

DOK 1

OBJECTIVES

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

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

CLOSE READ

Analyze Text Features

Underline text details on both pages that help you understand what the photograph shows.

Looking for Life in the Atacama

28 Chris and his colleagues tested the Atacama's soil and rocks for evidence of life. They tried some of the same soil experiments used by the *Viking* spacecrafts when they visited Mars in 1976. "If *Viking* had landed in certain areas of the Atacama, its tests would have said Earth is a dead planet," said Chris.

29 Chris tried other experiments. He brought rocks from other deserts and put them in the Atacama. On the underside of the rocks were microbes adapted to living in very dry places. The Atacama killed even those hardy microbes.

30 The Atacama isn't entirely dead, though. Some of the Atacama soil Chris collected did have live microbes. "We wondered how they survived," said Chris. "Did they grow in the Atacama? Or were they blown in by the wind, and we found them just before they died?"

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CROSS-CURRICULAR PERSPECTIVES Social Studies

The history of the U.S. space program added a new chapter on July 20, 1976, when the *Viking 1* spacecraft landed on the surface of Mars. *Viking 1* was the first U.S. spacecraft to achieve this feat. *Viking 2* followed close behind, landing on Mars on September 3, 1976. Both spacecraft took images of the Martian surface and sent them back to Earth. Both also analyzed the soil, but neither found evidence of living organisms.

31 To find out if the microbes fell from the sky, Chris needed to take samples of the air over the Atacama. If the microbes were blown into the Atacama by the wind, the air would have about the same amount of microbes no matter where in the Atacama Chris took a sample. The conditions on the ground below—less dry or super-dry—shouldn't affect the number of microbes up in the air.

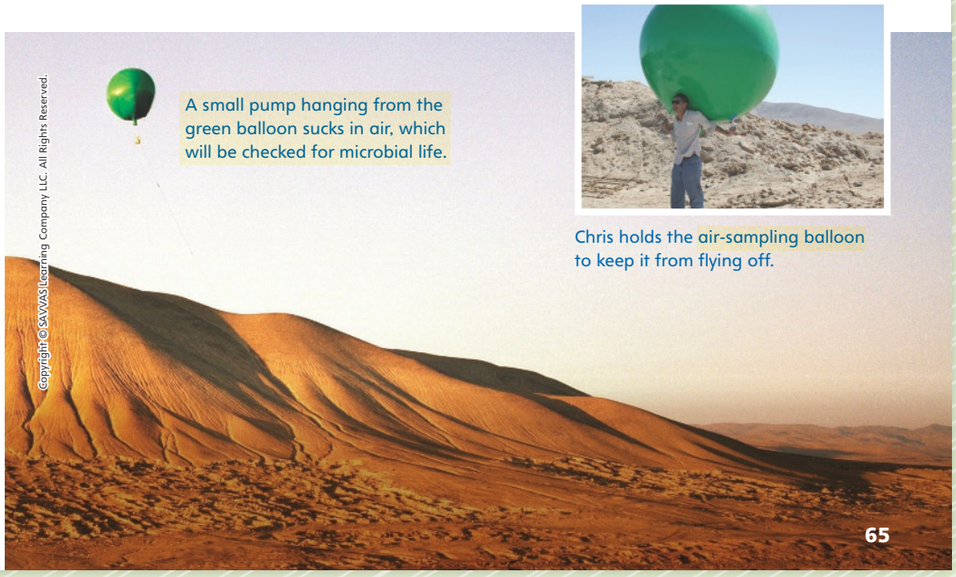
32 Chris brought along a helium balloon. The balloon was hard to handle in the desert wind. It bounced around like a crazed ping-pong ball. "It went every direction but up!" recalled Chris.

33 A small pump hung from the balloon. Once the bucking balloon was in the air, Chris turned the pump on using a remote-control device. The pump sucked a bit of air into a sealed dish. The balloon was pulled down, the dish removed, and a new one inserted. Later all the sealed dishes were brought to the lab and checked for microbial life.

CLOSE READ

Make Inferences

Highlight details in the captions that help you support an inference about how the balloon's pump works.



Possible Teaching Point

Read Like a Writer | Author's Craft

Figurative Language Display this example of figurative language from paragraph 32: "It bounced around like a crazed ping-pong ball." Ask students to explain what two objects are being compared in this simile. Have them describe how a ping-pong ball moves and how this description could be applied to the helium balloon. Elicit that the balloon must have jumped around a lot.

First Read

Respond

THINK ALOUD If I were going to summarize the text on page 65, I would say that Chris McKay wanted to find out whether the microbes in the soil of the Atacama Desert grew there or were blown in by the wind. He used a helium balloon to collect samples of the air over different parts of the desert. He reasoned that if the wind carried the microbes, the air in all parts of the desert would have roughly the same number of them.

Close Read

Make Inferences

Have students describe different kinds of pumps with which they are familiar. Then have them scan **the captions of the photos on p. 65** and highlight details that help them support an inference about how the balloon's pump works. **See student page for possible responses.**

Remind students that making inferences involves adding their prior knowledge to information in the text. Ask: How does your prior knowledge of pumps help you understand the pump Chris McKay used?

Possible Response: I have used a pump to blow air into my bicycle's tires. I have to push down on a handle to pump the air. I understand that the pump Chris McKay used must have a part that moves in order to draw in the air sample.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

First Read

Generate Questions

THINK ALOUD As I read paragraph 35, I found I had a question about Chris McKay's statement that "where there is no liquid water, there is no life." My question is: What if there is frozen water? Could frozen water support life?

Close Read

Make Inferences

Tell students that photographs can often illuminate important information better than text does. Have students study the **photos and scan the text on p. 66**. Then have students highlight text details that they can use to make inferences about the similarities in the climates of the Atacama Desert and Mars. **See student page for possible responses.**

Ask: What can you infer about the climates of the Atacama Desert and Mars?

Possible Response: The climate of both places is extremely dry.

DOK 1

OBJECTIVE

Make inferences and use evidence to support understanding.

CLOSE READ

Make Inferences

Review the images. Then highlight text details you can use to make inferences about the similarities in the climates of the Atacama and Mars.

While Chris was in the Atacama, NASA rovers were scrambling around Mars. At left is a ridge in the Atacama; at right is a photo of a Martian ridge taken by the *Spirit* rover.

34 Chris found that the air over the less dry areas of the Atacama had microbes, while the air over the super-dry spots had no microbes at all. The balloon tests suggested that the Atacama microbes weren't visitors carried by the wind. Chris thinks that in the less-dry parts of the Atacama, microbes grow in the soil. The dirt is then kicked up into the air by the wind. That would explain why the amount of microbes in the air was the same as the amount of microbes in the dirt below.

35 One thing is clear, however: in the very driest parts of the Atacama, nothing can survive. There does seem to be a limit to life on Earth. "At first I hoped I could find a microbe in the Atacama that was somehow adapted to life without liquid water," said Chris, "but it seems that where there is no liquid water, there is no life."

36 There may be no liquid water on Mars now, yet the Mars rovers *Spirit* and *Opportunity* proved that once upon a time Mars *did* have liquid water—lots of it. *Spirit* found rock that had once been soaked in water. *Opportunity* discovered wavy bands of rocks formed by a long-lost sea. Scientists think Mars's surface had water for hundreds of millions of years. That's enough time for life to have evolved. So where might we find traces of ancient Martians?

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Possible Teaching Point

Read Like a Writer | Author's Craft

Text Features Tell students that authors choose text features to achieve specific purposes. Have them look at the two images on p. 66. Ask students to explain why they think the author included these images and why she placed them side by side. For more instruction on Author's Craft, see pp. T116–T117.

37 Chris thinks that evidence of early Martian life may be in a natural underground freezer on Mars. A natural underground freezer just like the one in Siberia.

Water, the Host with the Most

Unless lost in a desert, we take water for granted. After all, it falls from the sky, and we flush it down the drain. But liquid water is a remarkable substance. Water is the essential molecule in the chemistry of life on Earth.

Imagine that life is a big party, and the most important elements of life (carbon, oxygen, nitrogen, hydrogen, and phosphorus) are the guests. Water is the host.

Water is the one who gathers all the guests together and introduces them to each other. Water makes sure everyone's comfy—neither too hot nor too cold. Without water, the chemicals necessary for life couldn't find each other, mix with each other, and react with each other. Life would never happen.

In the party of life, water is the life of the party!

From space you can see that Earth is a big, water-covered sphere.

CLOSE READ

Analyze Text Features

Underline details from the sidebar "Water, the Host with the Most" that tell how it relates to the main topic of the text.

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First Read

Notice

THINK ALOUD I noticed that the sidebar contains important information about why the presence of water is so essential to life. That helps me understand the scientists' purpose for studying these very dry areas.

Close Read

Analyze Text Features

Remind students that a sidebar contains information that adds to or further explains information in the longer text. Have students read the **sidebar** and underline details that tell them how it relates to the main topic of *Life on Earth—and Beyond*. **See student page for possible responses.**

Ask: Why did the author include a sidebar that explains why water is necessary for life on Earth?

Possible Response: She included the sidebar because, on p. 66, she quotes Chris McKay as saying, ". . . where there is no liquid water, there is no life." The author wants to explain why that is so.

DOK 3

OBJECTIVES

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

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

ELL Targeted Support **Expressions** Remind students that an expression may not express the literal meaning of the words. Say: "The life of the party" does not mean that the party is a living organism.

Have students pretend they are at a party. Ask one student to act in an extra friendly way, joking and laughing and greeting everyone. Explain that "the life of the party" is a person who is friendly and funny and makes being at the party extra fun. EMERGING/DEVELOPING

Respond and Analyze

Life on Earth—and Beyond

OBJECTIVES

Use text evidence to support an appropriate response.

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.

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

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 suggestions to prompt students' initial response to reading *Life on Earth—and Beyond.*

- **Brainstorm** In what other places on Earth could Chris McKay look for life in inhospitable conditions?
- **Discuss** Do you think Chris McKay's research will ultimately be helpful to the space program? Why or why not?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors choose certain words to convey specific information about scientific concepts. The vocabulary words *astrobiologists, microbes, colony, sensors, radiation*, and *rovers* name some of the scientific concepts in the text and help readers make connections between them. Have students review the meaning of each word.

MODEL AND PRACTICE Model answering the first question in the chart on p. 68 of the *Student Interactive*.

I scan the text and find the words *colony* and *microbes* in paragraph 12: "A colony of microbes was living in pores just under the surface." I scan the sentences around that one to learn where Chris found the colony of microbes: in "nearby sandstone cliffs."

ELL Targeted Support **Vocabulary** Point out the boldfaced words in the graphic organizer on p. 68. Explain that these words describe scientific ideas and tools.

Ask students to say the words aloud. Provide cloze sentences and ask students to complete them with the words. **EMERGING/DEVELOPING**

Ask students to write short sentences that use the vocabulary words. Then have pairs read aloud their sentences to each other. **EXPANDING/BRIDGING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Have students respond using newly acquired vocabulary as they complete p. 68 of the *Student Interactive*. They should make connections between the words.

OPTION 2 **Use Independent Text** Have students find and list unfamiliar scientific terms from an informational text. Have them use context clues to define them and then check their definitions in a dictionary.

QUICK CHECK

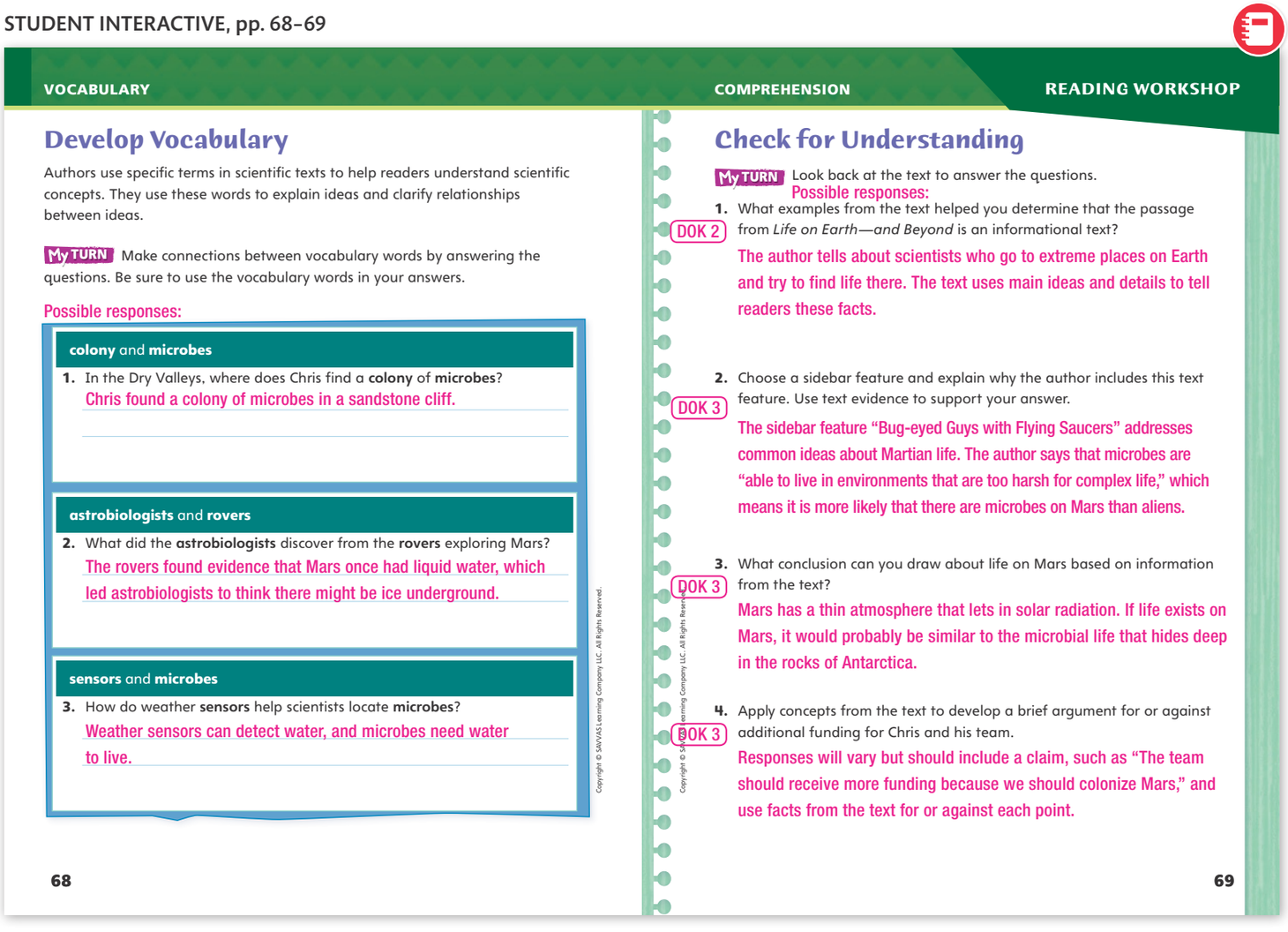
Notice and Assess Can students identify how vocabulary words express scientific concepts?

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on pp. T112–T113.
- **If students show understanding,** extend instruction for developing vocabulary in Small Group on pp. T112–T113.

Check for Understanding **My TURN** Have students complete p. 69 of the *Student Interactive.*

STUDENT INTERACTIVE, pp. 68–69



VOCABULARY

Develop Vocabulary

Authors use specific terms in scientific texts to help readers understand scientific concepts. They use these words to explain ideas and clarify relationships between ideas.

My TURN Make connections between vocabulary words by answering the questions. Be sure to use the vocabulary words in your answers.

Possible responses:

colony and **microbes**

1. In the Dry Valleys, where does Chris find a **colony** of **microbes**?
Chris found a colony of microbes in a sandstone cliff.

astrobiologists and **rovers**

2. What did the **astrobiologists** discover from the **rovers** exploring Mars?
The rovers found evidence that Mars once had liquid water, which led astrobiologists to think there might be ice underground.

sensors and **microbes**

3. How do weather **sensors** help scientists locate **microbes**?
Weather sensors can detect water, and microbes need water to live.

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COMPREHENSION

READING WORKSHOP

Check for Understanding

My TURN Look back at the text to answer the questions.
Possible responses:

1. DOK 2 What examples from the text helped you determine that the passage from *Life on Earth—and Beyond* is an informational text?
The author tells about scientists who go to extreme places on Earth and try to find life there. The text uses main ideas and details to tell readers these facts.

2. DOK 3 Choose a sidebar feature and explain why the author includes this text feature. Use text evidence to support your answer.
The sidebar feature "Bug-eyed Guys with Flying Saucers" addresses common ideas about Martian life. The author says that microbes are "able to live in environments that are too harsh for complex life," which means it is more likely that there are microbes on Mars than aliens.

3. DOK 3 What conclusion can you draw about life on Mars based on information from the text?
Mars has a thin atmosphere that lets in solar radiation. If life exists on Mars, it would probably be similar to the microbial life that hides deep in the rocks of Antarctica.

4. DOK 3 Apply concepts from the text to develop a brief argument for or against additional funding for Chris and his team.
Responses will vary but should include a claim, such as "The team should receive more funding because we should colonize Mars," and use facts from the text for or against each point.

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Word Study Greek Roots

OBJECTIVE

Identify the meaning of and use words with affixes such as *trans-, super-, -ive,* and *-logy* and roots such as *geo* and *photo.*

LESSON 2

Apply Greek Roots

APPLY My TURN Direct students to complete the chart on p. 74 of the *Student Interactive*.

Then have students guess the meanings of these words, check them in a dictionary, and write a strong context sentence for each:

Have students use their own paper to write sentences that include three of the words.

STUDENT INTERACTIVE, p. 74

WORD STUDY

Greek Roots

Words in English often come from words in other languages. For example, the English word *spectrometer* in paragraph 16 of *Life on Earth—and Beyond* comes from the Greek root *meter*, which means "measure." *A spectrometer* is an instrument that measures light wavelengths. Other common Greek roots include *chron*, *photo*, *bio*, *geo*, and *logy*.

My TURN Complete the chart by writing a word that includes each root. Then write the definition of each new word. On another sheet of paper, use three of the words with Greek roots in sentences.

Possible responses:

Root	Root Meaning	Word	Definition
chron	time	chronological	in time order
meter	measure	thermometer	an instrument that measures temperature
photo	light	photograph	an image taken with a camera
bio	life	biography	a story of a person's life
geo	earth	geography	the study of Earth's features
logy	study of	ecology	the study of the environment

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LESSON 1
Teach Greek Roots

LESSON 2
Apply Greek Roots

FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review:
Suffixes *-ic*, *-ism*, *-ive*

FLEXIBLE OPTION
LESSON 5
Assess Understanding

Use the QUICK CHECK on p. T109 to determine small group instruction.

Teacher-Led Options

Strategy Group

DEVELOP VOCABULARY

Teaching Point Today I want to remind you that readers pay attention to the words that authors use for scientific concepts and tools. This can help a reader learn more about the scientific topic being discussed. Have students look back at *Life on Earth—and Beyond* for some words the author used to discuss scientific concepts and tools.

ELL Targeted Support

Tell students that one way to understand vocabulary words in informational text is to look for how they connect. Have students use visual and contextual support to enhance their understanding of the vocabulary.

Make up sentences that show how the six vocabulary words are related. Write the sentences on the board. Have students say them aloud. **EMERGING**

Assign each student one of the vocabulary words. Pair students, and ask each pair to discuss how their words are connected. Then make new pairs and repeat. **DEVELOPING**

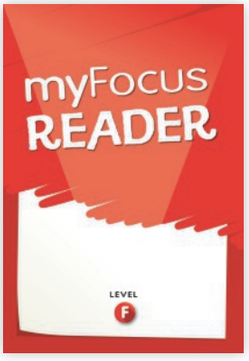
Have students make a cluster diagram. Say: Put the word *astrobiologists* in the center circle. Connect the other words to it. Explain how the words are related. **EXPANDING**

Have students write a few sentences that explain the connections between the six vocabulary words. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Read with students pp. 8–9 in the *myFocus Reader*. Use the teaching support online at SavvasRealize.com to provide additional insight for students on different journeys people can take.

Provide instructional support for comprehension and word study—Greek Roots and Academic Vocabulary words.

Fluency

Assess 2–4 students

RATE

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage at an appropriate rate. Tell them not to read too slowly or too quickly but at a rate similar to the way they would speak to an adult (rather than to a friend). If needed, model reading at an appropriate rate.

ORAL READING RATE AND ACCURACY

Use pp. 7–12 in Unit 1 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER, VIDEO, ANNOTATE, DOWNLOAD, ASSESSMENT, AUDIO, GAME, NOTEBOOK, INTERACTIVITY

SMALL GROUP

Conferring

3 students/3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about some of the words the author used for scientific concepts, tools, and careers and how they figured out unfamiliar words.

Possible Conference Prompts

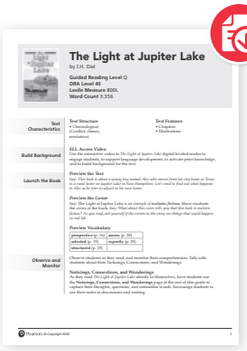
- What science-related words are in the text?
- How do these words connect to each other?
- What helped you understand these words?

Possible Teaching Point Readers pay attention to words authors use in informational texts about science so that they can learn more about unfamiliar scientific concepts.

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T86–T87.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

Independent/Collaborative

Independent Reading

Students can

- reread or listen to *Life on Earth—and Beyond* or the *myFocus Reader* text.
- read a self-selected trade book or their Book Club text.
- ask a partner questions about the text.

Centers

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

Literacy Activities

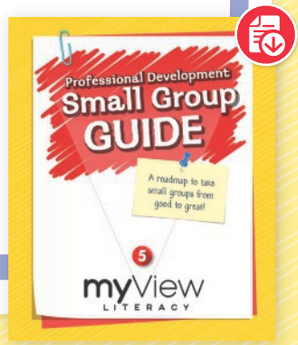
Students can

- complete the questions on *Student Interactive* p. 68.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 69.
- play the *myView* games.
- take turns with a partner reading a chosen text at an appropriate rate.

SUPPORT INDEPENDENT READING

Help students set goals for their reading. Tell them that they should track progress toward their goals.

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



Whole Group

Share Bring the class back together. Invite one or two students to share some new science-related vocabulary words that they learned today from their independent reading. Ask them to explain the scientific concepts they learned about.

Analyze Text Features

Life on Earth—and Beyond

OBJECTIVE

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about text features. Give students sentence starters, such as

- The sidebar "Water, the Host with the Most" gives readers insight into ___.

ELL Access

Discuss with students the importance of knowing the purposes of different text features. For each text feature in *Life on Earth—and Beyond*, have students list what it is and why an author might use it in a text.

Minilesson

FOCUS ON STRATEGIES Authors use text features for different purposes. Some text features help readers navigate or locate information in a text. Other text features highlight or clarify important facts.

- Identify the type of text feature.
- Determine the information to which it draws your attention.
- Think about why the author used it in that spot in the text.

MODEL AND PRACTICE Use the Close Read note on p. 53 of the *Student Interactive* to model how to analyze a text feature.

- In the map's caption, I learn "The Ross Ice Shelf, near McMurdo State, is the size of France. The Antarctic Dry Valleys are also nearby." That is new information. I will underline it and write "additional information."
- Have student pairs underline another detail from the map that adds to their understanding of the text.

ELL Targeted Support **Seek Clarification** Say: Some text features help readers navigate. Tell students that they will be seeking clarification of the verb *navigate*.

Have student pairs complete these sentences: *What do you mean by _____? How can a reader _____ with text features?* Invite pairs to formulate another way of asking for clarification. **EMERGING/DEVELOPING**

Have student pairs look up *navigate* in a dictionary and then compose a question they can ask to clarify the sentence. **EXPANDING**

EXPERT'S VIEW **Lee Wright, Teacher Specialist, Houston, TX**

"To successfully establish routines in your classroom, you must explicitly teach procedures. Procedures inform the learner how to accomplish a routine. For example, for a Line Up routine, procedures could include saying: Boys and Girls, first wait until your table is called. Wait with your mouths closed and your hand folded on the table. Then, when it is your turn, please stand, push in your seat, and walk quietly to stand in line. It can take several weeks for students to master the routines and procedures necessary for their daily classroom learning."

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

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for analyzing text features.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Analyze Text Features and then use the text evidence from their annotations to complete the chart on p. 70 of the *Student Interactive.*

OPTION 2 **Use Independent Text** Have students use sticky notes to mark text features in the text. Direct them to write the following on each note: the type of text feature, the important information to which it draws attention, and the likely reason the author included it.

QUICK CHECK

Notice and Assess Can students analyze a text feature to determine what information it provides and why the author included it?

Decide

- **If students struggle,** revisit instruction about analyzing text features in Small Group on pp. T120–T121.
- **If students show understanding,** extend instruction about analyzing text features in Small Group on pp. T120–T121.

STUDENT INTERACTIVE, p. 70

CLOSE READ

Analyze Text Features

Authors use **text features** to organize and clarify information. When you read, analyze text features to better understand the author's purpose and the main ideas in the text.

1. **My TURN** Go to the Close Read notes in *Life on Earth—and Beyond* and underline the parts that relate to and help you understand the text features.
2. **Text Evidence** Use the parts you underlined to complete the chart. Then analyze the effect of the text features.

Possible responses:

Text Feature	How the Text Feature Helps Me as a Reader
heading "Journey to the Bottom of the Earth"	It tells me that I will read about how astrobiologists get to Antarctica, one of the extreme places they study.
photograph The Antarctica Dry Valleys (aerial view)	It shows me a place on Earth that is similar to an environment found on Mars.
sidebar "Water, the Host with the Most"	It gives additional information about water and its importance.
map Chris's research site	It gives me an idea of where Chris's research site in Antarctica is located, and how big the nearby area is.
Analyze the Effect of Text Features: The text features help me understand complex scientific information and make the information more interesting.	

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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 Many authors, especially those who write informational text, use text features to organize their ideas and to provide extra information. Text features include charts, diagrams, tables, graphs, photos and other illustrations, headings, subheadings, captions, sidebars, and close-ups or insets.

- While you are reading a text—especially an informational text—identify the text features it includes.
- Ask yourself why the author included each feature.
- Draw conclusions about how the feature works and how it helps you understand and remember ideas in the text.

MODEL AND PRACTICE Model identifying and using text features by directing students to the box on p. 75 of the *Student Interactive*.

- Identify, near paragraph 15 in *Life on Earth—and Beyond,* a photograph with a caption and an inset or close-up with another caption.
- Ask why Pamela S. Turner includes these text features.
- Guide students to reach a conclusion that she includes them to help readers visualize how microbes look and where they live and to provide more details about them.

ELL Targeted Support **Text Features** To aid responses to the activity, offer *yes/no* questions such as: Does this photo show you where some microbes live? Does this caption tell about the photo? **EMERGING**

Offer sentence frames such as *The author put this photo near paragraph 15 to show* _____. *This caption explains* _____. **DEVELOPING**

Have students explain how they know why the author included each text feature. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Have students reread paragraphs 18–20 of *Life on Earth—and Beyond* and complete the activity on p. 75 in the *Student Interactive*.

STUDENT INTERACTIVE, p. 75

ANALYZE AUTHOR'S CRAFT | READING-WRITING BRIDGE

Read Like a Writer

Authors choose text features to achieve specific purposes, such as to organize their ideas or add information about a topic.

Model

Look back at the photographs near paragraph 15, and reread the captions.

1. **Identify** Pamela S. Turner includes a photograph; an inset, or close-up; and two captions.
2. **Question** Why does she include these text features?
3. **Conclude** Pamela S. Turner includes text features to help readers visualize what microbes are and where they live.

Reread paragraphs 18 through 20. Look at the text features.

My TURN Follow the steps to analyze the passage. Describe how the author achieves the purpose of informing through the use of text features.

1. **Identify** Pamela S. Turner includes the following text features:
photograph and caption .

2. **Question** How do these text features help you understand the text?

3. **Conclude** The text features help readers understand ideas in the text because the photograph and caption show readers what machines astrobiologists use on Earth .

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Word Study Greek Roots

OBJECTIVE

Identify the meaning of and use words with affixes such as *trans-, super-, -ive,* and *-logy* and roots such as *geo* and *photo.*

FLEXIBLE OPTION

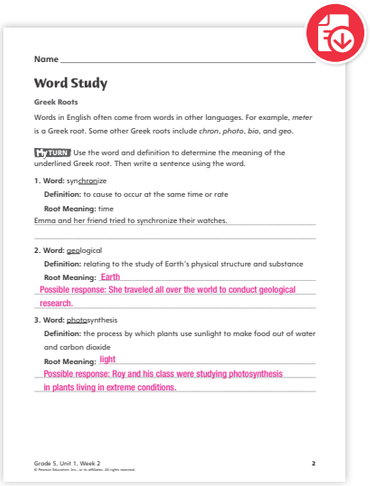
LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that many English words, such as *chronological, thermometer,* and *geology,* contain Greek roots. Knowing the meanings of these roots can help students figure out the meanings of unfamiliar words that contain those roots.

MODEL AND PRACTICE Share these examples: A *chronic* illness is one that continues for a long time. A *barometer* is a device that measures air pressure and helps *meteorologists*—those who study weather—to make predictions.

APPLY Have students complete *Word Study* p. 2 from the *Resource Download Center.*



Name _____

Word Study

Greek Roots

Words in English often come from words in other languages. For example, *meter* is a Greek root. Some other Greek roots include *chron*, *photo*, *bio*, and *geo*.

TRY IT! Use the word and definition to determine the meaning of the underlined Greek root. Then write a sentence using the word.

1. **Word:** synchronize
   Definition: to cause to occur at the same time or rate
   Root Meaning: time
   Emma and her friend tried to synchronize their watches.

2. **Word:** geological
   Definition: relating to the study of Earth's physical structure and substance
   Root Meaning: Earth
   Possible response: She traveled all over the world to conduct geological research.

3. **Word:** photosynthesis
   Definition: the process by which plants use sunlight to make food out of water and carbon dioxide
   Root Meaning: light
   Possible response: Roy and his class were studying photosynthesis in plants living in extreme conditions.

Grade 5, Unit 1, Week 2 2

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***Word Study*, p. 2**

FLEXIBLE OPTION

LESSON 3

More Practice

LESSON 1

Teach Greek Roots

LESSON 2

Apply Greek Roots

FLEXIBLE OPTION

LESSON 4

Spiral Review:

Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION

LESSON 5

Assess Understanding

Use the QUICK CHECK on p. T115 to determine small group instruction.

Teacher-Led Options

Strategy Group

ANALYZE TEXT FEATURES

Teaching Point In a movie, if the camera zooms in on something, you know that it is important. You pay attention to it because it will help you understand what is happening in the movie. Text features are similar. When you see them, pay attention, because they will help you better understand the text. Work with students to complete the graphic organizer on *Student Interactive* p. 70.

ELL Targeted Support

Have students practice their listening skills during classroom instruction and interactions.

Display the names of text features. Then say, simply, what each feature does. Have students tell you which feature matches each description. **EMERGING**

Have groups use these sentence starters during discussion: *A sidebar is* _____. *Authors might use a sidebar to* _____. *A caption is* _____. *Authors might use a caption to* _____. **DEVELOPING**

Have pairs choose one text feature you described and ask and answer questions about it, such as *What information does this text feature give readers? Why do you think the author included this feature?* **EXPANDING**

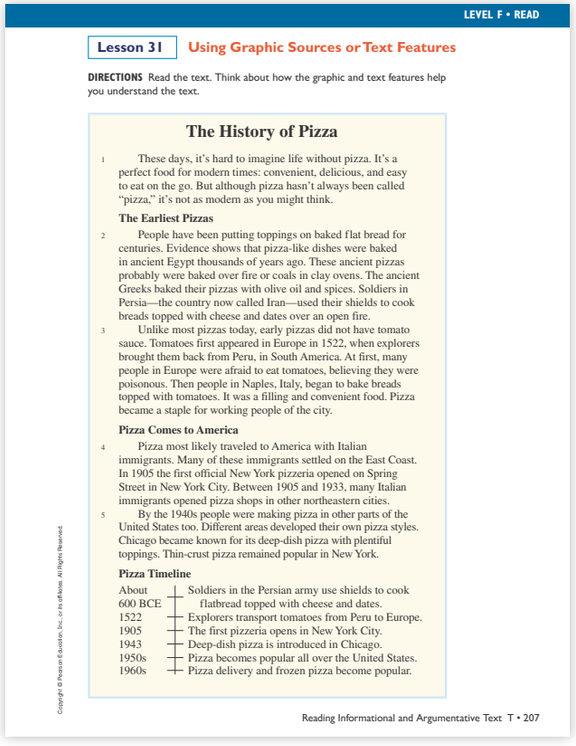
Ask volunteers to choose a text feature from the text and describe it to the class, including the type of information it provides and the author's purpose in including it. **BRIDGING**

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

Intervention Activity

ANALYZE TEXT FEATURES

Use Lesson 31, pp. T207–T212, in the *myFocus Intervention Teacher's Guide* for instruction on analyzing 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	Soldiers in the Persian army use shields to cook 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.

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Reading Informational and Argumentative Text T • 207

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. 7–12 in Unit 1 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER, VIDEO, ANNOTATE, DOWNLOAD, ASSESSMENT, AUDIO, GAME, NOTEBOOK, INTERACTIVITY

SMALL GROUP

Conferring

3 students/3–4 minutes per conference

ANALYZE TEXT FEATURES

Talk About Independent Reading Ask students to look back at text features they marked with sticky notes and share what they learned.

Possible Conference Prompts

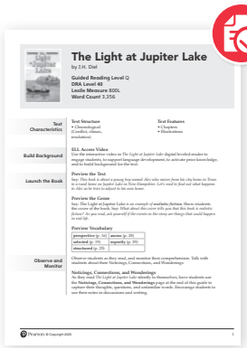
- What important information appeared in the text feature?
- How did this text feature help you better understand the text?
- Why do you think the author included this text feature?

Possible Teaching Point Readers learn that when they see text features, they should determine to what the author is drawing attention and use that information to better understand the text.

Leveled Readers

ANALYZE TEXT FEATURES

- For suggested titles, see "Matching Texts to Learning," pp. T86–T87.
- For instructional support in analyzing text features, see *Leveled Reader Teacher's Guide.*



Independent/Collaborative

Independent Reading

Students can

- reread or listen to *Life on Earth—and Beyond* or another text they have previously read.
- read a self-selected trade book or their Book Club text.
- support their partners in developing a summary of a part of a text they read.

Centers

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

Literacy Activities

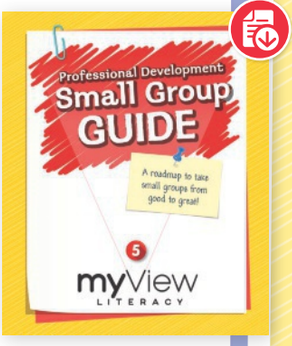
Students can

- complete the graphic organizer on *Student Interactive* p. 70.
- practice spelling words with Greek roots.
- play the *myView* games.
- choose words from *Life on Earth—and Beyond* and make a synonyms and antonyms chart.

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.



Whole Group

Share Bring the class back together to discuss what they have learned today. Invite one or two students to name some of the text features in the text they are reading. Ask them to explain why they think the author included them.

Make Inferences

Life on Earth—and Beyond

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 about text features. Encourage students to use the Academic Vocabulary throughout the week. Give students sentence starters, such as

- According to the map on page 53, to where in Antarctica did Chris McKay book passage?
- What information in the sidebar on page 58 are you most curious about?

Minilesson

FOCUS ON STRATEGIES Text features provide additional information that can help readers better understand the text. Readers can use text features to help them make inferences.

- Think about your prior knowledge about the topic of the text feature.
- Read and/or view the information provided by the text feature.
- Read the text surrounding the text feature.
- Find evidence that supports your understanding.
- Make an inference about the text feature and/or the related information in the main body of the text.

MODEL AND PRACTICE Use the Close Read note on p. 66 of the *Student Interactive* to model how to analyze a text feature.

How can I analyze these two photographs? First, I think about what I know about deserts—they are usually hot and don't have much water. Next, I study the text feature. The photos of the Atacama Desert and Mars look very similar, with bare, red, rocky ground and no plants. Next, I read the text under the feature. I highlight "in the very driest parts of the Atacama, nothing can survive," "where there is no liquid water, there is no life," and "no liquid water on Mars now." Last, I make an inference from the text feature and the text: Neither the Atacama nor Mars have any water, so nothing can live in those places.

ELL Targeted Support **Use Graphic Organizers** Explain that students may find it helpful to use a T-chart to keep track of the inferences they make while reading a text and studying its text features. Read aloud a paragraph and accompanying text feature from *Life on Earth—and Beyond.*

Ask students what leads them to an inference: What do you think _____? Why did _____? Show them how to fill in the T-chart. **EMERGING**

Have students work in groups to make an inference and fill in the T-chart. **DEVELOPING**

Have students work in pairs to make an inference and fill in the T-chart. **EXPANDING**

Have students work individually to make an inference and fill in the T-chart. **BRIDGING**

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making inferences.

OPTION 1 **My TURN** 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 the graphic organizer on *Student Interactive* p. 71.

OPTION 2 **Use Independent Text** Have students list all the text features in their text in the left column of a T-chart. Then have them list inferences they can make about the text features in the right column of the T-chart.

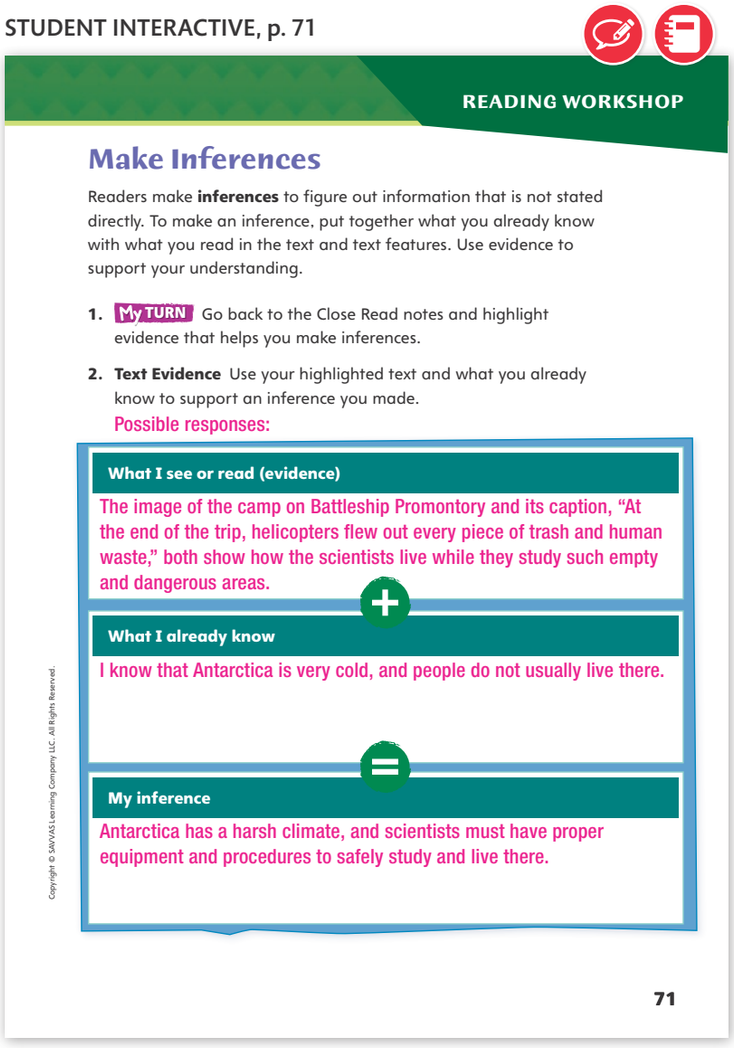
QUICK CHECK

Notice and Assess Can students make inferences?

Decide

- **If students struggle,** revisit instruction for making inferences about text features in Small Group on pp. T128–T129.
- **If students show understanding,** extend instruction for making inferences about text features in Small Group on pp. T128–T129.

STUDENT INTERACTIVE, p. 71



READING WORKSHOP

Make Inferences

Readers make **inferences** to figure out information that is not stated directly. To make an inference, put together what you already know with what you read in the text and text features. Use evidence to support your understanding.

1. **My TURN** Go back to the Close Read notes and highlight evidence that helps you make inferences.
2. **Text Evidence** Use your highlighted text and what you already know to support an inference you made.

Possible responses:

What I see or read (evidence)

The image of the camp on Battleship Promontory and its caption, "At the end of the trip, helicopters flew out every piece of trash and human waste," both show how the scientists live while they study such empty and dangerous areas.

+

What I already know

I know that Antarctica is very cold, and people do not usually live there.

=

My inference

Antarctica has a harsh climate, and scientists must have proper equipment and procedures to safely study and live there.

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Write for a Reader

OBJECTIVES

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.

Use Text Features

Minilesson

FOCUS ON STRATEGIES Text features help readers to understand and remember information. These features, including photos and illustrations, captions, headings, subheadings, maps, charts, diagrams, graphs, and sidebars, also make informational texts livelier and more interesting to read.

Remind students that they just identified and analyzed some text features that Pamela S. Turner uses in *Life on Earth—and Beyond*.

MODEL AND PRACTICE Discuss how students might use text features in their own writing using p. 76 of the *Student Interactive*.

- Model finding, identifying, and analyzing more text features: On page 52 there's an aerial photo with a caption. It shows what Antarctica's Dry Valleys look like from a satellite in space. On page 53 there's a map of Antarctica that shows exactly where on that continent the Dry Valleys are located and where the scientists' research site is. The caption under the map gives readers a "fun fact" about the Ross Ice Shelf—that area is as big as France!
- Use students' suggestions to list other text features in *Life on Earth—and Beyond*, including headings, subheadings, sidebars, and a two-page photo on pp. 64–65 with an inset photo in the upper right corner. For each suggestion, ask how the feature helps readers.

ELL Targeted Support **Identify and Use Text Features** Guide students through the activity on p. 76 in the *Student Interactive*.

Display the words *photo, caption, map, chart,* and *heading*. Read each word aloud and have students echo you. Provide sentence frames such as *The caption under a photo helps me* _____. **EMERGING**

Provide sentence frames: *Adding headings to my writing will help my readers* _____. *I will use a photo of* _____ *to help my readers* _____. **DEVELOPING/EXPANDING**

After they review *Life on Earth—and Beyond,* have them discuss which text features will best fit their passages on Mars exploration. **BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Guide students to complete the writing activity on p. 76 of the *Student Interactive*. Remind them to include text features such as photos, captions, headings, and subheadings.

Writing Workshop

Have students use what they have learned about using text features as they develop elements of personal narratives in their Writing Workshop. During conferences, support students' writing by asking them to point out the text features they used and to explain how each one makes their writing clearer, easier to understand, and more enjoyable to read.

STUDENT INTERACTIVE, p. 76

DEVELOP AUTHOR'S CRAFT

Write for a Reader

Authors use text features to achieve a purpose. Text features might organize or clarify information. They may group related ideas or add more information about a topic. For example, an image might convey a main idea more clearly than words alone.

My TURN Analyze how Pamela S. Turner's use of text features in *Life on Earth—and Beyond* affects you as a reader. Explain how you can use text features to influence readers for a specific purpose.

1. If you were writing about Mars exploration, what text features would you include? Why?
   Responses will vary but should identify at least two text features that students would include, such as maps, photographs, or diagrams of rovers. They would include these features to help readers understand or visualize the main idea or to make the text more interesting.

2. Compose a passage about Mars exploration using information from the text and some of your own research. Include text features to organize your ideas and add information.
   Responses will vary but should include information about rovers and other studies of Mars. Students should also include specific text features, such as a clear heading and a photograph of Mars from the text or from their research.

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Word Study Spiral Review

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-ic, -ism, -ive*

FOCUS ON STRATEGIES Review the strategies on pp. T26–T27, about adding the suffixes *-ic, -ism,* or *-ive* to base words. This process changes the base word's meaning, usually changes its part of speech, and sometimes changes its spelling. For example, adding *-ic* to the noun *athlete* changes it to an adjective, *athletic*, in which the final *e* has been dropped.

MODEL AND PRACTICE Display the following pairs: *history/historic*; *tour/tourism;* and *narrate/narrative*. For each pair, ask a volunteer to point out each word's meaning and part of speech. Also have students point out the spelling changes in *history/historic* and *narrate/narrative*.

APPLY Have students work independently or in pairs to add *-ic*, *-ism*, or *-ive* to *acid, critic,* or *mass.* Have students guess the meanings of the new words and check their spellings and meanings in a dictionary.

ELL Targeted Support

Suffix *-ive* Tell students that knowing English word endings will help them spell unfamiliar words.

Display the words *act* and *active.* Read and spell each word aloud, and have students echo you. **EMERGING**

Tell students that when someone acts, they do something. Then have students complete this sentence frame in their writer's notebooks: *An active person* _____. **DEVELOPING**

Ask student pairs to add *-ive* to the base words *correct, divide, destruct,* and *interact*. Tell them that some of the words' spellings need to change before adding *-ive*. Have them use a print or online dictionary for spelling help. **EXPANDING**

Have students write other adjectives that end with the suffix *-ive*. Have them look for spelling patterns. **BRIDGING**

Use the QUICK CHECK on p. T123 to determine small group instruction.

Teacher-Led Options

Strategy Group

MAKE INFERENCES

Teaching Point You can make an inference about a text feature if you consider the text that accompanies it. Guide students to use the text in the sidebar on p. 61 of the *Student Interactive* to make an inference about what the photo below it shows.

ELL Targeted Support

Guide students to look at text features in *Life on Earth—and Beyond* and make inferences based on the text and what they know about Earth and the universe.

Have students choose a text feature. Ask basic questions such as What type of feature is this? What is its topic? Then walk students through making an inference about it. **EMERGING**

Display or write an inference about a text feature. Then show students the text feature, and have them study it and its surrounding text. Ask: How did I use this text feature to make this inference? If necessary, point out the information that led to the inference. **DEVELOPING**

Ask students to choose a text feature and make an inference about it. Have them explain to a partner what information from the feature led to the inference. **EXPANDING**

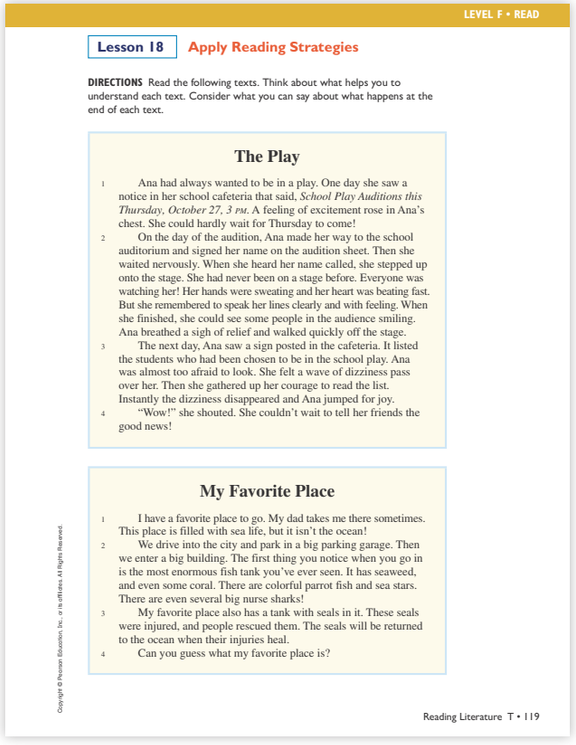
Ask students to write several sentences that explain how they used a text feature to make an inference. **BRIDGING**

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

Intervention Activity

MAKE INFERENCES

Use Lesson 18, pp. T119–T124, in the *myFocus Intervention Teacher's Guide* to reinforce and reteach the skill of making inferences.



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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Reading Literature T • 119

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. 7–12 in Unit 1 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

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SMALL GROUP

Conferring

3 students/3–4 minutes per conference

MAKE INFERENCES

Talk About Independent Reading Ask students to reread the T-charts they made. Have students talk with partners about one of their inferences and how a text feature led them to it.

Possible Conference Prompts

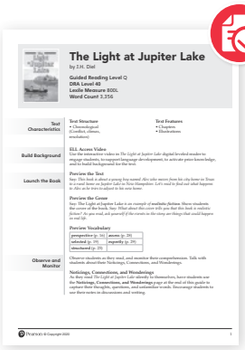
- Can you describe one text feature in your text?
- What inference did this lead you to make?

Possible Teaching Point You can get an idea about an inference to draw from a text feature by looking at where in the text the author has placed the feature. Text features usually connect to the main body of text.

Leveled Readers

MAKE INFERENCES

- For suggested titles, see "Matching Texts to Learning," pp. T86–T87.
- For instructional support in making inferences, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake
by Z.M. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 810L
Word Count: 2,256

Independent/Collaborative

Independent Reading

Students can

- reread or listen to another text they have read.
- read a trade book or their Book Club text.
- draw inferences from a text with a partner.

Centers

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

Literacy Activities

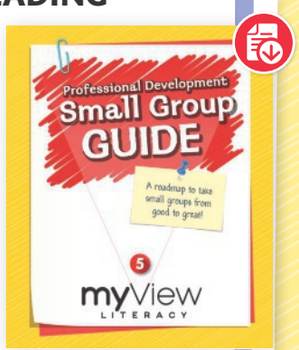
Students can

- complete the graphic organizer on p. 71 of the *Student Interactive*.
- discuss their text with a partner.
- play the *myView* games.
- underline words they do not know in *Life on Earth—and Beyond* and look up their meanings in a dictionary.

SUPPORT INDEPENDENT READING

Students will need to practice independent reading throughout the unit. Encourage them 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. Invite one or two students to share what they learned about making inferences.

Reflect and Share

Life on Earth—and Beyond

OBJECTIVES

Use text evidence to support an appropriate response.

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

Compose informational texts, including brief compositions that convey information about a topic using a clear central idea and genre characteristics and craft.

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

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. Encourage students to use the Academic Vocabulary throughout the week. Ask:

- Which adventure undertaken by Chris McKay would you like to go on yourself?
- How does reading this text give you insight about scientific journeys?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Explain to students that when they read an informational text, they should annotate it, identifying facts and details and determining how they are organized. Their annotations will help them better understand the text and easily find text evidence.

- Underline parts of the text and write notes in the margins (if you own the text).
- Use sticky notes to mark parts of the text and write your ideas (if you do not own the text).

MODEL AND PRACTICE Choose a leveled reader or another text. Model annotating using the underline/write method or the sticky notes method.

- In the text I chose, there are two sentences that explain how learning about Earth might help us learn more about the universe. I will underline those sentences. I see that the text uses a problem/solution structure. I will write "problem/solution" in the margin.
- Have students choose a leveled reader or a text they are reading independently. Ask them to annotate the text using the underline/write method or the sticky notes method, whichever is appropriate.

ELL Targeted Support **Write to Explain** Review with students the content in the infographic on pp. 46–47. Ask students to think about how learning about Earth could help us learn more about the universe.

Say: Deserts and very cold places show that all living things need one thing. What is it? Help students write "water in liquid form." **EMERGING**

Display this sentence frame: *Deserts and very cold places show that all living things need* _____ . Have students complete the sentence. **DEVELOPING**

Ask students to write a few sentences about what Chris McKay and his team learned from their research in Antarctica and the Atacama Desert. **EXPANDING**

Have students write a paragraph about Chris McKay and his team's research. **BRIDGING**

myView Digital NOTEBOOK

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 this week's texts to write about how learning about Earth can help us learn more about the universe.

OPTION 2 **Use Independent Text** Students should use text evidence from their self-selected independent reading texts to write about how learning about Earth can help us learn more about the universe.

QUICK CHECK

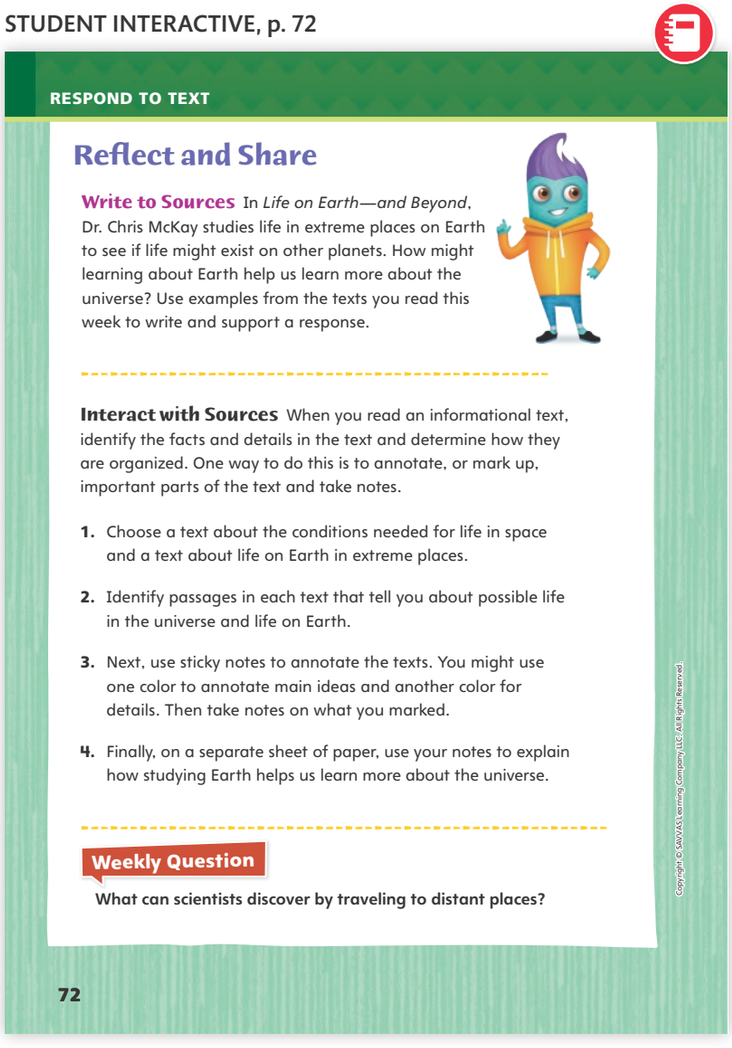
Notice and Assess Can students make comparisons across texts?

Decide

- **If students struggle,** revisit instruction for making text comparisons in Small Group on pp. T134– T135.
- **If students show understanding,** extend instruction for making text comparisons in Small Group on pp. T134– T135.

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. 72



RESPOND TO TEXT

Reflect and Share

Write to Sources In *Life on Earth—and Beyond*, Dr. Chris McKay studies life in extreme places on Earth to see if life might exist on other planets. How might learning about Earth help us learn more about the universe? Use examples from the texts you read this week to write and support a response.

Interact with Sources When you read an informational text, identify the facts and details in the text and determine how they are organized. One way to do this is to annotate, or mark up, important parts of the text and take notes.

1. Choose a text about the conditions needed for life in space and a text about life on Earth in extreme places.
2. Identify passages in each text that tell you about possible life in the universe and life on Earth.
3. Next, use sticky notes to annotate the texts. You might use one color to annotate main ideas and another color for details. Then take notes on what you marked.
4. Finally, on a separate sheet of paper, use your notes to explain how studying Earth helps us learn more about the universe.

Weekly Question

What can scientists discover by traveling to distant places?

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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.

Pamela S. Turner writes "Science is all about testing new things and ideas." Is this an effective way of describing science? Why or why not? Use text evidence to support your opinion.

Word Study Greek Roots

OBJECTIVE

Identify the meaning of and use words with affixes such as *trans-, super-, -ive,* and *-logy* and roots such as *geo* and *photo.*

WEEKLY STANDARDS PRACTICE

To assess student progress on Word Study, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Assess Understanding

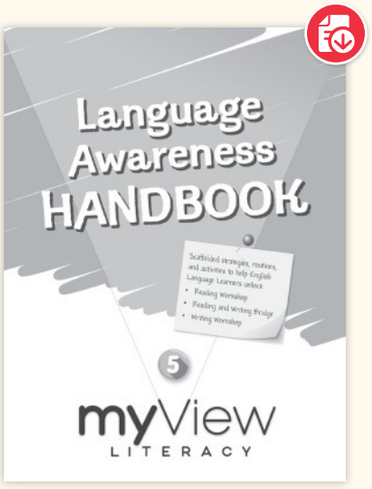
To assess students' understanding of the Greek roots in this lesson, provide them with the following words: *antibiotics, speedometer,* and *archeology*. Offer context sentences:

1. Dr. Lo prescribed **antibiotics** to heal his patient's infection.
2. The driver checked the **speedometer** to see how fast he was going.
3. **Archeology** students helped their professor dig up an ancient Zuni dwelling in New Mexico.

Have students use their knowledge of Greek roots to define each word. (Possible responses: *antibiotics*—medicines that attack living infections in the body; *speedometer*—instrument for measuring speed; *archeology*—the study of ancient human cultures) Then have students use each word in a new sentence.

Develop Language Awareness

For additional practice with Greek roots, complete the activity on p. 11 of the *Language Awareness Handbook.* In this practice activity, students will use contextual support to understand Greek roots.



LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	FLEXIBLE OPTION LESSON 5
Teach Greek Roots	Apply Greek Roots	More Practice	Spiral Review: Suffixes *-ic, -ism, -ive*	Assess Understanding

Use the QUICK CHECK on p. T131 to determine small group instruction.

Teacher-Led Options

Strategy Group

COMPARE TEXTS

Teaching Point Being able to compare and contrast texts is a useful skill for exploring a big idea such as how journeys can change us. Create a compare/contrast table with students to show similarities and differences in the journeys described in the infographic on pp. 46–47 and in *Life on Earth—and Beyond*.

ELL Targeted Support

Ask students: How are the journeys described in the infographic and in *Life on Earth—and Beyond* alike? How are they different?

Pair students. Have pairs work together to state one similarity and one difference. **EMERGING**

Work with the class to compile a list of similarities and differences. As students offer suggestions, write them on the board. **DEVELOPING**

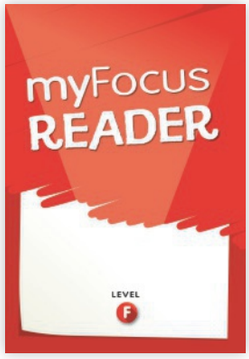
Have small groups discuss, compile, and share lists of similarities and differences. **EXPANDING**

Have students discuss similarities and differences between the journeys in the infographic and in *Life on Earth—and Beyond*. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Reread pp. 8–9 of 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 journeys change people. 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 journeys 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*.

myView Digital: REALIZE READER · AUDIO · ANNOTATE · INTERACTIVITY · VIDEO · GAME · DOWNLOAD · RESEARCH

SMALL GROUP

Conferring

3 students/3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they learned by comparing and contrasting. Have them refer to p. 72 of the *Student Interactive*, if desired.

Possible Conference Prompts

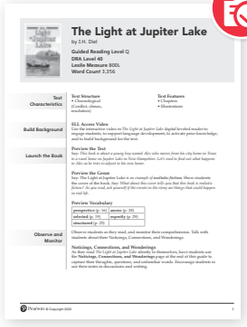
- How are the texts similar and different?
- How were the inferences you made about texts similar and different?

Possible Teaching Point Readers think about other texts they have read to compare and contrast information and ideas.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T86–T87.
- For instructional support on comparing texts, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

Independent/Collaborative

Independent Reading

Students can

- reread or listen to the infographic "The Places Scientists Will Go!" 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 journeys that other scientists have made based on the infographic.
- play the *myView* games.

BOOK CLUB

See Book Club, pp. T474–T475, for

- teacher's summary of stories in *Journeys in Time*.
- 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.

Whole Group

Share Bring the class back together to discuss student learning. Invite one or two students to share what they learned about journeys. Encourage students to describe how the texts are similar and different.

UNIT 1 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 *Journeys* by analyzing point of view in historical fiction.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of narrative writing to write a personal narrative.

SEL SOCIAL-EMOTIONAL LEARNING

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

Materials

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

LESSON 1

RF.5.4, RF.5.4.b, W.5.3.a, SL.5.1, L.5.4.a

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Map: Weekly Question T140–T141
- Listening Comprehension: Read Aloud: "Rosa's Journey" T142–T143
- Historical Fiction T144–T145

Quick Check T145

READING BRIDGE

- Academic Vocabulary: Context Clues T146–T147
- Word Study: Teach Vowel Teams T148–T149

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T153
- Strategy, Intervention, and On-Level/ Advanced Activities T152
- ELL Targeted Support T152
- Conferring T153

INDEPENDENT/COLLABORATIVE

- Independent Reading T153
- Literacy Activities T153

BOOK CLUB T153, T476–T477 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T378–T379
  - » Develop an Introduction
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T379
- Conferences T376

WRITING BRIDGE

FLEXIBLE OPTION
- Spelling: Vowel Teams T380

Assess Prior Knowledge T380

FLEXIBLE OPTION
- Language and Conventions: Spiral Review: Independent and Dependent Clauses T381

LESSON 2

RL.5.4, RL.5.7, RF.5.3.a, W.5.3.a, L.5.2.e, L.5.4

READING WORKSHOP

SHARED READ

- Introduce the Text T154–T173
  - » Preview Vocabulary
  - » Read: *Pedro's Journal*
- Respond and Analyze T174–T175
  - » My View
  - » Develop Vocabulary

Quick Check T175

- » Check for Understanding

READING BRIDGE

- Word Study: Apply Vowel Teams T176–T177

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T179
- Strategy and Intervention Activities T178
- Fluency T178
- ELL Targeted Support T178
- Conferring T179

INDEPENDENT/COLLABORATIVE

- Independent Reading T179
- Literacy Activities T179
- Partner Reading T179

WRITING WORKSHOP

MINILESSON

- Personal Narrative T382–T383
  - » Develop a Sequence of Events
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T383
- Conferences T376

WRITING BRIDGE

- Spelling: Teach Vowel Teams T384

FLEXIBLE OPTION
- Language and Conventions: Oral Language: Compound and Complex Sentences T385

LESSON 3

RL.5.6, W.5.3, W.5.3.c, L.5.3.a, L.5.6

READING WORKSHOP

CLOSE READ

- Understand Point of View T180–T181
  - » Close Read: *Pedro's Journal*
  - Quick Check T181

READING BRIDGE

- Read Like a Writer: Analyze Precise Language T182–T183

FLEXIBLE OPTION

- Word Study: More Practice: Vowel Teams T184–T185

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T187
- Strategy and Intervention Activities T186
- Fluency T186
- ELL Targeted Support T186
- Conferring T187

INDEPENDENT/COLLABORATIVE

- Independent Reading T187
- Literacy Activities T187

WRITING WORKSHOP

MINILESSON

- Personal Narrative T386–T387
  - » Draft with Transitions
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T387
- Conferences T376

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: More Practice: Vowel Teams T388
- Language and Conventions: Teach Compound and Complex Sentences T389

LESSON 4

RL.5.1, RL.5.6, W.5.5, W.5.10, L.5.3.a, L.5.4.b

READING WORKSHOP

CLOSE READ

- Use Text Evidence T188–T189
  - » Close Read: *Pedro's Journal*
  - Quick Check T189

READING BRIDGE

- Write for a Reader: Create a Voice T190–T191

FLEXIBLE OPTION

- Word Study: Spiral Review: Greek Roots T192–T193

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T195
- Strategy and Intervention Activities T194
- Fluency T194
- ELL Targeted Support T194
- Conferring T195

INDEPENDENT/COLLABORATIVE

- Independent Reading T195
- Literacy Activities T195
- Partner Reading T195

WRITING WORKSHOP

MINILESSON

- Personal Narrative T390–T391
  - » Revise to Include Important Events
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T391
- Conferences T376

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Spiral Review: Words with Greek Roots T392
- Language and Conventions: Practice Compound and Complex Sentences T393

LESSON 5

RF.5.3.a, W.5.1, W.5.3.e, W.5.10, SL.5.1, L.5.2.e

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T196–T197
  - » Write to Sources
  - Quick Check T197
  - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION

- Word Study: Vowel Teams T198–T199
  - Assess Understanding T198

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T201
- Strategy, Intervention, and On-Level/ Advanced Activities T200
- ELL Targeted Support T200
- Conferring T201

INDEPENDENT/COLLABORATIVE

- Independent Reading T201
- Literacy Activities T201

BOOK CLUB T201, T476–T477 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T394
  - » Develop a Conclusion
  - » Share Back

INDEPENDENT WRITING

- Select a Genre T395
- Conferences T376

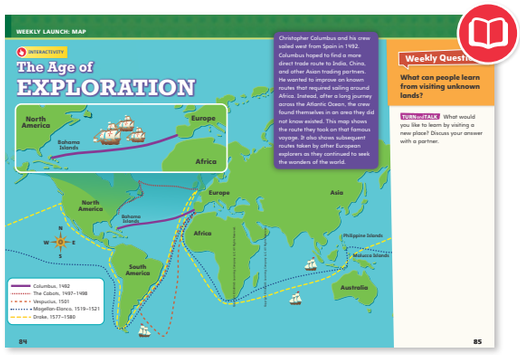
WRITING BRIDGE

- Spelling: Vowel Teams T396
  - Assess Understanding T396

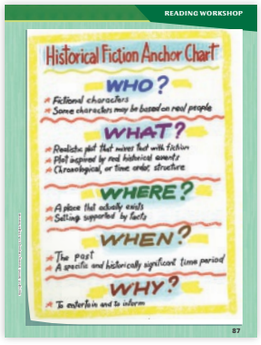
FLEXIBLE OPTION

- Language and Conventions: Standards Practice T397

Materials

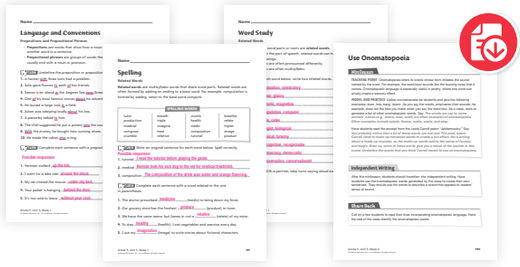


MAP
The Age of Exploration

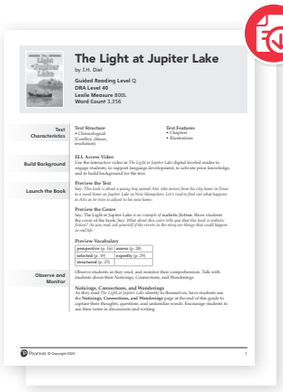


READING ANCHOR CHART
Historical Fiction

EDITABLE ANCHOR CHART
Historical Fiction



RESOURCE DOWNLOAD CENTER
Additional Practice



LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

tide
course
leagues
fathoms
jaunts

Spelling Words

approach
zeal
zealous
committee
treachery
typhoon
marshmallow
bayonet
realm
embroider
royalty
concealment
cowardice
leukemia
treasury
flounder
allowance
proclaim
nautical
gauntlet

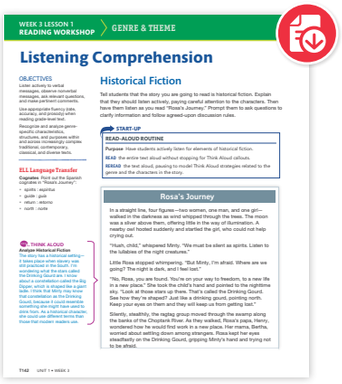
Challenge Spelling Words

scoundrel
endowment
endeavor

Unit Academic Vocabulary

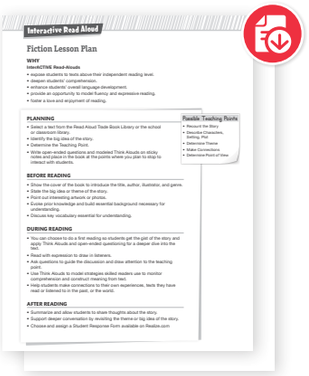
insight
wandered
passage
adventure
curious

myView Digital | REALIZE READER | DOWNLOAD | ASSESSMENT

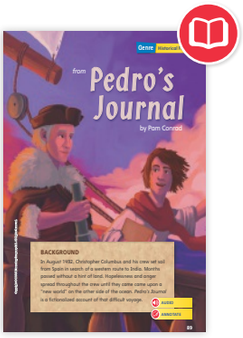


READ ALOUD
"Rosa's Journey"

READ ALOUD TRADE BOOK LIBRARY



INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
Pedro's Journal

BOOK CLUB

Titles related to Spotlight Genre and Theme: T476–T477

Mentor STACK

Writing Workshop T375

LITERACY STATIONS

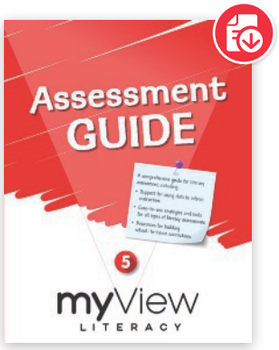
SCOUT

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

OBJECTIVES

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

Describe personal connections to a variety of sources including self-selected texts.

Understand the causes and effects of European colonization in the United States beginning in 1565, the founding of St. Augustine.

Apply geographic tools, including grid systems, legends, symbols, scales, and compass roses, to construct and interpret maps.

ACADEMIC VOCABULARY

Language of Ideas Academic language helps students access ideas. After you discuss the map infographic, ask: What insights does the map give you? What does the map make you curious about?

- insight
- adventure
- wandered
- curious
- passage

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 1: *How do journeys change us?* Point out the Week 3 Question: *What can people learn from visiting unknown lands*?

Direct students' attention to the map on pp. 84–85 in the *Student Interactive.* Explain that a map can sometimes show events that occurred in different places at different times.

Christopher Columbus and his crew sailed west from Spain in 1492. Columbus hoped to find a more direct trade route to India, China, and other Asian trading partners. Instead, after a long journey across the Atlantic Ocean, the crew found a land they did not know — a land that was home to indigenous people with rich cultures and abundant natural resources. The European explorers were willing to do whatever it took to claim the resources for themselves. This map shows the route Columbus took and subsequent routes taken by other European explorers as they sought new lands and greater riches.

Use the following questions to guide discussion:

- How many voyages does the map show?
- Over what period of time did these voyages take place?
- What does the information in the inset box in the upper left tell you?

WEEKLY QUESTION Reread the Week 3 Question: *What can people learn from visiting unknown lands?* Tell students they have just learned about several journeys made by European explorers to lands unknown to them. Explain that they will read more about such journeys this week.

TURN, TALK, AND SHARE Have students discuss how a journey can be seen through different perspectives.

EXPERT'S VIEW **Jim Cummins, Professor Emeritus, University of Toronto**

"Students may pick up conversational fluency in English considerably faster than they can catch up academically in terms of reading and writing skills. Within a year or two, kids are reasonably fluent in conversational contexts, but that doesn't mean that they have caught up in academic English. It typically takes at least four to five years for students to catch up to grade-level academic achievement."

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

ELL Targeted Support **Use Visual Support** Bring students' attention to the map. Note that while it shows the routes of many explorers, students will be reading mostly about the first voyage of Christopher Columbus in 1492.

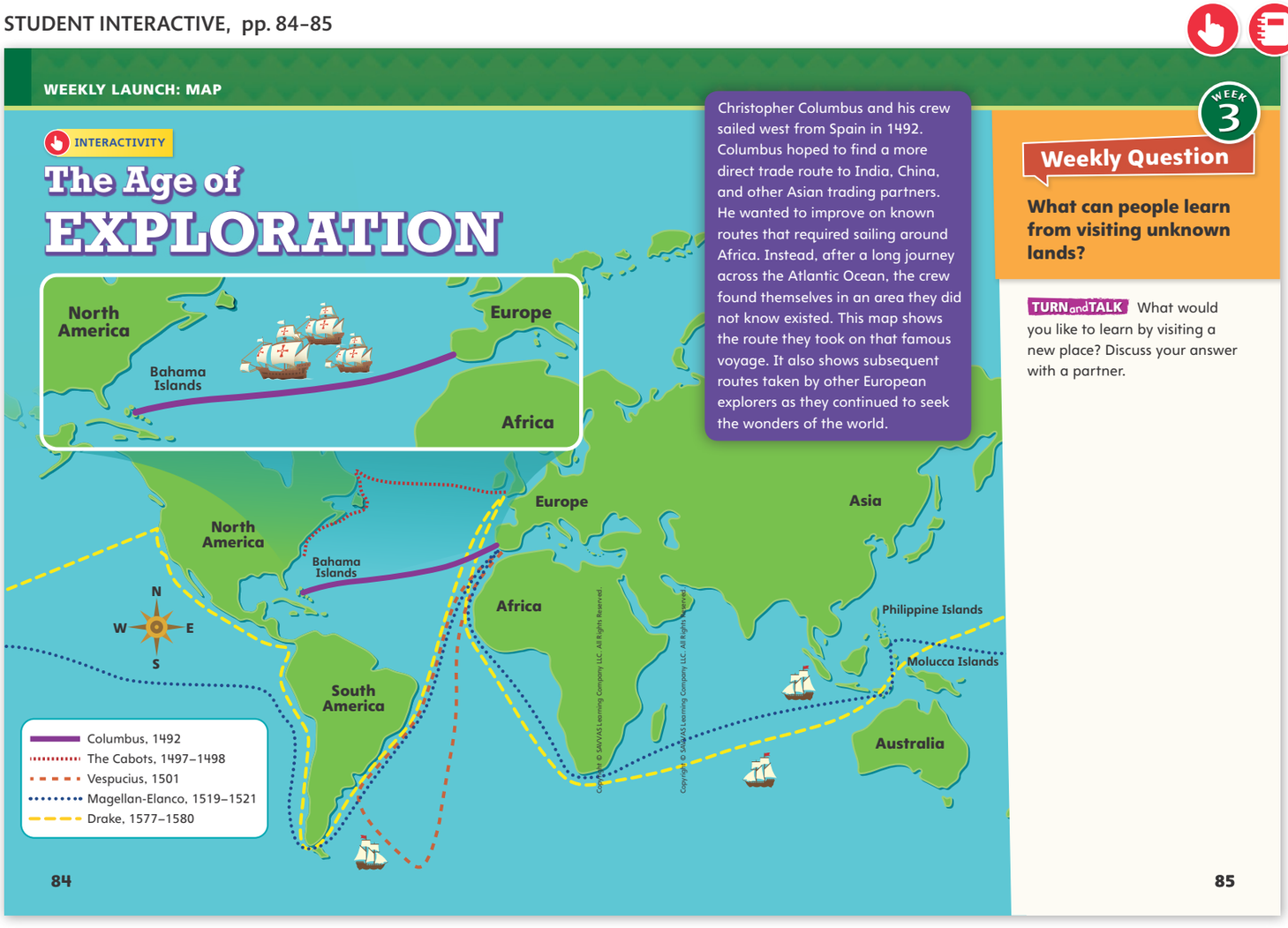
To help students develop background knowledge, point out on the map which colored line represents Columbus's voyage. Ask how its length compares to the other voyages shown on the map. **EMERGING**

Help students develop background knowledge by having them tell you where Columbus left on his voyage and where he arrived. Ask how many other explorers left from the same place. **DEVELOPING**

Help students read the first three sentences in the purple box to develop their background knowledge. Have them use the map to explain why sailors had to go around Africa to reach Asian trading partners. **EXPANDING**

Define *subsequent.* Have students develop background knowledge by using the map to explain who followed the "subsequent routes" mentioned in the purple box. **BRIDGING**

STUDENT INTERACTIVE, pp. 84–85



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 genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

ELL Language Transfer

Cognates Point out the Spanish cognates in "Rosa's Journey":

- spirits : *espíritus*
- guide : *guía*
- return : *retorno*
- north : *norte*

Historical Fiction

Tell students that the story you are going to read is historical fiction. Explain that they should listen actively, paying careful attention to the characters. Then have them listen as you read "Rosa's Journey." 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 historical fiction.

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 characters in the story.

Rosa's Journey

In a straight line, four figures—two women, one man, and one girl—walked in the darkness as wind whipped through the trees. The moon was a sliver above them, offering little in the way of illumination. A nearby owl hooted suddenly and startled the girl, who could not help crying out.

"Hush, child," whispered Minty. "We must be silent as spirits. Listen to the lullabies of the night creatures."

Little Rosa stopped whimpering. "But Minty, I'm afraid. Where are we going? The night is dark, and I feel lost."

"No, Rosa, you are found. You're on your way to freedom, to a new life in a new place." She took the child's hand and pointed to the nighttime sky. "Look at those stars up there. That's called the Drinking Gourd. See how they're shaped? Just like a drinking gourd, pointing north. Keep your eyes on them and they will keep us from getting lost."

Silently, stealthily, the ragtag group moved through the swamp along the banks of the Choptank River. As they walked, Rosa's papa, Henry, wondered how he would find work in a new place. Her mama, Bertha, worried about settling down among strangers. Rosa kept her eyes steadfastly on the Drinking Gourd, gripping Minty's hand and trying not to be afraid.

THINK ALOUD

Analyze Historical Fiction

The story has a historical setting—it takes place when slavery was still practiced in the South. I'm wondering what the stars called the Drinking Gourd are. I know about a constellation called the Big Dipper, which is shaped like a giant ladle. I think that Minty may know that constellation as the Drinking Gourd, because it could resemble something she might have used to drink from. As a historical character, she could use different terms than those that modern readers use.

myView Digital DOWNLOAD

"Rosa's Journey," continued

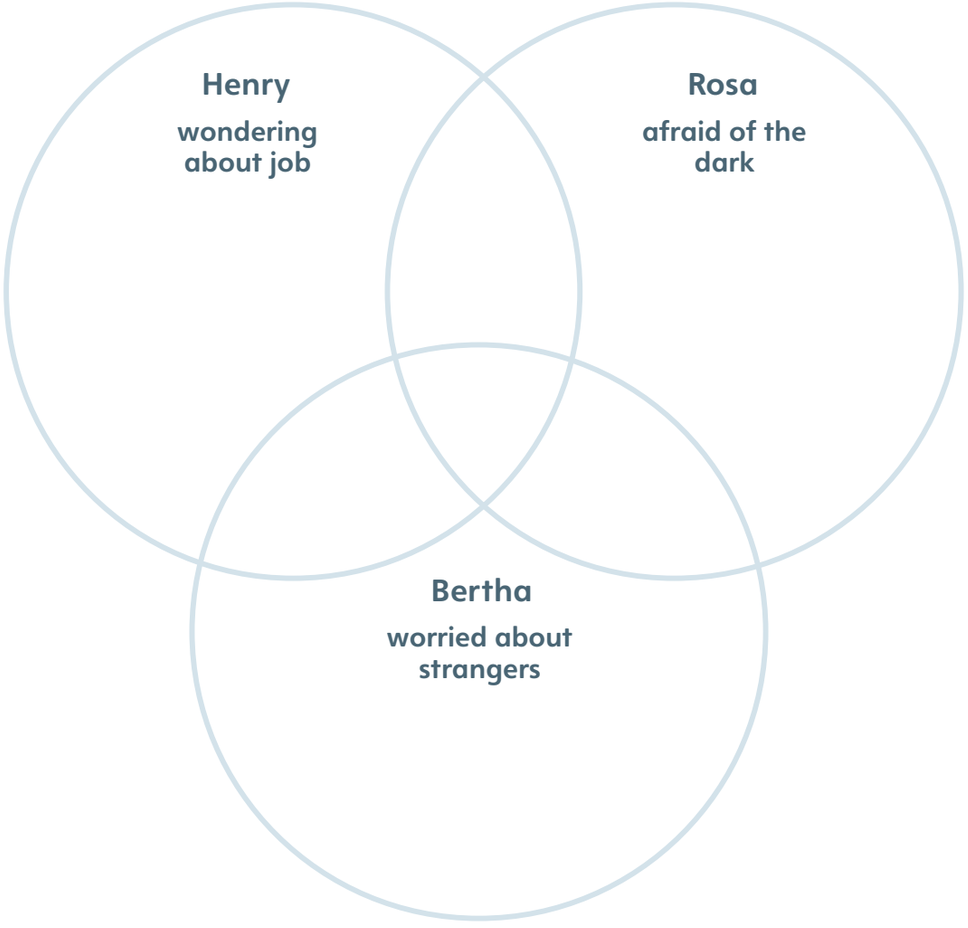
For 90 miles, they hid by day and traveled at night until they reached Pennsylvania, where black people could live and be free, out of the bondage of slavery.

Rosa never forgot the journey she made with Minty. In later years, she realized that her guide had been Harriet Tubman, who returned to the South 19 times between 1849 and 1859. In all, she brought 300 enslaved people north to freedom.

WRAP-UP

Use a Venn diagram to help students visualize the hopes and fears of Rosa's family.

Seeking Freedom



FLUENCY

After completing the Read-Aloud Routine, display "Rosa's Journey." Model reading aloud a short section of the story, asking students to pay attention to your prosody, or expression, and to how you read the punctuation as well as the words. Explain that fluency is about reading for meaning, not speed. Invite partners to practice expressive reading using their favorite sentences from the story.

ELL Access

To help students understand the context of the story, explain that it takes place more than 150 years ago and imagines the journey of a group of African Americans fleeing slavery in the American South. Clarify that Harriet Tubman is an actual historical figure, but the other characters are made up, or fictional.

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 *Journeys* by analyzing point of view in historical fiction.

OBJECTIVES

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

Recognize and analyze 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 such as *characters* and *setting*.

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.

ELL Language Transfer

Cognates Point out these Spanish cognates:

- history : *historia*
- fiction : *ficción*

Minilesson

FOCUS ON STRATEGIES An author of historical fiction may tell it in the first person from the point of view of a character who refers to himself or herself as *I* or *me*, or the author may use the third-person point of view, supplying many characters' thoughts and feelings and referring to all of them as *he* or *she.* Ask yourself from which point of view the story is being told. Whose experiences are not told?

- If the story is told by a character, think about how this first-person narrator reflects the times in which he or she lives.
- If the author uses third-person point of view, think about which characters' thoughts and feelings are provided.

MODEL AND PRACTICE Model using text evidence to determine point of view in historical fiction. Four characters are described in "Rosa's Journey." I see that none of them is telling the story using *I* or *me*. Also, the author describes the thoughts and feelings of Rosa, Henry, and Bertha. This means the story is told using third-person point of view.

Talk about how this story might have been different if told from Minty's or Rosa's point of view. How would their perspectives have changed the story?

FLUENCY Have students practice their fluency by reading aloud a paragraph from "Rosa's Journey" or from a historical fiction text. Emphasize accuracy and appropriate rate.

- When you read accurately, you read every word without skipping or adding words. You read each word correctly, pronouncing all parts of the word, including endings, correctly.
- When you read at an appropriate rate, you read at a natural pace, not too slow and not too fast. Read so that your listeners can understand you.

Read aloud a passage, then read it together as a class. Give students time to practice reading independently. Finally, have students read the passage on their own, and check their fluency, focusing on accuracy and appropriate rate.

myView Digital NOTEBOOK

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. 86 in the *Student Interactive.* Circulate to discover whether students understand the differences and similarities in how historical fiction and informational texts use facts.

OPTION 2 **Use Independent Text** Have students use sticky notes to mark places in the text where they find clues to determining point of view in historical fiction.

QUICK CHECK

Notice and Assess Can students identify point of view in historical fiction?

Decide

- **If students struggle,** revisit instruction about point of view in historical fiction in Small Group on pp. T152–T153.
- **If students show understanding,** have them continue practicing the strategies for reading historical fiction in Small Group on pp. T152–T153.

Be a Fluent Reader Have students work with a partner to complete the fluency activity on p. 86 of the *Student Interactive.*

STUDENT INTERACTIVE, pp. 86–87

GENRE: HISTORICAL FICTION READING WORKSHOP

Learning Goal
I can learn more about the theme *Journeys* by analyzing point of view in historical fiction.

Historical Fiction

- **Historical fiction** tells made-up stories based on real people, places, or events from the past.
- **Characters** are people who do actions in stories. Sometimes characters in historical fiction are based on real people. Sometimes they are made up.
- **Setting** is where and when a story takes place. Setting is important in historical fiction. These stories happen in real places or real time periods.

TURN and TALK Historical fiction includes facts about real people, places, and events to tell a story. How is that similar to and different from the way informational texts use facts?

Be a Fluent Reader Fluent readers read accurately and at an appropriate rate. As you read important ideas in historical fiction, be sure to adjust your rate to emphasize their significance.

When you read historical fiction aloud:

- Read at a rate that is slow enough to read each word correctly.
- Do not read so slowly that you lose your place in the text.
- Read at about the same speed you would speak normally.

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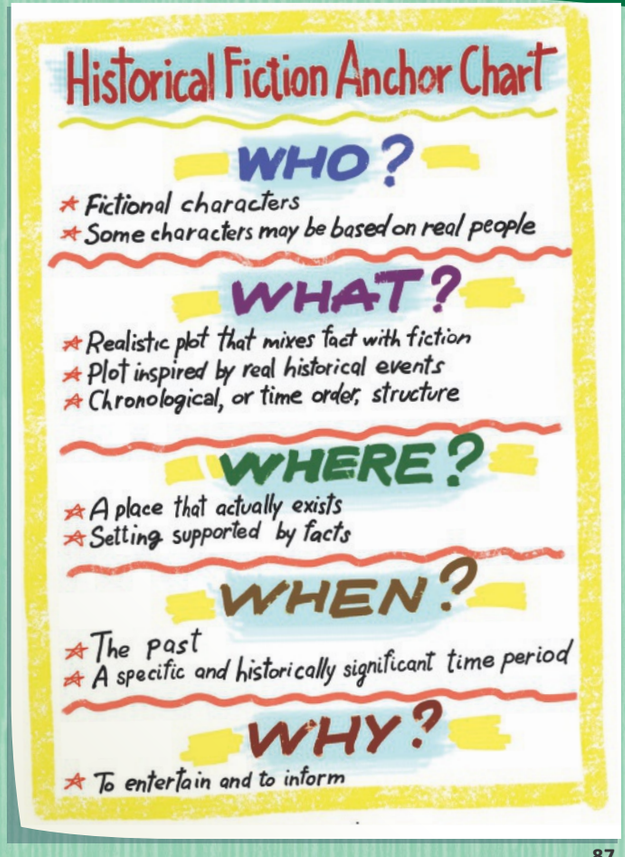

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Academic Vocabulary

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

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:

- adventure : *aventura*
- curious : *curioso/curiosa*

WEEKLY STANDARDS PRACTICE

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

Context Clues

Minilesson

FOCUS ON STRATEGIES Context clues are words that surround an unfamiliar word and help a reader determine its meaning.

- When you come across an unfamiliar word in your reading, pay attention to the words around it.
- Surrounding words can be synonyms or antonyms for an unfamiliar word. A synonym is a word that has the same meaning. An antonym is a word that has the opposite meaning.
- If you are already familiar with the synonym, antonym, or other context clues, they can help you understand the meaning of the unknown word.

MODEL AND PRACTICE Model this strategy using the academic vocabulary word *insight* in the chart on p. 113 in the *Student Interactive.*

- Let's look at the first line of the chart, "Travis understands the book. His insight will help us." If the word *insight* is unfamiliar to me, I can use context clues to figure it out. The first sentence states that Travis understands the book. The second indicates that because he understands it, he has insight. So I think *understanding* is a synonym for *insight*, and having *insight* means understanding things.
- Have students apply this strategy on their own to another word from the chart. Then discuss responses and correct misunderstandings.

ELL Targeted Support **Academic Vocabulary** As students learn the Academic Vocabulary, they may have trouble spelling and pronouncing new words. Have them repeat each word and spell it aloud.

Have students write each Academic Vocabulary word. **EMERGING**

Have students write a sentence with each vocabulary word. **DEVELOPING**

Have students write a sentence with each vocabulary word and then read it to classmates, pronouncing the word correctly. **EXPANDING**

Have students write a paragraph using at least two Academic Vocabulary words. **BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the chart on p. 113 in the *Student Interactive.* Remind students that they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 113

VOCABULARY | READING-WRITING BRIDGE

Academic Vocabulary

Learning Goal

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

Words that surround an unfamiliar word are called **context clues.** Some common context clues are synonyms and antonyms. A synonym is a word with the same meaning as another word. An antonym is a word with the opposite meaning.

My TURN For each pair of sentences,

1. **Read** the sentences.
2. Use context within and beyond each sentence to **write** the clues that help you determine the relevant meaning of the boldfaced word.
3. **Tell** what type of context clue is used.

Sentences	Context Clues	Type of Context Clue
Travis understands the book. His **insight** will help us.	understands	synonym
Mrs. Hsu **wandered** through the park. However, other people walked quickly past the pond.	However; walked quickly	antonym
Alex quickly walked through the **passage** into the hall. The doorway was small.	doorway	synonym
The family leaves on an **adventure** next week. It will be another exciting trip.	exciting trip	synonym
Maria felt indifferent about the new teacher. But Chris was **curious** about him.	indifferent; but	antonym

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113

Word Study Vowel Teams

OBJECTIVE

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

LESSON 1

Teach Vowel Teams

FOCUS ON STRATEGIES Explain that vowel teams are two or more letters that work together to make a vowel sound. The letters can be vowels or consonants. In a digraph, two letters make a single vowel sound—the *ea* in *meat*, for example, makes a long *e* sound. In a diphthong, two vowels blend into a new one-syllable vowel sound—such as the *oi* in *boil*.

MODEL AND PRACTICE To demonstrate different vowel teams spelling the same vowel sound, write on the board the words *I, my, pie,* and *high*. Underline the different spellings of the long *i* sound—*I, y, ie,* and *igh*.

ELL Targeted Support

Vowel Teams Tell students that studying how letters combine to form sounds will help them write words in English.

Display *strain*, say it, and have students repeat it. Isolate the vowel sound, and have students repeat after you. Repeat with *oil*. **EMERGING**

Have pairs write and pronounce *strain* and *oil*. Ask them to identify the vowel sound in each word. **DEVELOPING**

Have students write, pronounce, and identify the vowel sound in *strain* and *oil*. Then have them write other words that have the same vowel sounds. **EXPANDING**

Have students write a paragraph with *strain, oil,* and words that have the same vowel sounds. **BRIDGING**

LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	FLEXIBLE OPTION LESSON 5
Teach Vowel Teams	Apply Vowel Teams	More Practice	Spiral Review: Greek Roots	Assess Understanding

Matching Texts to Learning

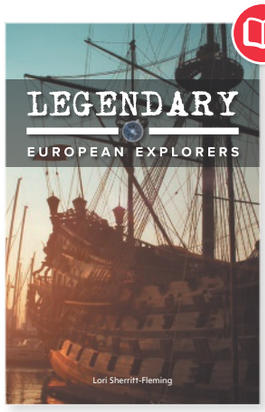
To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.

LEVEL S

Genre: Realistic Fiction

Text Elements
- Long stretches of descriptive language
- Figurative language

Text Structure
- Chronological

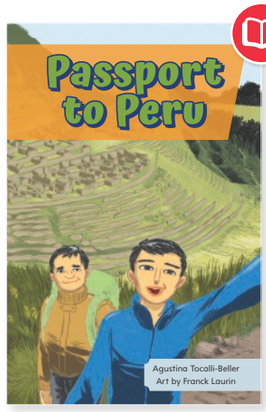


LEVEL S

Genre: Informational Text

Text Elements
- Many words with affixes
- Some new vocabulary dependent on glossary

Text Structure
- Compare and Contrast



LEVEL T

Genre: Realistic Fiction

Text Elements
- Wide range of sentence types
- Words from languages other than English

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 the plot of the story?
- Which characters and events are real?

Develop Vocabulary

- What context clues point to the meaning of the word _____?
- What words describe the main character?
- What words are unfamiliar?

Understand Point of View

- What point of view does the author use?
- What words tell you the point of view?
- How do the narrator or characters reflect the times in which they live?

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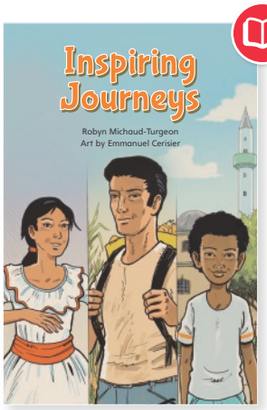
SMALL GROUP

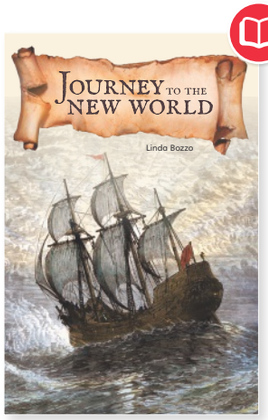


LEVEL U

Genre: Short Stories

Text Elements
- Content may be new to many students
- Minimal illustration

Text Structure
- Stories within Stories



LEVEL U

Genre: Informational Text

Text Elements
- Content may be new to many students
- Complex graphics

Text Structure
- Description

LEVEL V

Genre: Science Fiction

Text Elements
- Content may be new to many students
- Words used figuratively

Text Structure
- Chronological

Use Text Evidence

- What does text evidence tell you about the main character?
- How does the main character feel about another character in the story?
- What text evidence helps you understand the setting, or time and place, of the text?

Compare Texts

Have you read another text about similar events or characters? If so, how do the two texts compare?

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.

Use the QUICK CHECK on p. T145 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY HISTORICAL FICTION

Teaching Point Historical fiction tells made-up stories based on real people, places, and events in the past. You can determine who is telling the story, or the story's point of view, by relying on text evidence. Review the anchor chart on p. 87. Ask students to identify the point of view in a story students already know well.

ELL Targeted Support

Presenting genre characteristics before students read a text can enhance comprehension. Tell students that historical fiction tells a story with characters, a setting, and a plot. It uses facts based on real people, places, and events, but some things are made up.

Display the elements of historical fiction. Provide strips with definitions and have students place the definitions next to the appropriate elements. Echo read the results with students. **EMERGING**

Ask students to complete sentence frames for a historical fiction text they already know: *The narrator is _____. The main characters are _____ and _____. The story takes place in _____.* **DEVELOPING**

Ask students: Who is telling the story? Are any of the characters real? Where does the story take place? **EXPANDING**

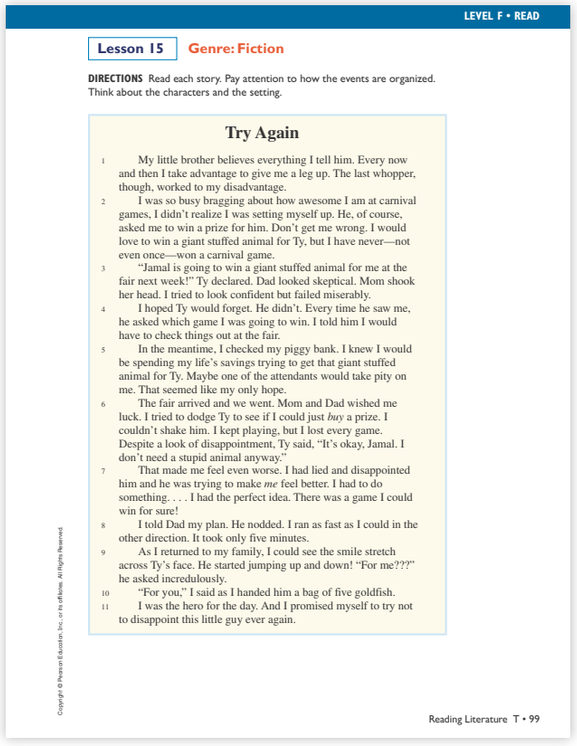
Have students describe the story's characters, point of view, setting, and events to enhance their comprehension. **BRIDGING**

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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Reading Literature T • 99

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the map on pp. 84–85 to generate questions about what people can learn by visiting unknown lands and then choose one question to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 38–42 in the *Resource Download Center.*

myView Digital: REALIZE READER · AUDIO · ANNOTATE · VIDEO · INTERACTIVITY · GAME · DOWNLOAD · NOTEBOOK

SMALL GROUP

Conferring

3 students/3–4 minutes per conference

IDENTIFY HISTORICAL FICTION

Talk About Independent Reading Ask students to share how knowing the characteristics of historical fiction helps them understand the book they are reading. Have them discuss the book's point of view.

Possible Conference Prompts

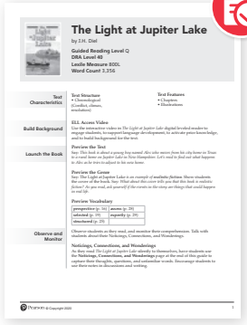
- How did you use what you know about historical fiction to understand the story?
- From what point of view is the story told?

Possible Teaching Point Remember that historical fiction uses both real people and events and those that the author makes up. The characters, including a first-person narrator if there is one, reflect the times in which they live.

Leveled Readers

IDENTIFY HISTORICAL FICTION

- For suggested titles, see "Matching Texts to Learning," pp. T150–T151.
- For instructional support on identifying historical fiction, see *Leveled Reader Teacher's Guide.*


The Light at Jupiter Lake

by Z.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 820L
Word Count 3,256

Text Characteristics
Text Structure
• Chronological order
• Problem, climax, resolution
Text Features
• Chapters
• Illustrations

Build Background

ELL Access Video
Use the video to introduce or review the *The Light at Jupiter Lake* digital leveled reader to your students. It supports language development, by activating prior knowledge, and to build background for the text.

Launch the Book

Preview the Text
Say: This book is about a young boy named Alex who moves from his city home in Texas to a small home on Jupiter Lake in New Hampshire. Let's read to find out what happens to Alex as he tries to adjust to his new home.

Preview the Genre
Say: *The Light at Jupiter Lake* is an example of realistic fiction. Show students examples of realistic fiction. Say: Realistic fiction is a story that could be true. *Before I* As you read, ask yourself if the events in the story are things that could happen in real life.

Preview Vocabulary

perspective (p. 16)	access (p. 20)
refreshed (p. 19)	cupcake (p. 20)
abandoned (p. 20)	

Observe and Monitor

Observe students as they read, and monitor their comprehension. Talk with students about their Noticings, Connections, and Wonderings.

Noticings, Connections, and Wonderings
As they read, *The Light at Jupiter Lake* naturally invites readers to share their Noticings, Connections, and Wonderings page at the end of this guide to capture their thoughts, questions, and unfamiliar words. Encourage students to use these notes in discussions and writing.

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 a book from the suggested titles on p. T469.

Centers

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

Literacy Activities

Students can

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

BOOK CLUB

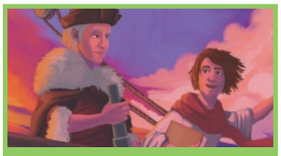
See Book Club, pp. T476–T477, for

- teacher's summary of stories in *Journeys in Time.*
- 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.

Whole Group

Share Bring the class back together. Invite one or two students to share observations from his or her sticky notes or the Turn and Talk discussion. Reinforce with students the reading strategies that they used and point out good work they have done.

Introduce the Text



Pedro's Journal

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Read and comprehend a literary text and analyze how multimedia elements add to meaning or beauty of the text.

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. 88 of the *Student Interactive* and define them as needed.

  tide: the rise and fall of the ocean

  course: the direction of travel

  leagues: units of distance

  fathoms: units of length that measure water depth

  jaunts: short journeys

- Say: These words will help you understand the plot in *Pedro's Journal*. As you read, highlight the words when you see them in the text.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is for understanding and enjoyment.

FIRST READ STRATEGIES

NOTICE Remind students to notice how the plot develops.

GENERATE QUESTIONS Encourage students to jot down questions about the purpose they set for reading and to deepen their understanding of the text.

CONNECT Ask students to consider how the text connects to what they know about society and the world.

RESPOND Have students discuss how the text answers the weekly question *What can people learn from visiting unknown lands?*

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.

Multimedia Activity After students complete the first read, have them listen to the audio version of *Pedro's Journal*. Have students work together in small groups to analyze how the audio contributes to the meaning, tone, and beauty of the text. Then have groups present their analysis to the class.

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ELL Targeted Support

Preview Vocabulary Tell students that certain stories require specialized vocabulary. The vocabulary words for *Pedro's Journal* are connected to traveling and the sea. Define the words.

Tell students that *fathoms* measure depth and *leagues* measure distance. Have students write the words and definitions in their notebooks. **EMERGING**

Help students complete this sentence in writing: *Knowing the schedule of tides helps sailors because _____.* **DEVELOPING**

Prompt students to write complete sentences using key terminology, such as *tide, time, depth, ship,* and *plan.* **EXPANDING**

Help partners collaborate to write a paragraph that uses all five vocabulary words. **BRIDGING**

ELL Access

Background Knowledge Ask students if they have traveled by boat or read other books about a sea voyage. Encourage them to share personal experiences or texts they have read about journeys by water.

STUDENT INTERACTIVE, pp. 88–89

Meet the Author

Pam Conrad wrote several award-winning books. Her books help readers imagine Columbus's voyage, understand the challenges of life on the American prairie, and explore how one New York town changed through the decades. Her book *Our Home: The Stories of Levittown* was a finalist for the Newbery Medal in 1995.

from

Pedro's Journal

Preview Vocabulary

As you read *Pedro's Journal*, pay attention to these vocabulary words. Notice how they relate to the idea of a journey.

tide **course** **leagues** **fathoms** **jaunts**

Read

Before you begin, establish a purpose for reading. Active readers of **historical fiction** follow these strategies when they read a text for the first time.

Notice how the plot develops.

Generate Questions about the purpose you set for reading to deepen your understanding of the text.

First Read

Connect this text to what you know about the world.

Respond by discussing how this text answers the weekly question.

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88

Genre Historical Fiction

from Pedro's Journal

by Pam Conrad

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BACKGROUND

In August 1492, Christopher Columbus and his crew set sail from Spain in search of a western route to India. Months passed without a hint of land. Hopelessness and anger spread throughout the crew until they came came upon a "new world" on the other side of the ocean. *Pedro's Journal* is a fictionalized account of that difficult voyage.

AUDIO

ANNOTATE

89

First Read

Notice

THINK ALOUD I notice that the text is in the form of a diary. It begins on August 3, and as I read, I realize that this is the first day of a voyage that a boy named Pedro is recording in his journal.

Close Read

Understand Point of View

Have students scan the **text on p. 90**. Ask: How can I identify the narrator by using evidence in the text? Have students underline words that show that Pedro, the main character, is the narrator. **See student page for possible responses**.

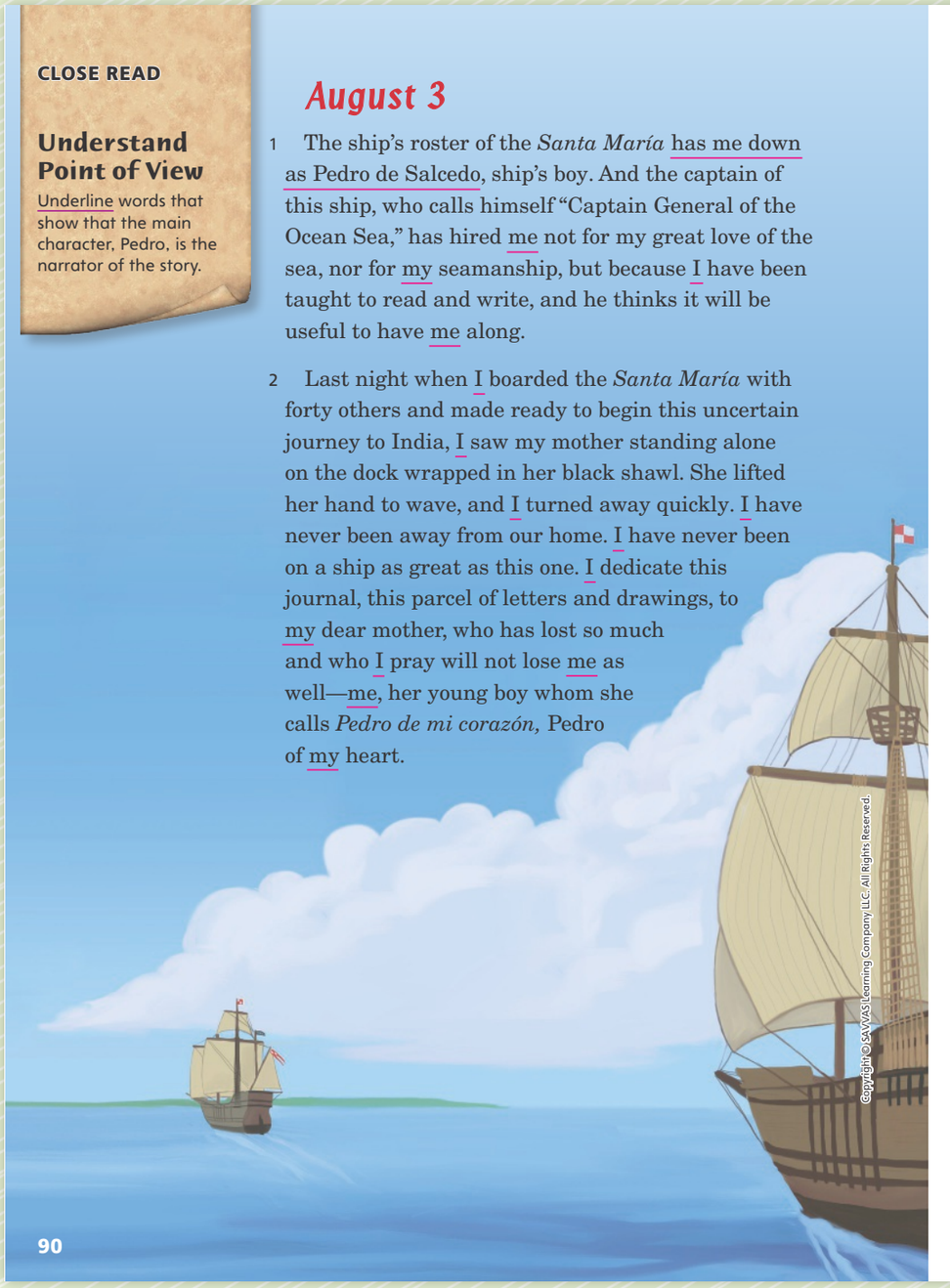
Have students underline similar words in **paragraph 2**. Ask them to explain why the words they underlined show the story's point of view.

Possible Response: The words *me*, *my*, and *I* indicate the first-person point of view, in which the narrator is a character in the story.

DOK 1

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.



Possible Teaching Point

Academic Vocabulary | Context Clues

Use the Academic Vocabulary lesson on pp. T146-T147 in the Reading-Writing Workshop Bridge to teach context clues. Call students' attention to the word *roster* in the first sentence of paragraph 1. Work with them to use context clues ("ship's," "has me down as Pedro de Salcedo, ship's boy") to determine that a *roster* is a list.

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3 We are a fleet of three ships, the *Niña* and *Pinta* with us, and this morning in the darkness, with no one watching or waving good-bye, we left the harbor at Palos and headed out for the sandbar on the Saltes River. There we waited for tide and wind and then made way for the Canary Islands. We are to be the first ships ever to run a course west to the Indies, Marco Polo's land where palaces are built of gold, where mandarins wear silk brocade and pearls are the size of ripened grapes.

CLOSE READ

Understand Point of View

Underline the words that indicate Pedro is joined by other characters.

tide the rise and fall of the ocean

course the direction of travel

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Marco Polo was a famous Italian explorer who lived about 200 years before Columbus. Polo is best remembered for his travels through Asia, which lasted 24 years. He went where no European explorers had gone before and returned to tell tales of the marvelous lands he had visited While there have been some questions about whether Polo did all the traveling through China that he wrote about, most modern scholars recognize that most of what he wrote was true. But there may have been some exaggeration or distortions of what he saw. Polo inspired Columbus, who hoped to find a sea route westward to the lands Polo explored. On his voyages, Columbus carried a well-worn copy of Polo's famous book, *The Travels of Marco Polo*. Have students connect this information to the weekly question.

First Read

Connect

THINK ALOUD When I read historical fiction, I know that the story is based on actual events. I think about what I know about Columbus's voyage. I wonder if what I have already read about Columbus will be similar to what I will read in this story.

Close Read

Understand Point of View

Remind students that although Pedro tells the story from his point of view, other characters also play roles. Say: Columbus is the fleet's captain and Pedro and 40 sailors man the ships.

Have students scan the **text on p. 91** and underline the words that indicate Pedro is joined by other characters. **See student page for possible responses.**

DOK 1

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.

First Read

Notice

THINK ALOUD I wonder what the crew thought of this journey. What would the story have been from the sailor's point of view? Would it have been much different from Pedro's story?

Close Read

Understand Point of View

Explain that because the story is told from Pedro's point of view, readers can learn a lot about how he sees the world. Have students scan the **text on p. 92** and underline details in which Pedro reveals his confidence in his skill. **See student page for possible responses**.

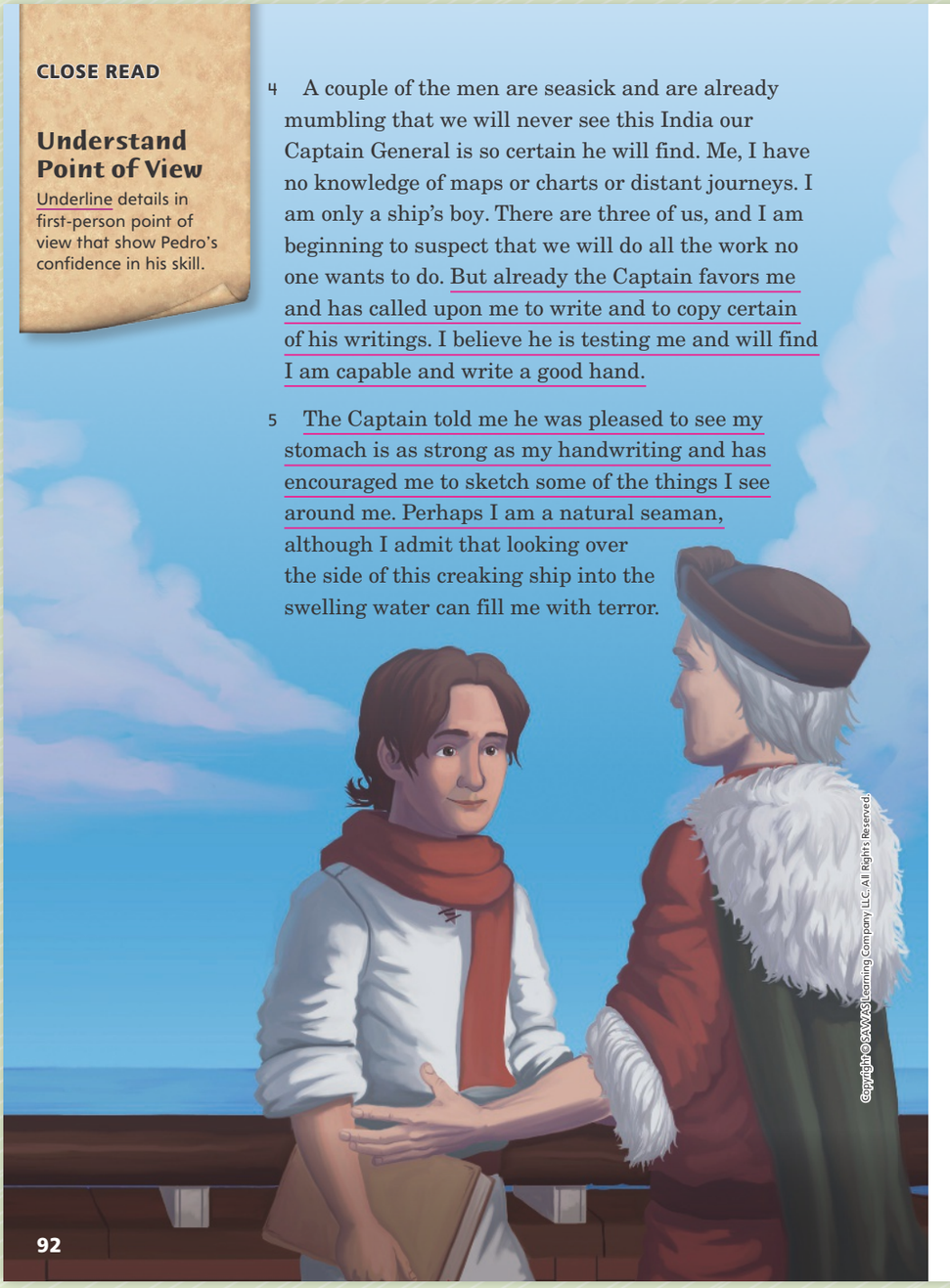
Ask: How does Pedro let us know his talents without bragging about them?

Possible Response: Pedro reports the Captain's behavior and praise—Columbus favoring Pedro to write and copy and saying Pedro's stomach is as strong as his handwriting—instead of directly telling us of the skills and talents Pedro possesses.

DOK 3

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.



CROSS-CURRICULAR PERSPECTIVES Science

Columbus brought more than just sailors to the land. He also brought cattle, horses, wheat, coffee, and much more. These had some harmful effects on the ecology of the land. But he also brought many things he did not intend to bring, including diseases, small creatures like earthworms and rats, and microorganisms.

The diseases he brought were deadly to the indigenous people. Because the indigenous people had no immunity, the diseases wiped out much of the population.

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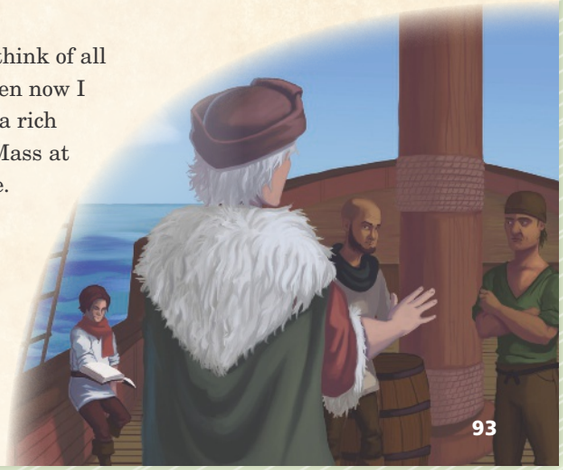
September 10

6 Everyone seemed crazy all day. No one is doing his job well. Even the helmsman steered improperly and took us north instead of west. I thought the Captain would string up the whole crew to the mast. "What do you think you are doing?" he shouted. "Steering a ferryboat across the River of Seville?" I've seen him go into white rages and then pace his small cabin saying his Hail Marys.

7 We finally lost sight of land as we sailed west. Some say it will be a long time before we see it again. If at all. A couple of the men were crying, and the Captain shamed them and then promised them all sorts of riches and fame. He has said that the first man to spot land will receive a reward of 10,000 maravedis.

8 The men listen to him sullenly, and I see them exchange glances. They don't believe him, and after what I saw this morning, I wonder if they should. I noted that the morning's slate said we made 180 miles, and yet the Captain recorded only 144 in his official log that the men see. I believe he is trying to make the crew believe that we are closer to home than is true.

9 But 10,000 maravedis! Ah, think of all I could buy for my mother. Even now I can picture a beautiful dress, a rich dress that she could wear to Mass at Easter. I will keep a sharp eye. I will be the first to spot land!



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CLOSE READ

Use Text Evidence

Highlight evidence that helps you understand the crew's reactions to being far from land.

First Read

Connect

THINK ALOUD I am surprised by the actions of Columbus. Pedro reports that Columbus became very angry and that he shamed the men who were afraid. I wonder what this says about Columbus as a leader.

Close Read

Use Text Evidence

Have students scan **paragraphs 6–8** and highlight evidence that helps them understand the crew's reactions to being far from land. **See student page for possible responses.**

Ask students which of the other details they highlighted are evidence of the narrator's statement "Everyone seemed crazy all day."

Possible Responses: "No one is doing his job well"; "I've seen him go into white rages and then pace his small cabin"; "A couple of the men were crying." "They don't believe him."

DOK 2

OBJECTIVE

Use text evidence to support an appropriate response.

CROSS-CURRICULAR PERSPECTIVES — Social Studies

Christopher Columbus sailed under the flag of Spain, one of Europe's powerful Roman Catholic monarchies. His sailors were no doubt mostly Catholics, and most scholars believe that Columbus himself was Catholic as well. He appeals to the mother of Jesus by saying the Hail Mary, a Catholic prayer. The Mass to which Pedro would like his mother to wear a new dress is the main religious service in the Roman Catholic Church.

First Read

Notice

What do you notice about the words the author uses to describe the situation on October 10?

Possible Response: The author uses highly descriptive words such as *clenched* and *howled* to convey the tension on deck and the angry mood of the crew.

Close Read

Use Text Evidence

Remind students that they are reading Pedro's descriptions of how others on the boat feel.

Have students scan the **text on p. 94** and highlight evidence that shows the thoughts and feelings of other characters from Pedro's point of view. **See student page for possible responses**.

Ask students what they can tell about Pedro from his descriptions of other characters.

Possible Response: Pedro is very observant, and his observations make him feel worried.

DOK 2

OBJECTIVE

Use text evidence to support an appropriate response.

CLOSE READ

Use Text Evidence

Highlight evidence that shows Pedro's observations of other characters' behavior.

leagues units of distance

October 10

10 This has been the worst day of all for the Captain. I am certain of this. We have doubled all previous records of days and leagues at sea, and we've gone way past the point where he originally said we would find land. There is nothing out here. Surely we are lost. And everyone is certain now as well.

11 This morning the men responded slowly to orders, scowling and slamming down their tools and lines. They whispered in pairs and small groups on deck and below. The air was thick with mutiny and betrayal, until finally everything came to a dead stop. The wind howled through the shrouds, and the men just stood there on deck and did not move aside when Columbus came.

12 "Enough," one of the men said to his face. "This is enough. Now we turn back."

13 The other men grumbled their assent and nodded, their fists clenched, their chests broad. And they remained motionless and unmoved while Columbus paced the deck, telling them how close he figured we must be, that land could be right over the next horizon. He told them again of the fame and fortune that would be theirs if they could only last a little longer. And they laughed at him, the cruel laughter of impatient and defeated men.

14 "All that aside," he added, "with the fresh easterly wind coming at us and the rising sea, we can't turn a course back to Spain right now. We would stand still in the water."

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Possible Teaching Point

Word Study | Vowel Teams

Use the Word Study lesson on pp. T148–T149 in the Reading-Writing Workshop Bridge to teach students that vowel teams are two or more letters that together make one vowel sound. Ask them to point out words with vowel teams in paragraph 11 (*slowly, scowling, down, their, tools, pairs, groups, below, air, betrayal, dead, howled, through, shrouds, stood*).

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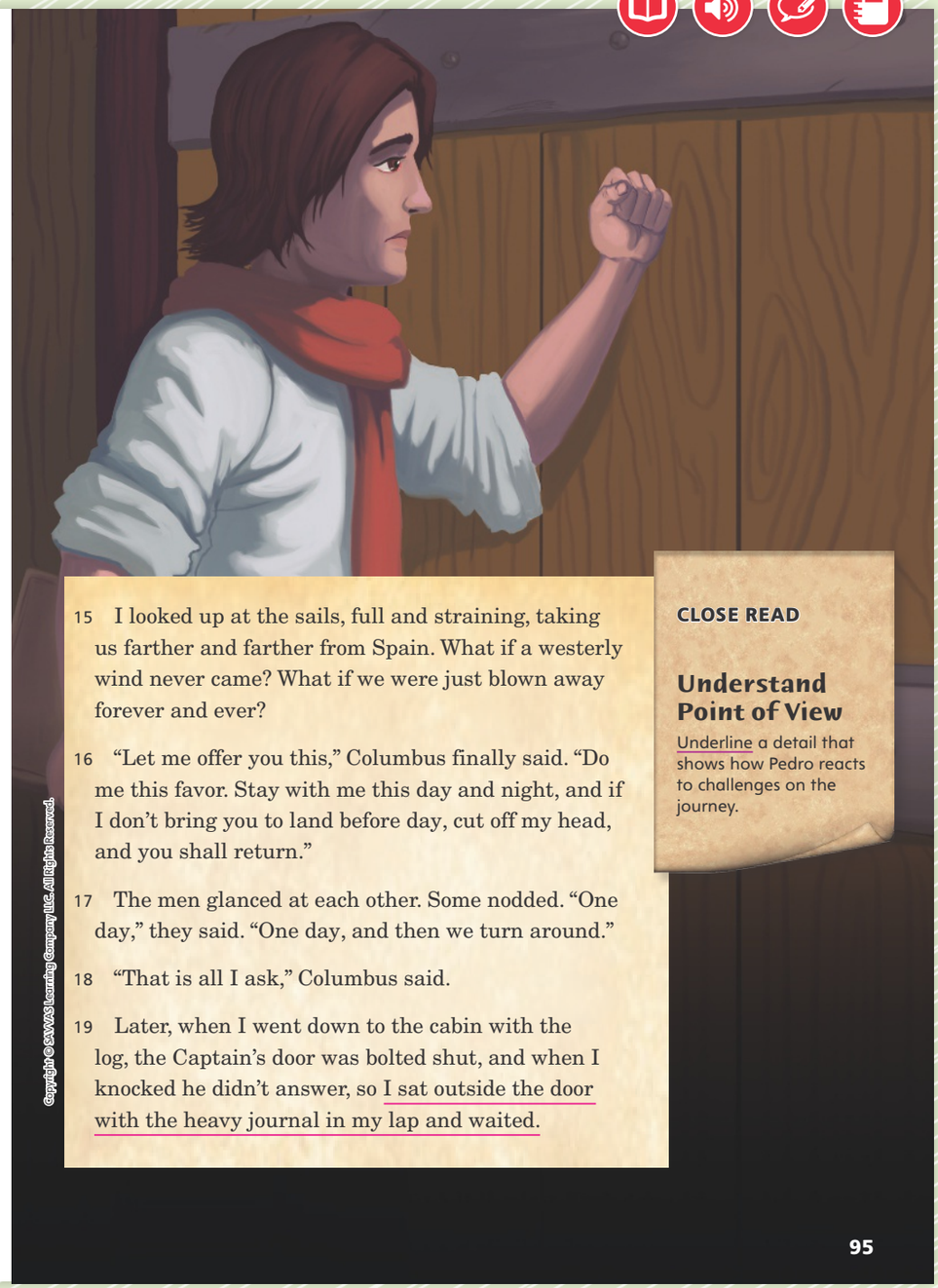

15 I looked up at the sails, full and straining, taking us farther and farther from Spain. What if a westerly wind never came? What if we were just blown away forever and ever?

16 "Let me offer you this," Columbus finally said. "Do me this favor. Stay with me this day and night, and if I don't bring you to land before day, cut off my head, and you shall return."

17 The men glanced at each other. Some nodded. "One day," they said. "One day, and then we turn around."

18 "That is all I ask," Columbus said.

19 Later, when I went down to the cabin with the log, the Captain's door was bolted shut, and when I knocked he didn't answer, so I sat outside the door with the heavy journal in my lap and waited.

CLOSE READ

Understand Point of View

Underline a detail that shows how Pedro reacts to challenges on the journey.

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First Read

Generate Questions

THINK ALOUD One purpose for reading *Pedro's Journal* is to learn something about Columbus's first voyage to the Americas. But this text is historical fiction, and I wonder how many of the events actually happened. For instance, did Columbus really make a deal that members of the crew could cut off his head if no land appeared in a day, or did the author add this for drama?

Close Read

Understand Point of View

Have students scan the **text on p. 95** and underline a detail that shows how Pedro reacts to the challenges of the journey. **See student page for possible responses.**

Ask students how this detail helps them better understand Pedro.

Possible Response: The statement "I sat outside the door with the heavy journal in my lap and waited" shows that Pedro is patient and calm in a tense, dangerous situation.

DOK 2

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view

Possible Teaching Point

Read Like a Writer | Author's Craft

Description and Voice Discuss with students how the precise language (*sails, westerly wind*) and descriptive details (*full, straining*) in paragraph 15, as well as the two final questions, help convey the narrator's fear and anxiety. Then elicit how the details in paragraph 19 (*sat outside, waited*) present contrasting feelings of calmness and patience. For more instruction on Author's Craft, see pp. T182–T183.

First Read

Generate Questions

From the details in paragraph 20 about floating things and birds, what question does the author seem to want readers to ask?

Possible Response: Do the birds and floating things indicate that the ships are getting closer to land?

Close Read

Understand Point of View

Remind students that in works written from the first-person point of view, the reader learns the impressions of only one character, the narrator. Here, the reader learns Pedro's impressions of the crew's thoughts, not the actual thoughts themselves.

Have students scan **the text on p. 96** and underline parts of Pedro's description that reflect his impression of the crew's hopefulness. **See student page for possible responses.**

DOK 2

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.

CLOSE READ

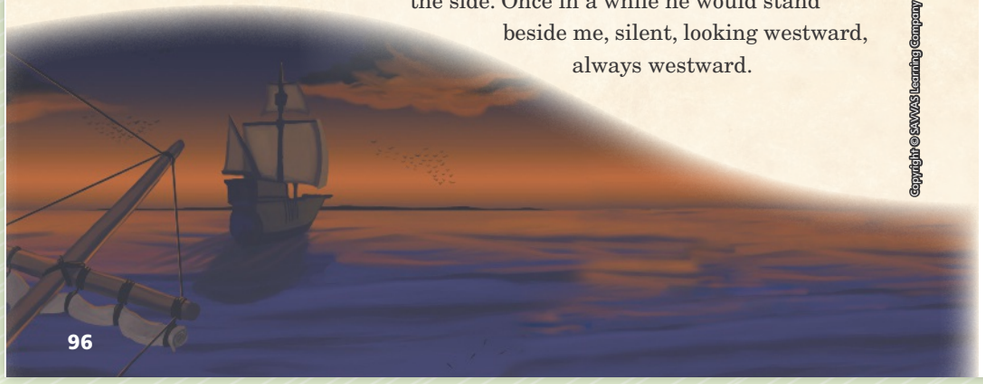
Understand Point of View

Underline parts of Pedro's description that reflect the crew's hopefulness.

October 11

20 Through the day, the day that was to have been our last day traveling westward, many things were seen floating in the water, things that stirred everyone's hopes and had the men once again scanning the horizon. We saw birds in flocks, reeds and plants floating in the water, and a small floating board, and even a stick was recovered that had iron workings on it, obviously man-made. Suddenly no one wished to turn around. There was no further word on it.

21 At sunset, I led the prayers and the men sang the *Salve Regina*. Then the Captain spoke to the seamen from the sterncastle, doubling the night watch and urging everyone to keep a sharp lookout. No one asked about turning back. Then the Captain added a new bonus to his reward of 10,000 maravedis. He added a silk doublet, and some of the men joked with each other. Next the Captain nodded to me, and I sang for the changing of the watch, but my words were lost in the wind that was growing brisker and in the seas that were growing heavier and sounding like breakers all about us. The men dispersed to their watches and their bunks, and the Captain paced the deck. I don't know why, but this night I stayed with him. I stayed still by the gunwale, watching over the side. Once in a while he would stand beside me, silent, looking westward, always westward.



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Possible Teaching Point

Academic Vocabulary | Context Clues

Explain that students need to use context clues to figure out which meaning of a multiple-meaning word applies in a particular situation. Have students look up the word *watch* in a dictionary and determine which meaning applies to its use in paragraph 21 ("period of duty on a ship"). For more on context clues, refer to the Academic Vocabulary lesson on pp. T146–T147.

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22 Then, an hour before moonrise, the Captain froze beside me. "Gutierrez!" he called to one of the king's men on board, who came running. He pointed out across the water. "What do you see?"

23 Gutierrez peered into the west. "I don't see anything," he said. "What? What? What do you see?"

24 "Can't you see it?" the Captain whispered. "The light? Like a little wax candle rising and falling?"

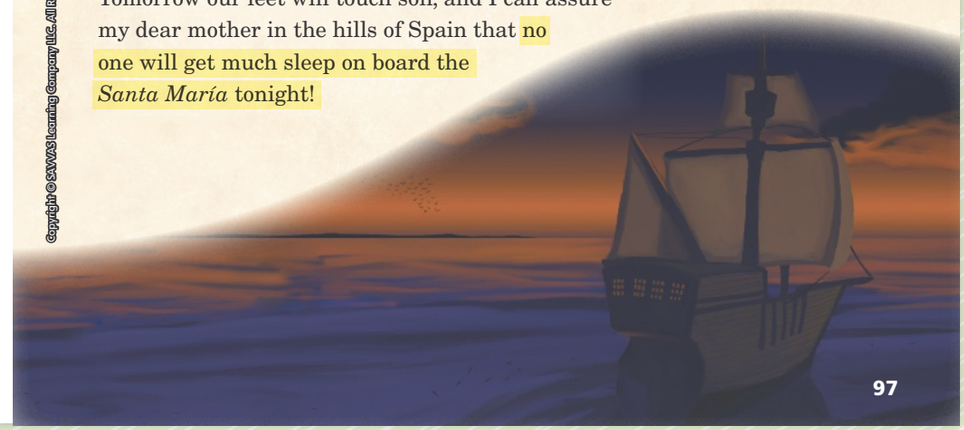
25 The man at his side was quiet. I was there beside him, too, straining my own eyes to the dark horizon.

26 Suddenly another seaman called out across the darkness, "Land! Land!"

27 "He's already seen it!" I shouted. "My master's already seen it!" And the Captain laughed and tousled my hair.

28 "*Tierra*! *Tierra*!" It was heard all across the water from all three ships.

29 I am below now in the Captain's cabin writing, while in the light of the rising moon, with our sails silver in the moonlight, we three exploring ships are rolling and plunging through the swells towards land. Tomorrow our feet will touch soil, and I can assure my dear mother in the hills of Spain that no one will get much sleep on board the *Santa María* tonight!



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CLOSE READ

Use Text Evidence

Highlight a detail that shows that Pedro knows how the crew feels about finding land.

First Read

Respond

THINK ALOUD I really like this part of the story because it conveys all the excitement the men feel in spotting land. I imagine they must also be feeling nervous about what they will find there.

Close Read

Use Text Evidence

Explain that an author does not always state information directly in the text. Instead, he or she provides details from which the reader must make inferences about characters and events.

Have students scan **paragraph 29** to find and highlight a detail that shows that Pedro knows how the crew feels about finding land. **See student page for possible responses.**

Discuss with students whether they think this way of conveying the crews' excitement is effective.

DOK 3

OBJECTIVE

Use text evidence to support an appropriate response.

Possible Teaching Point

Language and Conventions | Compound and Complex Sentences

Display these sentences from paragraph 21: "I don't know why, but this night I stayed with him. I stayed still by the gunwale, watching over the side." Have students point out the independent clauses. Then ask them to identify which sentence is complex and which sentence is compound. (Compound: first sentence has two independent clauses joined by a comma and *but;* complex: second sentence has an independent clause followed by a comma and a dependent clause.)

First Read

Connect

THINK ALOUD I think about how hard it would be to live on a ship for months, in sometimes rough weather, not knowing how long it would be until we found land. I wonder how I would feel about a month at sea. How would I feel when I could finally walk on land after all that time at sea?

Close Read

Understand Point of View

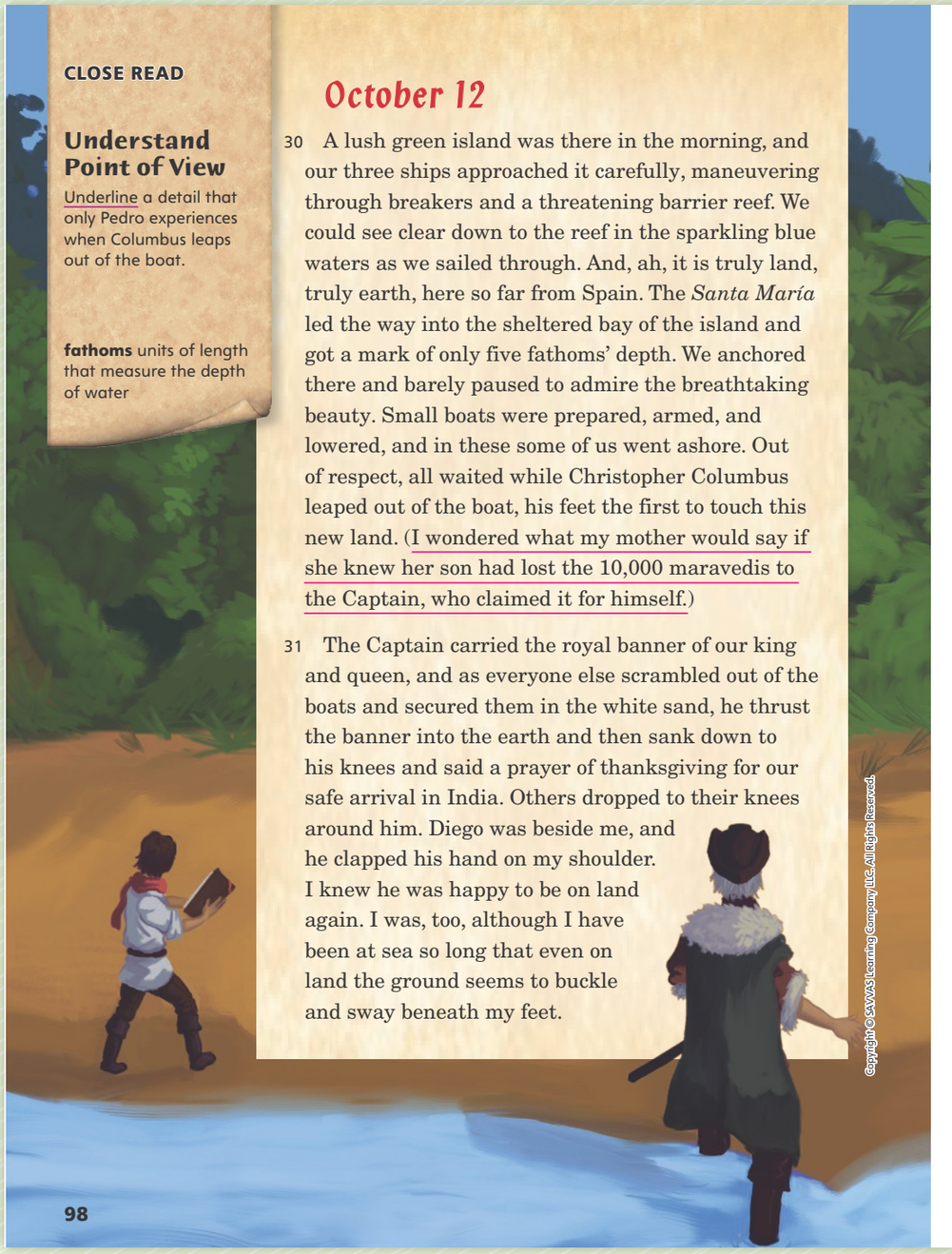
Explain that a first-person narrator not only reports his or her observations but also reveals his or her inner thoughts.

Have students scan **paragraph 30** and underline a detail that only Pedro experiences when Columbus leaps out of the boat. **See student page for possible response.**

DOK 2

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.



CLOSE READ

Understand Point of View

Underline a detail that only Pedro experiences when Columbus leaps out of the boat.

fathoms units of length that measure the depth of water

October 12

30 A lush green island was there in the morning, and our three ships approached it carefully, maneuvering through breakers and a threatening barrier reef. We could see clear down to the reef in the sparkling blue waters as we sailed through. And, ah, it is truly land, truly earth, here so far from Spain. The *Santa María* led the way into the sheltered bay of the island and got a mark of only five fathoms' depth. We anchored there and barely paused to admire the breathtaking beauty. Small boats were prepared, armed, and lowered, and in these some of us went ashore. Out of respect, all waited while Christopher Columbus leaped out of the boat, his feet the first to touch this new land. (I wondered what my mother would say if she knew her son had lost the 10,000 maravedis to the Captain, who claimed it for himself.)

31 The Captain carried the royal banner of our king and queen, and as everyone else scrambled out of the boats and secured them in the white sand, he thrust the banner into the earth and then sank down to his knees and said a prayer of thanksgiving for our safe arrival in India. Others dropped to their knees around him. Diego was beside me, and he clapped his hand on my shoulder. I knew he was happy to be on land again. I was, too, although I have been at sea so long that even on land the ground seems to buckle and sway beneath my feet.

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ELL Targeted Support **Vocabulary** Have students read aloud paragraph 30 through "breathtaking beauty." Then have partners use dictionaries to answer the following questions.

Why do the ships stop in a bay? **EMERGING**

How can a barrier reef threaten a ship? **DEVELOPING**

Why must a ship maneuver through breakers? **EXPANDING**

How do the word lush *and the phrase "see clear down" help explain the "breathtaking beauty" the sailors see?* **BRIDGING**

32 The Captain made a solemn ceremony and formally took possession of the land for the king and queen, naming it San Salvador. We all witnessed this, and then little by little we noticed something else—there were people stepping out from the trees, beautiful, strong, naked people, with tanned skin and straight black hair. My mother would have lowered her eyes or looked away, as I have seen her do in our home when someone dresses, but I could not take my eyes off them. Some had boldly painted their bodies or their faces, some only their eyes, some their noses. They were so beautiful and gentle. They walked towards us slowly but without fear, smiling and reaching out their hands.

33 The sailors watched them in wonder, and when these people came near, the crew gave them coins, little red caps, whatever they had in their pockets. Columbus himself showed one native his sword, and the native, never having seen such an instrument before, slid his fingers along the sharp edge and looked startled at his fingers that dripped blood into the sand.

34 Everyone was smiling and so friendly. Close up, we could see how clear and gentle their eyes were, how broad and unusual their foreheads. The Captain especially noted and said to one of his men, "See the gold in that one's nose? See how docile they are? They will be easy. We will take six back with us to Spain."

35 I think at this, too, my mother would have lowered her eyes.

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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 that help you define *solemn* in paragraph 32.

CROSS-CURRICULAR PERSPECTIVES Social Studies

The native Caribbean people who greeted Columbus and his men were the Taíno. They were able farmers and maintained sophisticated religious, political, and social systems. Skilled navigators, they built canoes large enough to carry 100 people. At the time of Columbus's voyage, the Taíno numbered about 3 million scattered throughout the islands. By 1550, few survived—killed mostly by warfare, enslavement, other mistreatment, and disease.

First Read

Notice

THINK ALOUD I notice that Pedro says his mother would have lowered her eyes at what the Captain said about the native people. I think Pedro's mother did that when she was embarrassed. I notice that when Pedro first sees the people, he seems impressed. But the Captain doesn't seem to see the people in the same way.

The Captain calls the people "easy" and "docile" and also mentions the gold they wear. This suggests that he believes it will be easy to take their riches for his own. He misjudges their initial goodwill as docility. He plans to kidnap six people to take back to Spain. I wonder why he is going to kidnap the six people and what will happen next.

Close Read

Vocabulary in Context

Have students underline the context clues of the word *solemn* in paragraph 32. **See student page for possible responses**.

Ask: What does *solemn* mean? How do context clues help you determine the meaning?

Possible Response: It means "serious." The words *ceremony* and *formally* tell me that *solemn* must mean "serious," since I understand that ceremonies are usually serious, dignified events and to do something formally means to do it in a serious, official way.

DOK 2

OBJECTIVE

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

First Read

Respond

THINK ALOUD I am not sure that he will treat the native people fairly. The native people bring Columbus valuable items, while he gives them worthless beads and bells. He has tried to keep six native men on the ship, but they keep escaping.

Close Read

Understand Point of View

Tell students that the author introduces new characters from the point of view of the first-person narrator. Say: We cannot know what the other characters are actually thinking and feeling; instead, we get the narrator's impression of the other characters.

Have students scan **paragraph 36** and underline parts of Pedro's description that show his impression of how the native people feel about the crew members. **See student page for possible responses.**

DOK 2

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.

CLOSE READ

Understand Point of View

Underline parts of Pedro's description that show his point of view about how the natives feel about the crew members.

October 16

36 So much has happened. There is so much to remember and record, and so much I do not think I want to tell my mother. Perhaps I will keep these letters to myself after all. The natives think that we are angels from God. They swim out to us, wave, throw themselves in the sand, hold their hands and faces to the sky, and sing and call to us. The crew loves it, and no one loves it better than Columbus. He lifts his open palms to them like a priest at Mass. I sometimes wonder if he doesn't believe these natives himself just a little bit.

37 They come right out to the ship in swift dugouts that sit forty men, and sometimes as they approach us the dugout tips, but in minutes they right it and begin bailing it out with hollow gourds. All day long the Indians row out to see us, bringing gifts of cotton thread, shell-tipped spears, and even brightly colored parrots that sit on our shoulders and cry out in human voices. For their trouble we give them more worthless beads, bells, and tastes of honey, which they marvel at.

38 The six native men Columbus has taken aboard are not very happy. One by one they are escaping, which I cannot help but say I am happy for. One jumped overboard and swam away, and another jumped overboard when a dugout came up alongside us in the darkness. Some of the crew seized another man coming alongside in a dugout and forced him

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Possible Teaching Point

Word Study | Vowel Teams

Use the Word Study lesson on pp. T148–T149 in the Reading-Writing Workshop Bridge to explain diphthongs and digraphs. Ask students whether the vowel teams in the following words in paragraph 37 are diphthongs or digraphs: *out* (diphthong), *dugouts* (diphthong), *hollow* (digraph, long *o*), *thread* (digraph, short *e*), *shoulders* (digraph, long *o*), *trouble* (digraph, short *u*). For each diphthong, help students sound out the vowel blend. For each digraph, help them identify the vowel sound.

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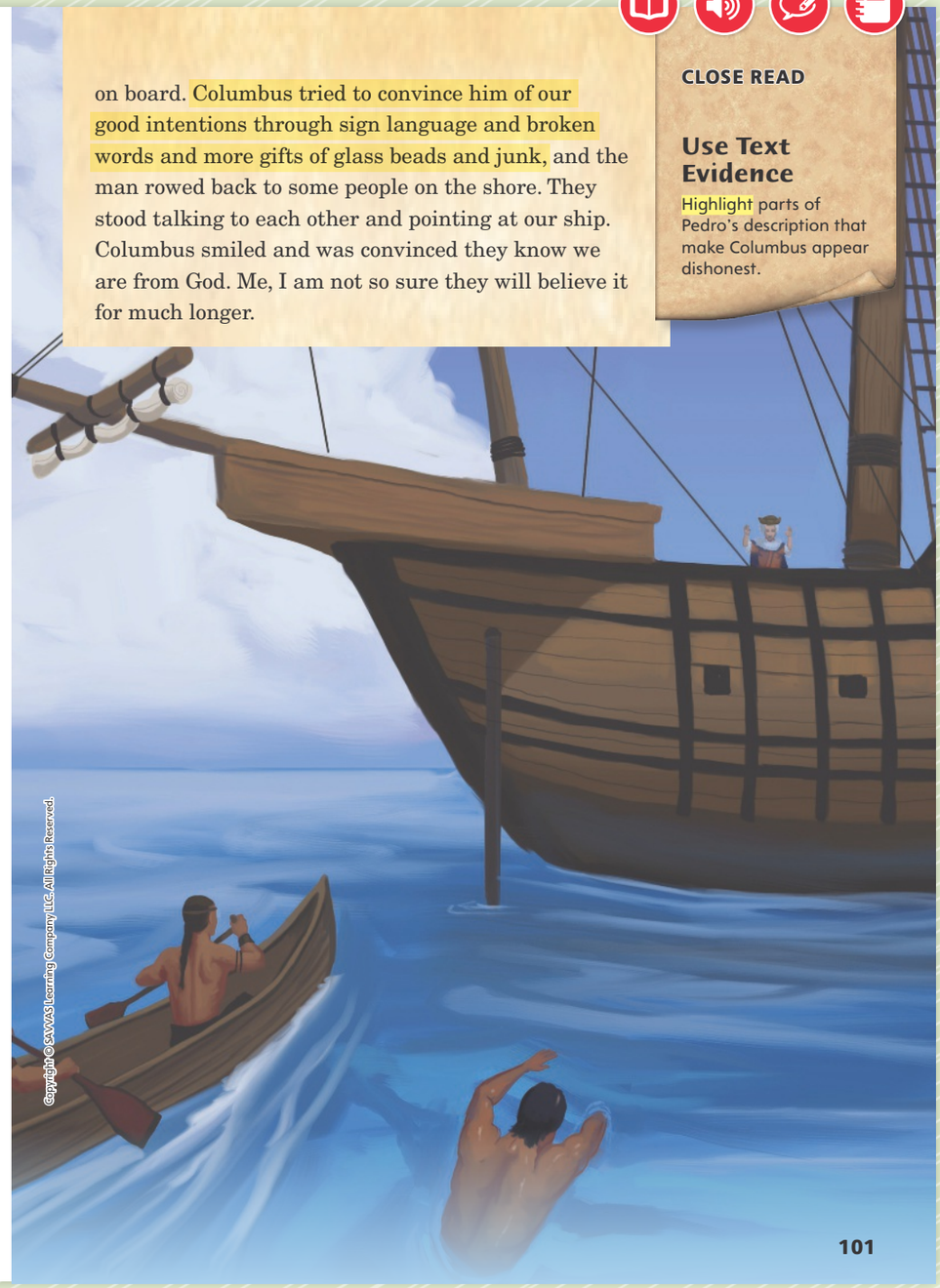
on board. Columbus tried to convince him of our good intentions through sign language and broken words and more gifts of glass beads and junk, and the man rowed back to some people on the shore. They stood talking to each other and pointing at our ship. Columbus smiled and was convinced they know we are from God. Me, I am not so sure they will believe it for much longer.

CLOSE READ

Use Text Evidence

Highlight parts of Pedro's description that make Columbus appear dishonest.



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First Read

Notice

THINK ALOUD I notice that the illustration on this page helps me to better understand the description of the native men approaching the ship in their dugouts. I also get an idea of what the boats of the native people and the Spanish look like. The *Santa María* does not look like a very large ship.

Close Read

Use Text Evidence

Remind students that they can use evidence from the text to understand characters' thoughts and actions. Have them scan **paragraph 38** and underline parts of Pedro's description that make Columbus appear dishonest. **See student page for possible response**.

Ask students why they think Pedro used the word *junk* to describe Columbus's gifts to the native man.

Possible Response: The word *junk* implies that the gifts are worthless. By using it, Pedro shows his belief that Columbus is treating the native people unfairly.

DOK 3

OBJECTIVE

Use text evidence to support an appropriate response.

ELL Targeted Support **Use Visuals** Tell students that the pictures in a text can help them understand its content.

Have students look at the illustration on p. 101 and write down as many things in the picture as they recognize. Ask them who the man on the ship probably is. EMERGING/DEVELOPING

Ask students to describe in writing what is happening in the illustration on p. 101. EXPANDING/BRIDGING

First Read

Notice

I see there are nearly two months between this entry and the last. What might have happened between October and December?

Possible Response: I'm not sure what has happened in the two months between the October entry and the December one, but the native people no longer seem to be as welcoming as they were. In fact, we learn that the interpreter tells Columbus that the people want to kill him. I can make an inference that Columbus has not treated the people well and that they are not docile.

Close Read

Understand Point of View

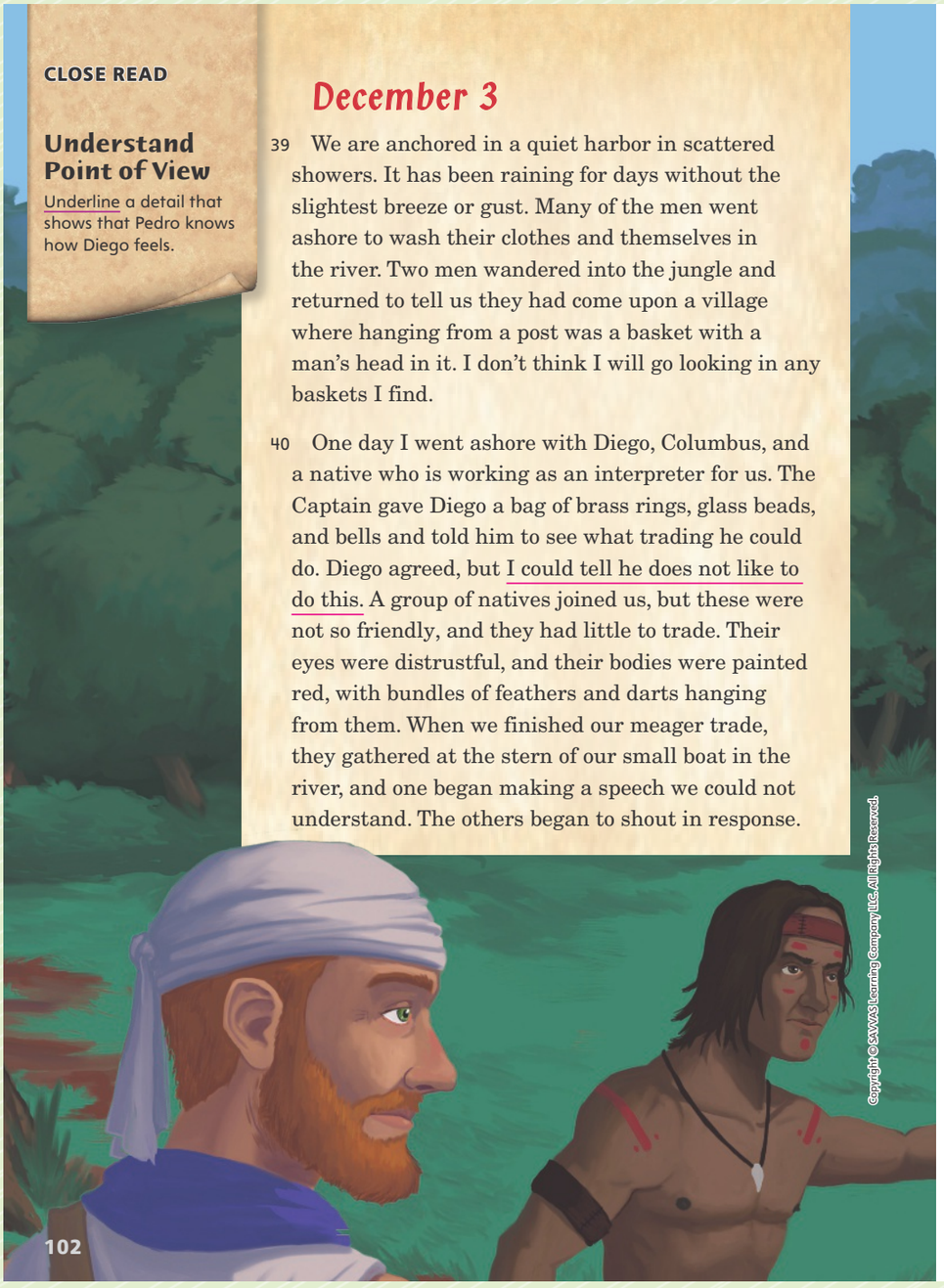
Remind students that the text is written from Pedro's point of view.

Have them scan **paragraph 40** and underline a detail that shows that Pedro knows how Diego feels. **See student page for possible responses.**

DOK 2

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.



Possible Teaching Point

Academic Vocabulary | Context Clues

Use the Academic Vocabulary lesson on pp. T146–T147 in the Reading-Writing Workshop Bridge to review the use of context clues to determine the meaning of unfamiliar words. Direct students to reread paragraph 40, and call their attention to the word *meager*. Ask them what it seems to mean ("small") and have them point out a context clue that helped them determine its meaning ("they had little to trade").

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Columbus stood by looking pompous and arrogant as he waited, but the interpreter with us turned pale and began to shake. He told the Captain to go back to the *Santa María* at once, that they were planning to kill us.

41 I hopped right in the boat to go back, but Diego didn't move and Columbus laughed. He interrupted the village speechmaker and drew his sword from his scabbard. With a gentle smile on his face, he showed him the steel glistening in the sun, sliced clear through a leather strap the speechmaker bore around his neck, and the man's beads tumbled into the sand. Next the Captain had one of his men demonstrate his crossbow. At this the crowd of natives turned and ran into the trees. Our interpreter was still not comforted. He jumped into the boat beside me and, trembling, beckoned us to get aboard and get back to the ship, quickly.

42 The Captain was slow about it. He talked of how he admired the workmanship of these natives, but how cowardly they were: "They are so timid, ten of our men could frighten away thousands of them." I said nothing. The Captain expects nothing of me. I just watched silent Diego's back straining and bulging in rhythm as he helped row us back to the *Santa María*.

CLOSE READ

Use Text Evidence

Highlight words and phrases Pedro uses to describe the natives' fear of the Captain.

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First Read

Generate Questions

THINK ALOUD I wonder who the interpreter is more afraid of, Columbus or his own people?

Close Read

Use Text Evidence

Remind students that an author's use of precise words and descriptive details can help the reader understand his or her meaning.

Ask students to visualize the action that takes place in **paragraph 41** and then highlight words and phrases that Pedro uses to describe the native people's fear of the Captain. **See student page for possible responses.**

DOK 2

OBJECTIVE

Use text evidence to support an appropriate response.

CROSS-CURRICULAR PERSPECTIVES Social Studies

The Taíno people were skilled artisans who worked in pottery, wood, shell, and other mediums available to them. They even used a blend of gold, copper, and silver to make jewelry and ornaments. The native beads that the speechmaker wore would have most likely been carved from stone, since the Taíno did not have glass beads until they were introduced by Europeans.

First Read

Generate Questions

THINK ALOUD I wonder whether Columbus had the right to name and claim the land. There were people who lived on the land before Columbus came. I wonder who really owns the land. Can someone claim land that is already lived on?

Close Read

Understand Point of View

Remind students that the impressions the reader gets of Columbus come through the eyes of the narrator, Pedro.

Have students scan **paragraph 44** and underline sentences that tell them Pedro thinks Columbus is arrogant. **See student page for possible responses.**

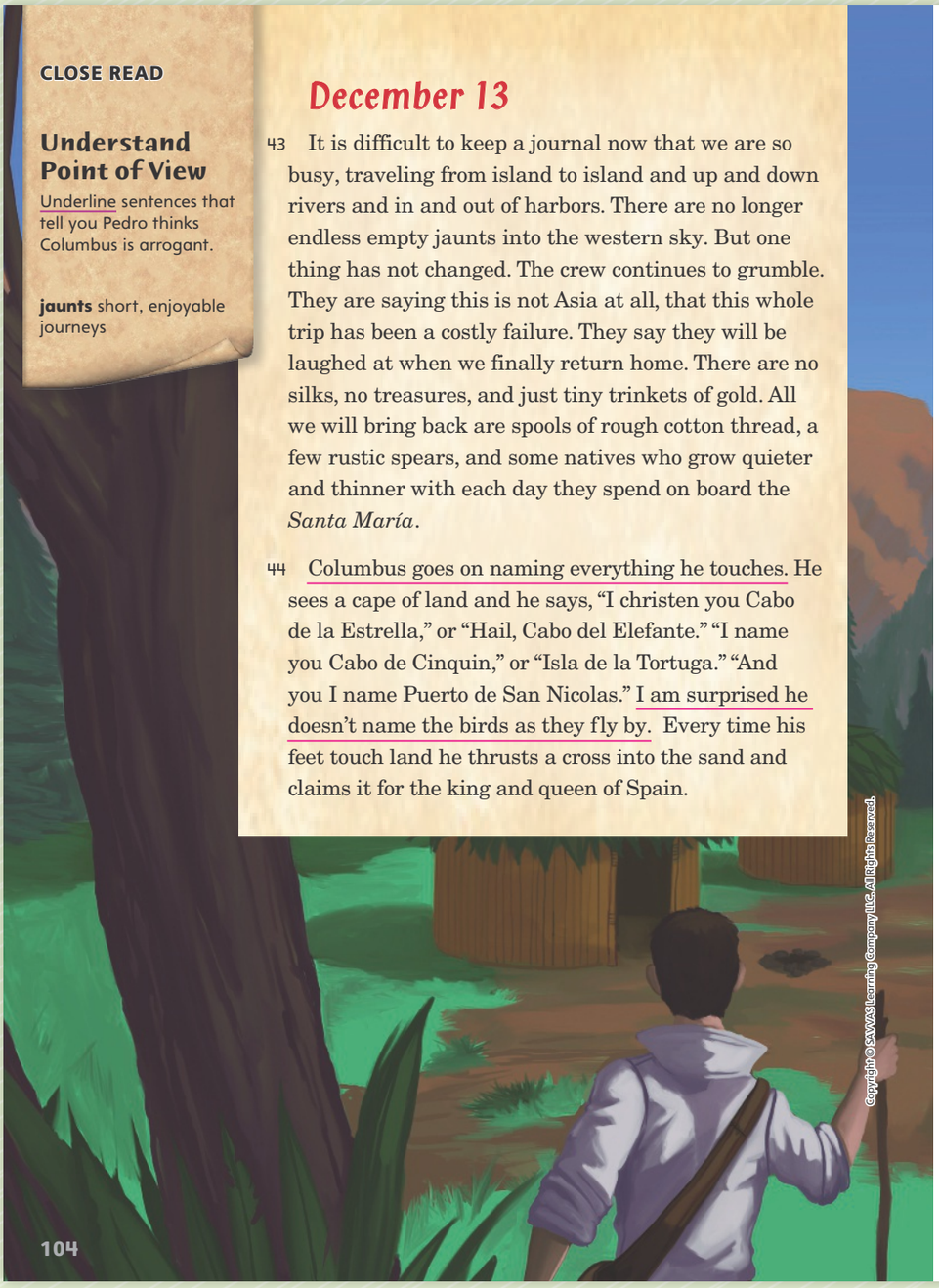
Ask students why you think Pedro keeps his thoughts about Columbus's actions to himself.

Possible Response: I think Pedro does not want to make the Captain angry.

DOK 2

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.



CLOSE READ

Understand Point of View

Underline sentences that tell you Pedro thinks Columbus is arrogant.

jaunts short, enjoyable journeys

December 13

43 It is difficult to keep a journal now that we are so busy, traveling from island to island and up and down rivers and in and out of harbors. There are no longer endless empty jaunts into the western sky. But one thing has not changed. The crew continues to grumble. They are saying this is not Asia at all, that this whole trip has been a costly failure. They say they will be laughed at when we finally return home. There are no silks, no treasures, and just tiny trinkets of gold. All we will bring back are spools of rough cotton thread, a few rustic spears, and some natives who grow quieter and thinner with each day they spend on board the *Santa María*.

44 Columbus goes on naming everything he touches. He sees a cape of land and he says, "I christen you Cabo de la Estrella," or "Hail, Cabo del Elefante." "I name you Cabo de Cinquin," or "Isla de la Tortuga." "And you I name Puerto de San Nicolas." I am surprised he doesn't name the birds as they fly by. Every time his feet touch land he thrusts a cross into the sand and claims it for the king and queen of Spain.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Columbus made four trips to the Americas and bestowed many place names, but not all were adopted. Cuba retains what is probably its Taíno name, although Columbus called it Juana. To the island the Taíno called Borikén, Columbus gave the name San Juan Bautista, but later it became Puerto Rico, although its capital is still called San Juan. To the island now shared by Haiti and the Dominican Republic, he gave the name Española, retained as Hispañola. Have students consider why Columbus named so many places to honor Spain.

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45 The natives no longer greet us with gifts and song. Now when they see us they run. I am glad for this. Except yesterday three sailors ran after them and brought back to the ship a most beautiful young girl. Columbus wanted to talk to her and convince her that we are harmless and wish only to trade. There seemed to be an instant tenderness between her and the other native women on board, whom I've written of before. She wanted to take the women with her when she left. Columbus refused, of course, telling her to go back to her people and tell them he means no harm. The women touched hands and spoke to each other in quiet whispers. Once she was gone, the Captain turned to me and said, "Did you see the gold ring in her nose?"

46 The next day he sent a party to search for her and her village, and they found the village, but it had been abandoned. The fires were still warm, but not a soul was tending them. Soon they found people hiding and persuaded them to come out. They reported they even saw the beautiful girl on the shoulders of her husband. But when they returned to the ship they did not bring gold or silks. More blessed parrots.

CLOSE READ

Use Text Evidence

Highlight the words and phrases Pedro uses to describe the special bond between the native women.

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First Read

Generate Questions

THINK ALOUD I read that Columbus had native men and women on his ship whom he planned to take back to Spain with him. When the young girl was brought to the ship, what do you think she and the other women whispered about?

Close Read

Use Text Evidence

Remind students that they can use text evidence to understand the emotions of characters.

Have students scan **paragraph 45** and highlight the words and phrases Pedro uses to describe the special bond between the native women. **See student page for possible responses.**

Say: Pedro's description reveals something about the native women. Does this text evidence also reveal anything about Pedro's attitude toward them?

Possible Response: Pedro's observations and wording reveal that he is sympathetic to the women.

DOK 2

OBJECTIVE

Use text evidence to support an appropriate response.

Possible Teaching Point

Read Like a Writer | Author's Craft

Voice To help students develop a clear understanding of how an author develops a character's voice, draw their attention to the final three words of paragraph 46: "More blessed parrots." Discuss the meaning and tone of this phrase and what it reveals about Pedro's feelings about the transactions between Columbus's men and the native people. Ask if students think Pedro's voice has changed over the course of the narrative. For more instruction on Author's Craft, see pp. T182–T183.

First Read

Respond

What mistake does Columbus continue to make about where he landed?

Possible Response: He still thinks he has reached "the Orient," or eastern Asia.

Close Read

Use Text Evidence

Have students scan **paragraph 47** and highlight a word that provides direct evidence of Pedro's feelings about going home. **See student page for possible responses.**

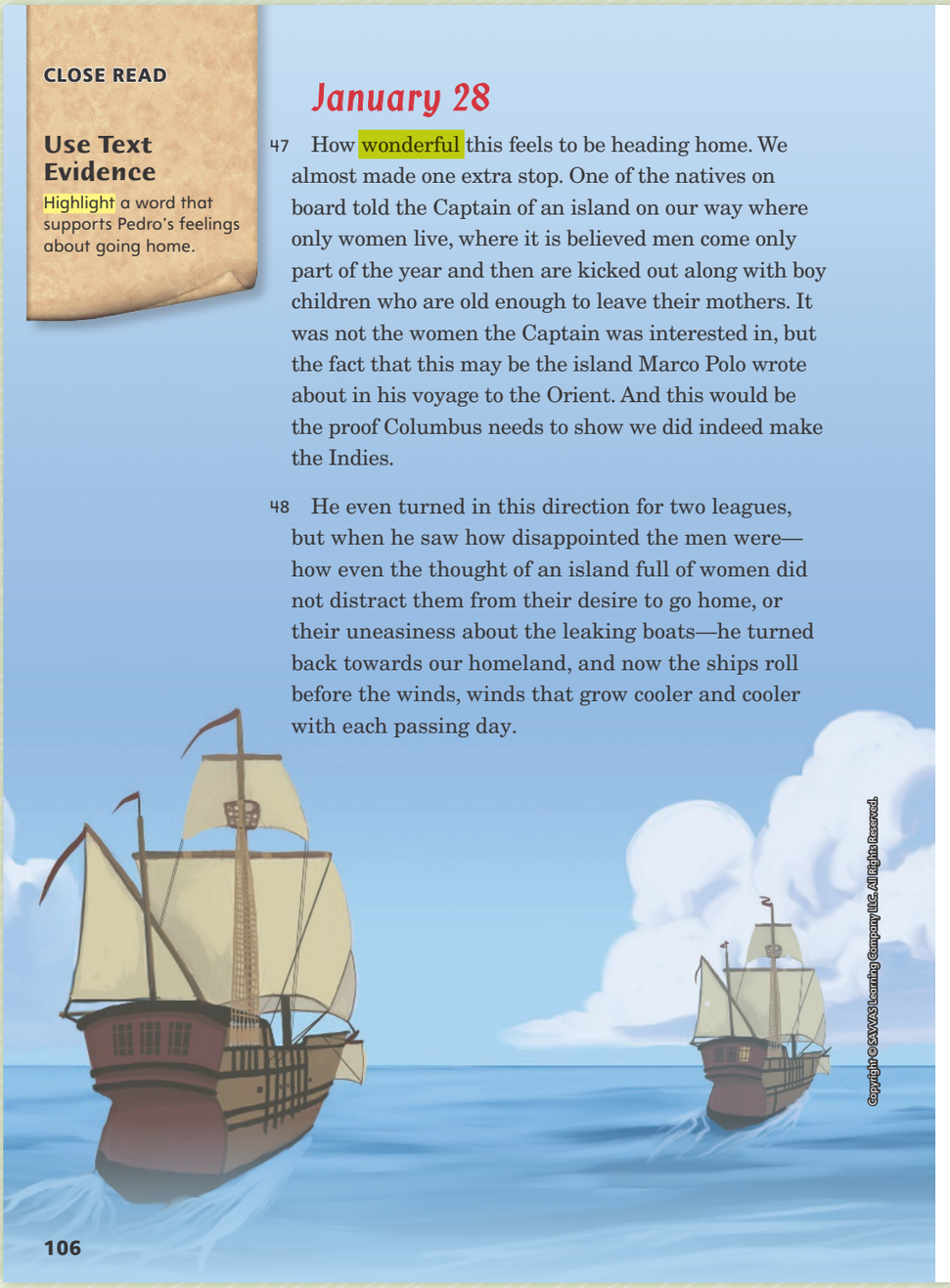
Point out that in most of the diary, Pedro does not state his feelings; instead, the reader infers them from Pedro's details about what he does and says. Ask: Why do you think the author chooses to have Pedro state his feelings directly here?

Possible Response: The author probably wants to show that Pedro is so overwhelmed with happiness at going home that he cannot keep from stating his feelings.

DOK 2

OBJECTIVE

Use text evidence to support an appropriate response.



ELL Targeted Support **Expressions** Tell students that expressions do not always mean what their individual words say. Note the expression "kicked out" in paragraph 47.

Give examples of what "kicked out" can mean, including literal and figurative meanings. With students, discuss the author's use of "kicked out." EMERGING

Read aloud the sentence with the expression. Ask: Who was "kicked out"? Were they literally kicked? What really happened? DEVELOPING

Have pairs work together to explain what the expression means. EXPANDING

Have volunteers explain what the expression means. BRIDGING

myView Digital | REALIZE READER | AUDIO | ANNOTATE | NOTEBOOK

February 2

49 Tonight is the night of the full moon, and once again we are traveling through a throbbing meadow of seaweed, this time at a good speed with gentle winds pushing us along. Earlier, I was not able to sleep for the eerie noise the seaweed brings, the soft, enchanted swish against the hull, like a mother's hand soothing a baby's head, so I went above and found the Captain alone on deck, lit by the moon. His log entries these last days are concerned with the miles we make and the direction we sail, constantly plotting and striving to find his way back to Spain. I was uncertain at first what to do, but finally I came up beside him. I don't think he had even looked to see who I was, when he pointed off toward the north-northeast and said, "I believe there are islands off in that quarter. When we come back on our second voyage, I will make certain we visit them."

50 A second voyage. Suddenly the wind was too cold for me. The moon too bright. Below, I wrap myself tight in my blanket and struggle to write. The inkhorn in one hand, the quill in the other, I try to imagine myself growing to manhood on ships such as this, and I cannot. Oh, I cannot.

CLOSE READ

Understand Point of View

Underline details that show Pedro's reaction to the thought of a second voyage.

Fluency

Reread paragraphs 47–48. Read at an appropriate rate, or pace, that is neither too slow nor too fast.

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Possible Teaching Point

Read Like a Writer | Author's Craft

Simile Remind students that a simile directly states a comparison between two unlike things with a word such as *like* or *as*. Point out this example in paragraph 49: "the eerie noise the seaweed brings, the soft, enchanted swish against the hull, like a mother's hand soothing a baby's head." Ask what is compared (the swish of the seaweed and a mother's soothing hand) and what the comparison shows about Pedro's feelings (he is comforted by the homeward trip).

First Read

Connect

THINK ALOUD I really enjoyed the author's description of the boat slipping through the seaweed because it helped me to imagine the scene vividly.

Close Read

Understand Point of View

Remind students that authors can convey point of view as much through description as through direct statement.

Have students scan **paragraph 50** and underline Pedro's physical reaction to the thought of a second voyage. **See student page for possible responses.**

Ask students how they think Pedro's voyage with Columbus changed him.

Possible Responses: He was able to see and report what few Europeans had ever seen. He became less admiring of Columbus and less certain that the Spanish had right on their side.

DOK 3

Fluency

Have students read **paragraphs 47 and 48** aloud with a partner to practice fluency. Students should focus on reading at a rate that supports listener comprehension.

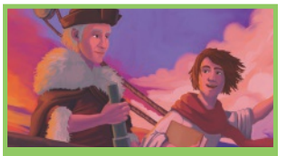
DOK 3

OBJECTIVES

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

Identify and understand the use of literary devices, including first- or third-person point of view.

Respond and Analyze



Pedro's Journal

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.

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

Analyze the relationships of and conflicts among the characters.

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

Begin by asking students "What did you know about Columbus before reading this text?" and "What do you know about Columbus after reading the text?" Remind student that this is historical fiction. Some parts of the story are facts and some are fiction. Then use these suggestions to prompt students' initial responses to reading *Pedro's Journal.*

- **Brainstorm** Why does Pedro seem so unhappy on the ship?
- **Freewrite** Briefly describe the relationship between Pedro and the Captain.

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Explain that authors choose specific words to help readers visualize people, places, and actions in a text. The vocabulary words *tide, course, leagues, fathoms,* and *jaunts* all help describe the sea journey in *Pedro's Journal,* but they also have other meanings.

- Reread a sentence containing each word. Use text evidence to remind yourself of each word's meaning in the story.
- Use print or digital resources to determine each word's other meaning(s).

MODEL AND PRACTICE Model completing the matching exercise on *Student Interactive* p. 108 using the word *course.*

- In the story, Pedro describes their mission: "We are to be the first ships ever to run a *course* west to the Indies." From this text evidence, I know that one meaning of *course* must be "the direction of travel."
- The dictionary tells me that *course* can also mean "a part of a meal" or "a collection of classes on a subject."

ELL Targeted Support **Apply New Vocabulary** Write *leagues*. Explain that the word has more than one meaning.

Display these sentences: *The ships traveled several leagues across the sea. The baseball leagues play in the spring.* Ask: Which sentence is about groups? Which sentence is about distance? How do you know? Have students respond orally. **EMERGING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 My TURN Have students complete p. 108 of the *Student Interactive*.

OPTION 2 **Use Independent Text** Have students locate in their independent reading texts one or two of the multiple-meaning vocabulary words on p. 108. Then have them look for context clues to determine which meaning is used.

QUICK CHECK

Do students understand that words can have multiple meanings?

Decide

- **If students struggle,** revisit instruction for multiple-meaning words in Small Group on pp. T178–T179.
- **If students show understanding,** extend instruction for developing vocabulary in Small Group on pp. T178–T179.

Check for Understanding My TURN Have students complete p. 109 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 108–109

VOCABULARY

Develop Vocabulary

In historical fiction, authors use precise words to help readers visualize people, places, and actions in a story. Sometimes those words have multiple meanings.

My TURN Read the multiple-meaning vocabulary words from *Pedro's Journal*. Then match each word with its correct definitions. Use a dictionary to confirm your answers.

course	the direction of travel
	goes on a trip
	groups with the same purpose
fathoms	the way something changes
	a part of a meal; a collection of classes on a subject
jaunts	short journeys
leagues	the rise and fall of the ocean
	understands; comprehends
tide	units of distance
	units of length that measure the depth of water

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COMPREHENSION READING WORKSHOP

Check for Understanding

My TURN Look back at the text to answer the questions.

Possible responses:

1. What identifies this text as historical fiction? DOK 2
Pedro's Journal uses a fictional character, Pedro, to describe the true historical events of Columbus's first journey to the Americas.

2. How does the author create different moods in the October 10 and October 11 entries? Use text evidence. DOK 2
Pedro first describes the crew "scowling and slamming down their tools." They react to Columbus with "the cruel laughter of impatient and defeated men." The next day, the men see "reeds and plants" floating in the water. After the Captain offers a bigger reward, "some of the men joked with each other." The mood changes from angry to joyful.

3. How does Pedro feel about his first sea voyage? Why doesn't he want to join Columbus on a second trip? Use text evidence. DOK 2
Pedro feels disappointed. He does not like the way Columbus treated the native people. After some native men escape, Pedro says, "I cannot help but say I am happy." In his last entry, he writes that he does not want to be on "ships such as this."

4. Pedro often imagines what his mother would think of his experiences. How do her imagined reactions influence his actions and decisions on the journey? DOK 3
Pedro writes that his mother would have not have approved of Columbus. Pedro seems to disapprove of Columbus's actions partly because of how he thinks his mother would react. Pedro's conscience becomes his mother's voice in his head.

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Word Study Vowel Teams

OBJECTIVE

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

LESSON 2

Apply Vowel Teams

APPLY My TURN Direct students to complete the items on p. 114 in the *Student Interactive*.

Then have students write three sentences using three of the words from the chart.

STUDENT INTERACTIVE, p. 114

WORD STUDY

Vowel Teams

Vowel teams are two or three letters that together make one vowel sound. The letters can include vowels and consonants. A **digraph** is a single sound represented by two letters, such as *ai* in *strain* (long *a*). A **diphthong** includes two vowel sounds blended in one syllable, such as *oi* in *oil*.

Other vowel teams include *ea*, *ie*, *igh*, *ow*, *ou*, *oa*, and *oy*. Some vowel teams can be pronounced in several ways. For example, *ea* can have the long *e* sound *(reaching)*, the short *e* sound *(headed)*, the long *a* sound *(great)*, or the schwa sound *(ocean)*.

My TURN Read the words from *Pedro's Journal*. Highlight the vowel team in each word. Then underline the sound the vowel team makes.

shouted	blended *ow*	long *o*
tomorrow	blended *ow*	long *o*
friendly	short *e*	long *e*
slightest	short *i*	long *i*
yesterday	short *a*	long *a*
defeated	blended *ea*	long *e*
voyage	blended *oi*	long *o*
believe	long *e*	long *i*

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LESSON 1
Teach Vowel Teams

LESSON 2
Apply Vowel Teams

FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review: Greek Roots

FLEXIBLE OPTION
LESSON 5
Assess Understanding

Use the QUICK CHECK on p. T175 to determine small group instruction.

Teacher-Led Options

Strategy Group

DEVELOP VOCABULARY

Teaching Point I want to remind you that many words have multiple meanings. You can use context clues to determine which meaning applies. Help students identify other multiple-meaning words in *Pedro's Journal* and discuss their meanings.

ELL Targeted Support

Tell students that English words sometimes have more than one meaning. Have them use visual and contextual support to enhance their understanding of the vocabulary.

Display pictures that illustrate two meanings of the word *course*. Ask students leading questions about each picture. **EMERGING**

Offer two sentences for each vocabulary word and have student pairs determine which definition on p. 108 in the *Student Interactive* applies. For example, *The captain set a course*; *the student took a course*. **DEVELOPING**

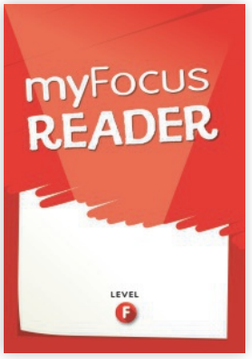
Have students copy sentences in *Pedro's Journal* that use the words *course, jaunts,* and *leagues.* Then have them write sentences using another meaning for each word. **EXPANDING**

Have students write a sentence that uses the word *fathoms* in two ways. Repeat for the words *leagues* and *tide.* **BRIDGING**

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

Intervention Activity

myFOCUS READER



Read pp. 10–11 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on what people can learn from visiting lands unknown to them.

Provide instructional support for comprehension and word study—Vowel Teams and Academic Vocabulary words.

Fluency

Assess 2–4 students

PROSODY

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage with appropriate phrasing. Tell them to take the punctuation into consideration and to make their reading sound like talking. If needed, model reading with expression.

ORAL READING RATE AND ACCURACY

Use pp. 13–18 in Unit 1 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER · VIDEO · ANNOTATE · DOWNLOAD · ASSESSMENT · AUDIO · GAME · NOTEBOOK · INTERACTIVITY

SMALL GROUP

Conferring

3 students/3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to identify and discuss some multiple-meaning words the author used and how students figured out the intended meanings in their texts.

Possible Conference Prompts

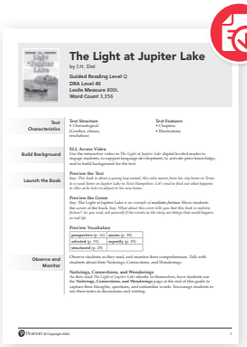
- What multiple-meaning words did you find?
- What meaning did the author intend for each?
- What helped you to understand which meaning the author intended?

Possible Teaching Point Remember to use context clues in the text to help you understand which meaning of a multiple-meaning word is being used.

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T150–T151.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher's Guide.*


The Light at Jupiter Lake

Independent/Collaborative

Independent Reading

Students can

- reread or listen to *Pedro's Journal* or the *myFocus Reader* text.
- read a self-selected trade book or their Book Club text.
- partner-read a text, asking each other questions about the book.

Centers

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

Literacy Activities

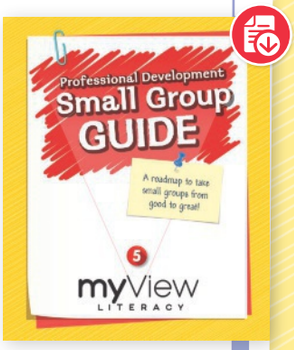
Students can

- complete the graphic organizer on p. 108.
- work with a partner to discuss and answer the questions on p. 109.
- play the *myView* games.
- choose a passage from a text and with a partner take turns reading with appropriate expression.

SUPPORT PARTNER READING

Help partners set goals for their reading. Tell them that they should track progress toward their goals.

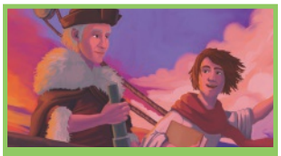
See also the *Small Group Guide* for additional support and resources to target your students' specific instructional needs.



Whole Group

Share Bring the class back together. Have one or two students share some new vocabulary words they learned from their reading, explaining what the words mean and how they used text evidence to understand them. Congratulate students on their good work.

Understand Point of View



Pedro's Journal

OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about point of view. Give students sentence starts, such as

- Columbus's and Pedro's points of view about the adventure are very _____.

ELL Access

Explain that *point of view* has a broader meaning beyond what authors do; it means the way someone looks at or feels about something. Have students complete this sentence:

- From my point of view, _____ make the best pets.

Minilesson

FOCUS ON STRATEGIES When reading a story, one of the first things to do is identify who is telling it. That person is called the narrator. The narrator tells the story from his or her point of view. The reader sees the action and understands the characters through the narrator's eyes. In first-person point of view, the narrator is a character in the story and refers to himself or herself with the pronouns *I* and *me*.

In third-person point of view, the narrator is not a character in the story and refers to all characters with the pronouns *he* and *she*.

MODEL AND PRACTICE Use the Close Read note on p. 90 of the *Student Interactive* to model how to annotate the text to identify point of view.

- Which words help me identify the point of view? In the first paragraph, the writer uses the words *me, I,* and *my*. I will underline those words.
- Have students find and underline other clues to point of view in the next paragraph. Then ask them if they have discovered who the narrator of the story is.

ELL Targeted Support **Concept Mapping** Tell students that concept mapping can help them visualize the point of view in a text.

Draw a web diagram on the board with Pedro at the center surrounded by the other characters he mentions on p. 90: the Captain (Columbus), forty other sailors, and his mother. Call on volunteers to add to the web characters they remember from the other parts of the text. **EMERGING/DEVELOPING**

EXPERT'S VIEW **Judy Wallis, Literacy Specialist and Staff Developer**

"In third grade and beyond, we have a comprehension crisis. We have fast readers who struggle with comprehension. This is often the result of focusing too narrowly on isolated phonics, fluency, and word work. Always start with the whole text. Ask questions such as: What did you think about what you read? What is the big idea here? How did the author organize the text? After you have done that, you can focus on the patterns of words in the text. The patterns are difficult for kids to see on their own in the context of text."

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

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for understanding point of view.

OPTION 1 **My TURN** Have students go to the Close Read notes in *Pedro's Journal* and underline the parts that help them identify who is telling the story. Tell them to consider what the narrator thinks and feels. Then have students complete the activities on p. 110 of the *Student Interactive*.

OPTION 2 **Use Independent Text** Have students record in their notebooks the sentence in the text that gave the first clue to identifying point of view. Tell them to underline the words in that sentence that were most helpful.

QUICK CHECK

Can students identify the point of view in a story?

Decide

- **If students struggle,** revisit instruction about understanding point of view in Small Group on pp. T186–T187.
- **If students show understanding,** extend instruction about understanding point of view in Small Group on pp. T186–T187.

STUDENT INTERACTIVE, p. 110

CLOSE READ

Understand Point of View

Point of view is the perspective from which an author presents the actions and characters in a story. Readers experience a story through the thoughts, feelings, and actions of the narrator. The narrator may be a character in the story. First-person point of view uses the pronouns *I*, *me*, and *mine*. Third-person point of view uses the pronouns *he*, *she*, *her*, *him*, *his*, and *hers*.

1. My TURN Go to the Close Read notes in *Pedro's Journal* and underline the parts that help you identify who is telling the story. Consider what the narrator thinks and feels.
2. **Text Evidence** Use the parts you underlined to complete the questions and chart. Possible responses:
   Who is telling the story? Pedro
   How do you know? The story uses *I, me,* and *my* and shares Pedro's thoughts and feelings.
   From which point of view is the story told? first person

Evidence from *Pedro's Journal*	Pedro's Thoughts, Actions, or Feelings
"the Captain favors me and has called upon me to write and to copy certain of his writings"	Pedro feels confident about his skills.
"The natives think that we are angels from God. They swim out to us, wave, throw themselves in the sand"	Pedro describes how the native people react to the crew members.

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Read Like a Writer

OBJECTIVE

Examine how the author's use of language contributes to voice.

Analyze Precise Language

Minilesson

FOCUS ON STRATEGIES Explain that using precise words and descriptive details helps bring a story to life. Read this sentence aloud to the class: The boat moved through the water as I rowed across a lake by myself. The words do not paint a picture for readers or tell much about the narrator. Now read this sentence: The oars broke the still surface of the water as I proudly rowed across the lake on my own. The descriptive details and precise language help the reader picture what is happening and understand how the narrator feels in that moment.

MODEL AND PRACTICE Model analyzing the author's craft for precise language and descriptive details by directing students to p. 115 in the *Student Interactive*. Have them follow along as you read aloud the passage from *Pedro's Journal*.

- Identify the highlighted examples of precise language in the passage from the text.
- Ask what the author's use of precise language helps readers learn about Pedro and his voice. If students have difficulty understanding the concept of a character's "voice," explain that it is the character's way of speaking and thinking.
- Guide students to draw a conclusion about the author's use of precise language. Point out that descriptive details help readers understand Pedro's thoughts and feelings.

ELL Targeted Support **Use Precise Language** Help students respond to the activity at the bottom of *Student Interactive* p. 115.

Offer these sentence frames: *Pedro says _____ about the men escaping. The author's use of this language shows that Pedro feels _____.* **EMERGING/DEVELOPING**

Have student pairs take turns reading the text on the bottom of p. 115 from *Pedro's Journal*. Then have them explain how the descriptive details help readers understand how Pedro feels. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Direct students to go back to *Pedro's Journal* and circle instances of precise language. Then have them focus on a specific example by completing the activity on p. 115 in the *Student Interactive.*

STUDENT INTERACTIVE, p. 115

ANALYZE AUTHOR'S CRAFT | READING-WRITING BRIDGE

Read Like a Writer

Authors choose precise words and descriptive details to help readers experience events in a story through the eyes of the narrator. These details also help develop the narrator's unique voice.

Model Read the text from *Pedro's Journal*.

> Perhaps I am a natural seaman, although I admit that looking over the side of this creaking ship into the swelling water can fill me with terror.

1. **Identify** Pam Conrad includes these details to describe what Pedro thinks and feels.
2. **Question** What does this language tell me about Pedro's voice?
3. **Conclude** Pedro wants to be a sailor but is sometimes afraid of the sea.

Read the text.

> The six native men Columbus has taken aboard are not very happy. One by one they are escaping, which I cannot help but say I am happy for.

My TURN Examine how the author's use of language contributes to voice.

1. **Identify** Pam Conrad uses the language "I cannot help but say I am happy for" to describe Pedro's thoughts about the escape of native men.
2. **Question** What does this language tell me about Pedro's voice?
3. **Conclude** Pedro feels sympathy for the native men and is glad they have escaped Columbus.

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Word Study Vowel Teams

OBJECTIVE

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

FLEXIBLE OPTION

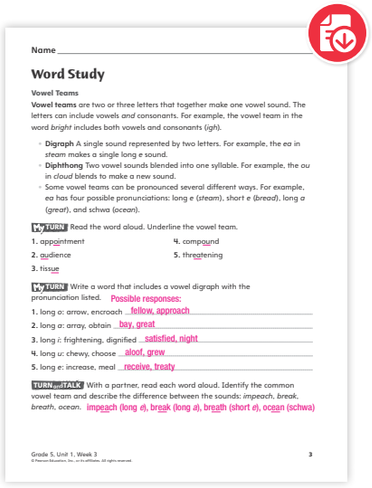
LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that vowel teams are combinations of two or more letters that work together to form vowel sounds.

MODEL AND PRACTICE List these words with the vowel team *ea*: *ocean*, *bead*, *heavier*, *pleased, great*, *seasick, spread*. Have students identify the digraphs with long *e* (*bead*, *pleased*, *seasick*), short *e* (*heavier, spread*), long *a* (*great*), and schwa sound (*ocean*). Display and have students identify diphthongs in *proud* and *joyful*.

APPLY Have students complete *Word Study* p. 3 from the *Resource Download Center.* Note that students will practice reading the words in context.



Name _____

Word Study

Vowel Teams

Vowel teams are two or three letters that together make one vowel sound. The letters can include vowels *and* consonants. For example, the vowel team in the word *bright* includes both vowels and consonants (*igh*).

- **Digraph** A single sound represented by two letters. For example, the *ea* in *steam* makes a single long *e* sound.
- **Diphthong** Two vowel sounds blended into one syllable. For example, the *ou* in *cloud* blends to make a new sound.
- Some vowel teams can be pronounced several different ways. For example, *ea* has four possible pronunciations: long *e* (*steam*), short *e* (*bread*), long *a* (*great*), and schwa (*ocean*).

TURN Read the word aloud. Underline the vowel team.

1. appointment
2. audience
3. tissue
4. compound
5. threatening

TURN Write a word that includes a vowel digraph with the pronunciation listed. Possible responses:

1. long *o*: arrow, encroach fellow, approach
2. long *a*: array, obtain bay, great
3. long *i*: frightening, dignified satisfied, night
4. long *u*: chewy, choose aloof, grew
5. long *e*: increase, meal receive, treaty

TURN and TALK With a partner, read each word aloud. Identify the common vowel team and describe the difference between the sounds: *impeach, break, breath, ocean.* impeach (long *e*), break (long *a*), breath (short *e*), ocean (schwa)

Grade 5, Unit 1, Week 3

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***Word Study*, p. 3**

FLEXIBLE OPTION

LESSON 3

More Practice

LESSON 1

Teach Vowel Teams

LESSON 2

Apply Vowel Teams

FLEXIBLE OPTION

LESSON 4

Spiral Review: Greek Roots

FLEXIBLE OPTION

LESSON 5

Assess Understanding

Use the QUICK CHECK on p. T181 to determine small group instruction.

Teacher-Led Options

Strategy Group

UNDERSTAND POINT OF VIEW

Teaching Point The person telling a story is called the narrator. A first-person narrator is a character in the story and refers to himself or herself as *I* or *me*. A third-person narrator is not a character in the story and refers to all characters as *he* or *she*.

ELL Targeted Support

Support students in identifying the pronouns that will help them identify point of view in content area text.

Write on the board sentences with pronouns illustrating first- and third-person points of view. Have students come to the board and underline the pronouns that show the point of view. **EMERGING**

Read aloud sentences from several texts that contain pronouns illustrating first- and third-person points of view. Have students identify the point of view of each text you read. **DEVELOPING**

Have partners each write sentences narrating events with first- and third-person pronouns. Then have them exchange papers and read to identify first- or third-person point of view. **EXPANDING**

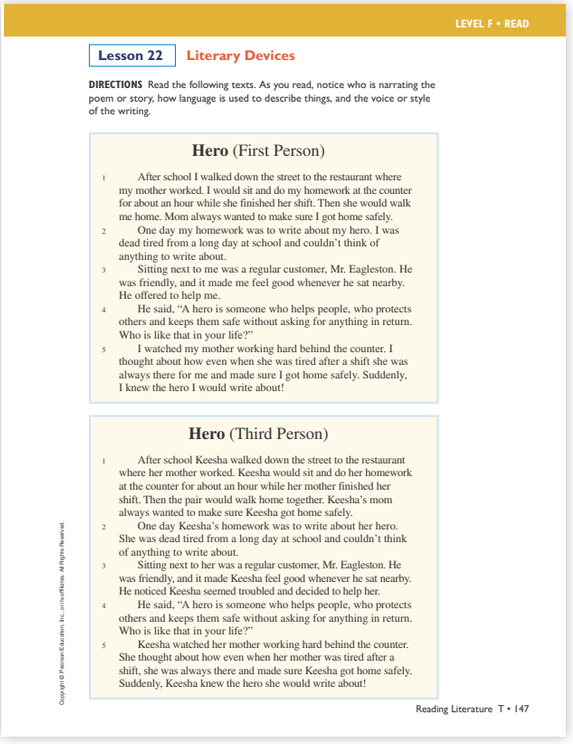
Have students write paragraphs from either first- or third-person point of view. Have partners exchange paragraphs and read for correct and consistent use of pronouns. **BRIDGING**

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

Intervention Activity

UNDERSTAND POINT OF VIEW

Use Lesson 22, pp. T147–T152, in the *myFocus Intervention Teacher's Guide* for instruction on literary devices.



LEVEL F • READ

Lesson 22 Literary Devices

DIRECTIONS Read the following texts. As you read, notice who is narrating the poem or story, how language is used to describe things, and the voice or style of the writing.

Hero (First Person)

1 After school I walked down the street to the restaurant where my mother worked. I would sit and do my homework at the counter for about an hour while she finished her shift. Then she would walk me home. Mom always wanted to make sure I got home safely.

2 One day my homework was to write about my hero. I was dead tired from a long day at school and couldn't think of anything to write about.

3 Sitting next to me was a regular customer, Mr. Eagleston. He was friendly, and it made me feel good whenever he sat nearby. He offered to help me.

4 He said, "A hero is someone who helps people, who protects others and keeps them safe without asking for anything in return. Who is like that in your life?"

5 I watched my mother working hard behind the counter. I thought about how even when she was tired after a shift she was always there for me and made sure I got home safely. Suddenly, I knew the hero I would write about!

Hero (Third Person)

1 After school Keesha walked down the street to the restaurant where her mother worked. Keesha would sit and do her homework at the counter for about an hour while her mother finished her shift. Then the pair would walk home together. Keesha's mom always wanted to make sure Keesha got home safely.

2 One day Keesha's homework was to write about her hero. She was dead tired from a long day at school and couldn't think of anything to write about.

3 Sitting next to her was a regular customer, Mr. Eagleston. He was friendly, and it made Keesha feel good whenever he sat nearby. He noticed Keesha seemed troubled and decided to help her.

4 He said, "A hero is someone who helps people, who protects others and keeps them safe without asking for anything in return. Who is like that in your life?"

5 Keesha watched her mother working hard behind the counter. She thought about how even when her mother was tired after a shift, she was always there and made sure Keesha got home safely. Suddenly, Keesha knew the hero she would write about!

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Reading Literature T • 147

Fluency

Assess 2-4 students

PROSODY

Have partners practice reading a short passage with expression.

ORAL READING RATE AND ACCURACY

Use pp. 13–18 in Unit 1 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER, VIDEO, ANNOTATE, DOWNLOAD, ASSESSMENT, AUDIO, GAME, NOTEBOOK, INTERACTIVITY

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

UNDERSTAND POINT OF VIEW

Talk About Independent Reading Ask students to identify the point of view in a book they are currently reading.

Possible Conference Prompts

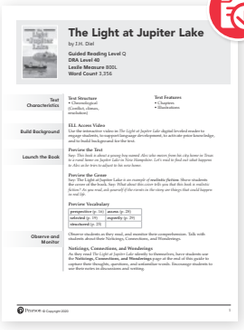
- How did you identify point of view?
- How would the story be different if told from another point of view?
- How does the point of view influence the story?

Possible Teaching Point A story told from the first-person point of view only provides impressions of the one character telling it.

Leveled Readers

UNDERSTAND POINT OF VIEW

- For suggested titles, see "Matching Texts to Learning," pp. T150–T151.
- For instructional support in understanding point of view, see *Leveled Reader Teacher's Guide.*


The Light at Jupiter Lake

Independent/Collaborative

Independent Reading

Students can

- reread or listen to *Pedro's Journal* or another text they have previously read.
- read a self-selected trade book or their Book Club text.
- support their partners in identifying the point of view of a passage they read in their book.

Centers

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

Literacy Activities

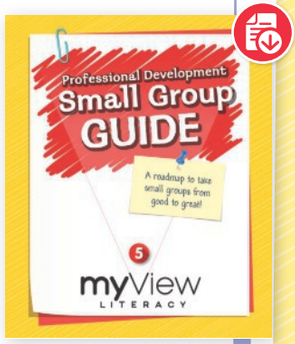
Students can

- complete the graphic organizer on p. 110.
- create a chart of multiple-meaning words, beginning with the Academic Vocabulary word *passage*.
- play the *myView* games.
- choose part of a text and with a partner take turns reading with appropriate expression.

SUPPORT INDEPENDENT READING

Encourage students to practice independent reading by urging them to choose texts with genres and topics that appeal to them.

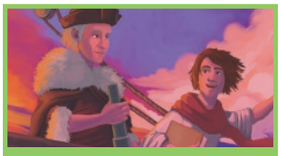
See the *Small Group Guide* for additional support and resources.



Whole Group

Share Bring the class back together. Invite one or two students to talk about the point of view in the text they are reading. Ask them to relate how they identified the point of view. Congratulate students on their good work in understanding point of view.

Use Text Evidence



Pedro's Journal

OBJECTIVE

Use text evidence to support an appropriate response.-

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to use text evidence.

- What is one insight Pedro has about Columbus?
- How does Pedro feel about participating in another sailing adventure with Columbus?

Encourage students to use the academic vocabulary throughout the week.

Minilesson

FOCUS ON STRATEGIES Readers use text evidence to understand elements in a text, including point of view, and to support an appropriate response.

- Determine from what or whose point of view the story is told.
- Notice how the narrator gives information about characters and events.
- Use this text evidence to help understand the narrator's point of view.

MODEL AND PRACTICE Use the Close Read note on p. 97 of the *Student Interactive* to model how to use text evidence to understand point of view.

How can I tell how Pedro thinks the crew will react to spotting land? In paragraph 29, he says "no one will get much sleep on board the *Santa María* tonight!" I am going to highlight that sentence as text evidence that he believes the crew is excited about spotting land. I think the exclamation point at the end makes his point of view particularly clear.

ELL Targeted Support **Monitor Understanding** Tell students to listen carefully to information that is presented during classroom instruction as well as during interactions with their peers. Have them monitor their own understanding of spoken language.

Reread aloud *Student Interactive* p. 95 from *Pedro's Journal,* using different expressions for each character. Have students retell the events. **EMERGING**

Reread aloud p. 95. Have students describe Columbus's offer to the crew. **DEVELOPING**

Tell student pairs to choose two paragraphs from *Pedro's Journal.* Have them take turns rereading aloud to each other. Then have them discuss what happened in each paragraph. **EXPANDING**

Have small groups role play the actions described in paragraph 13 on p. 94. As one student rereads the paragraph aloud, have one student play the role of Columbus while others portray the crew. **BRIDGING**

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for understanding text evidence.

OPTION 1 **My TURN** Have students go back to the Close Read notes and highlight text evidence in *Pedro's Journal* that helps them understand Pedro's point of view. Then have students complete the activity on *Student Interactive* p. 111.

OPTION 2 **Use Independent Text** Have students use sticky notes to mark places where text evidence helps them understand the point of view in a text they have read.

QUICK CHECK

Can students use text evidence to understand point of view?

Decide

- **If students struggle,** revisit instruction for using text evidence in Small Group on pp. T194–T195.
- **If students show understanding,** extend instruction for using text evidence in Small Group on pp. T194–T195.

STUDENT INTERACTIVE, p. 111

READING WORKSHOP

Use Text Evidence

When reading, readers use **text evidence**, details stated in the text, to help them understand and interpret elements in a text.

1. **My TURN** Go back to the Close Read notes and highlight text evidence that helps you understand how point of view is revealed in *Pedro's Journal*.
2. **Text Evidence** Use the evidence you highlighted to complete the chart and support your response. Possible responses:

Text Evidence	How It Reveals Point of View
"Everyone seemed crazy all day. No one is doing his job well." "men were crying"	It shows Pedro's observations about the crew's reactions to being far from land.
"Columbus tried to convince him of our good intentions through sign language and broken words and more gifts of glass beads and junk"	It shows Pedro's point of view about the Captain: He thinks Columbus is dishonest.
"turned and ran into the trees" "not comforted" "trembling"	These phrases reveal Pedro's perception of how the native people fear Columbus.
"instant tenderness" "touched hands" "spoke to each other in quiet whispers"	These phrases show Pedro's observations of the closeness of the native women.

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Write for a Reader

OBJECTIVES

Examine how the author's use of language contributes to voice.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

Create a Voice

Minilesson

FOCUS ON STRATEGIES Explain that a story is told through the unique voice of its narrator. Voice can be used in most fiction genres. The narrator's voice should suit his or her background, emotions, and personality. For example, a young narrator might describe a snowstorm in an excited voice, thrilled with being able to play in it. On the other hand, an older narrator might describe a snowstorm in an irritated voice, annoyed about shoveling snow and missing work.

MODEL AND PRACTICE Discuss how students might use a similar technique in their own writing using p. 116 in the *Student Interactive*. Model an example.

- Identify the age, background, and main personality traits of the person who will narrate the story.
- Consider precise language that would help convey the narrator's voice. Say: I want to write about a teenager who is taking a trip and is excited about it. I'll have her describe the trip using details that show how she feels about it. I need to make the language seem natural for my narrator.
- Together as a class, draft a brief paragraph with descriptive details to help craft a narrator's voice. Have volunteers offer suggestions for ways to help readers "see" and feel what the narrator is experiencing.

ELL Targeted Support **Identify Narrator's Voice** Have students practice choosing words to create a narrator's voice. Write *Stop it! How beautiful!* and *Please do not worry.* Have students echo-read the words with you. Then read the scenarios below, and have students choose and write the response the narrator would be most likely to make. Remind students to put the response in quotation marks.

The narrator is a grandfather whose favorite granddaughter cannot find her shoes. **EMERGING/DEVELOPING**

The narrator is walking a dog. The dog starts barking wildly at a goose standing near a puddle. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Have students refer to Pam Conrad's use of precise language to create a voice as an example for their own writing. Then guide students to complete the activity on p. 116 in the *Student Interactive.* Have students keep the genre characteristics of historical fiction in mind as they craft their stories.

Writing Workshop

Have students work to create a voice in their personal narratives from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to meaningfully include precise language in their writing.

STUDENT INTERACTIVE, p. 116

DEVELOP AUTHOR'S CRAFT

Write for a Reader

The narrator's unique voice helps shape the story. Voice influences how readers "see" and understand story events through that narrator's eyes. The narrator's voice may reveal thoughts and feelings as well as the narrator's personality, age, and background.

My TURN Think about how Pam Conrad's use of voice in *Pedro's Journal* affects your understanding of Pedro and the story. Now identify how you can use voice to affect readers.

1. If you were trying to create a specific voice for a narrator in historical fiction, what language would you use? Think about the narrator's personality, age, and background.

   Responses will vary but should include language that is specific to the time and natural to the narrator, such as "I was enraged by the unfair treatment of the native people."

2. Write a passage to show your narrator's voice through his or her thoughts and actions. Include descriptive details to help your reader "see" and feel what the character is experiencing.

   Responses will vary but should include descriptive details filtered through the character and language that shows the character's unique voice and point of view.

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Word Study Spiral Review

OBJECTIVE

Identify the meaning of and use words with affixes such as *trans-, super-, -ive,* and *-logy* and roots such as *geo* and *photo*.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Greek Roots

FOCUS ON STRATEGIES Review the strategies on pp. T84–T85 about using Greek roots to determine word meanings.

MODEL AND PRACTICE Call on a volunteer to define the Greek root *bio*. Discuss how knowing that *bio* means "life" can help readers understand words that contain this root, such biography.

APPLY Have students pair up or work independently to define the remaining Greek roots. Challenge them to list as many words as possible. Then allow students to share and compare their definitions and word lists with others.

ELL Targeted Support

Use Greek Roots Tell students that knowing Greek roots can help them comprehend English vocabulary.

Display the roots *bio* and *logy* and the word *biology,* say them aloud, and have students echo you. Explain that *bio* means "life" and *logy* means "study of," so *biology* is "the study of life, or of living things." **EMERGING**

Ask students to use the second column of the chart on p. 74 to learn what *bio* and *logy* mean and then complete this sentence: *Biology is the* _____. **DEVELOPING**

Have student pairs list more words with the roots on p. 74 and find their meanings in a dictionary. **EXPANDING**

Have students write sentences illustrating the meanings of additional words containing the roots. **BRIDGING**

Use the QUICK CHECK on p. T189 to determine small group instruction.

Teacher-Led Options

Strategy Group

USE TEXT EVIDENCE

Teaching Point By keeping track of text evidence in a text told by a first-person narrator, you can begin to form a picture of that character in your mind and understand his or her point of view. Guide students to consider the text evidence in *Pedro's Journal* and discuss what it reveals about Pedro's personality and point of view.

ELL Targeted Support

Help students practice describing Pedro by speaking using language strategies.

Have them complete sentence frames, such as *Pedro is afraid of _____. Pedro _____ his mother.* Guide students to point to text evidence that supports their responses. **EMERGING**

Have students say how Pedro feels about the voyage at its beginning and at its end. Ask them to use gestures or expressions to show feelings if they do not know the right English words. **DEVELOPING**

Have pairs discuss how Pedro changes over the course of the voyage. Then have students create a sentence they can read to summarize their discussion. Encourage them to ask for assistance if they need English words to express their idea. **EXPANDING**

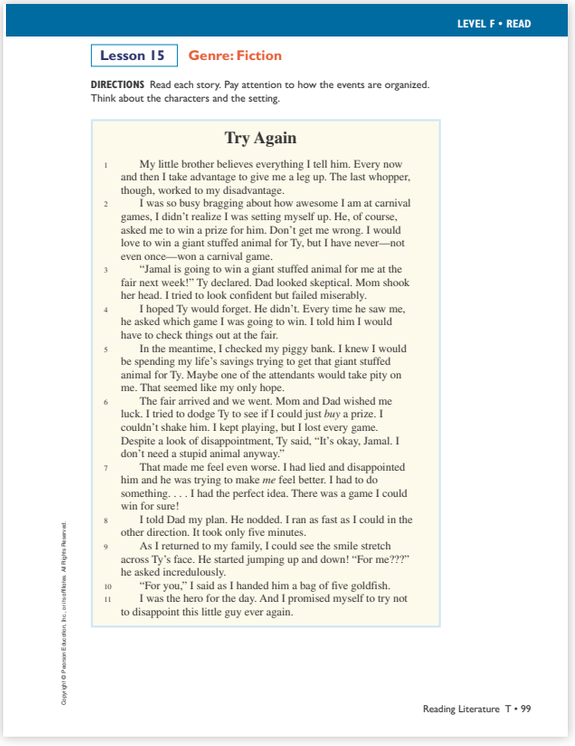
Have students work with a partner to retell Pedro's most meaningful experience on the journey. Ask them to decide who will tell which parts and to work out nonverbal cues they can use to help each other speak. **BRIDGING**

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

Intervention Activity

USE TEXT EVIDENCE

Use Lesson 15, pp. T99–T104, in the *myFocus Intervention Teacher's Guide* for instruction on using text evidence.



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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Reading Literature T • 99

Fluency

Assess 2–4 students

PROSODY

Have student pairs practice reading a short passage with appropriate expression.

ORAL READING RATE AND ACCURACY

Use pp. 13–18 in Unit 1 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER, VIDEO, ANNOTATE, DOWNLOAD, ASSESSMENT, AUDIO, GAME, NOTEBOOK, INTERACTIVITY

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

USE TEXT EVIDENCE

Talk About Independent Reading Ask students to reread their sticky notes. Have them talk with a partner about the text evidence that helped them better understand a character's personality and point of view.

Possible Conference Prompts

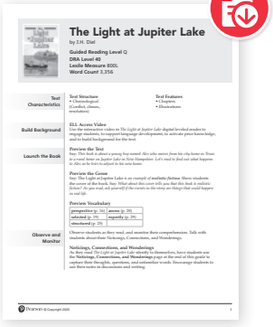
- What does the text evidence reveal about a character?
- Was the text evidence easy or difficult to interpret?
- Did the text evidence reveal anything that surprised you?

Possible Teaching Point Sometimes I reread a passage that seems important. This helps me understand the text evidence more clearly.

Leveled Readers

USE TEXT EVIDENCE

- For suggested titles, see "Matching Texts to Learning," pp. T150–T151.
- For instructional support in using text evidence, see the *Leveled Reader Teacher's Guide.*


The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 830L
Word Count 3,256

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 their texts like a storyteller.

Centers

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

Literacy Activities

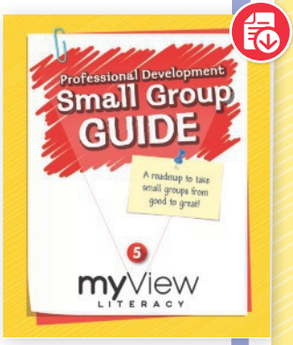
Students can

- complete the graphic organizer on p. 111.
- write about their book in their reader's notebook.
- play the *myView* games.
- choose part of a text and with a partner take turns reading it with appropriate expression.

SUPPORT PARTNER READING

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

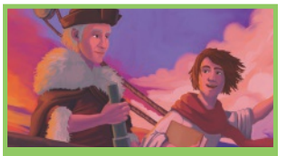
See the *Small Group Guide* for additional support and resources for Partner Reading.



Whole Group

Share Bring the class back together. Invite two students to share what they learned today about using text evidence. Celebrate their good work.

Reflect and Share



Pedro's Journal

OBJECTIVES

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.

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

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:

- Has our reading this week made you curious about unknown lands?
- Can you point to one passage in particular that inspired your interest?

Encourage students to use the Academic Vocabulary throughout the week.

Write to Sources

Minilesson

FOCUS ON STRATEGIES All argumentative texts share certain characteristics. An argumentative text makes a claim, or states an opinion. A claim should be supported by facts, which can be used for or against the argument. Authors carefully craft argumentative texts to persuade their intended audience, or readers.

Explain that students can use text evidence to support the opinions they express in their writing. Encourage them to compare and contrast ideas across a variety of sources.

- When writing an opinion piece, use several sources to inform and support your opinion.
- Make sure you select the best text evidence to support your opinion.
- If you include text directly from your source, be sure to enclose it in quotation marks and tell readers where it came from.

MODEL AND PRACTICE Model supporting an opinion with text evidence using the Write to Sources prompt on p. 112 in the *Student Interactive*. I'm going to search through *Pedro's Journal* and another book I have read to see what text evidence supports my opinion about the different perspectives of the explorer and the people who already live in the land being explored. I am eager to see how I can connect this idea between texts.

ELL Targeted Support **Connect Ideas** Tell students that using text evidence is the best way to support a written opinion.

Display the word *opinion* and discuss its meaning with students. Lead them to express their opinion about visiting a new place. **EMERGING**

Make sure students understand what an opinion is. Then have them give their opinion of *Pedro's Journal* and explain why they feel that way. **DEVELOPING**

Have students give their opinion about Pedro the character and identify three details from the text that support their opinion. **EXPANDING**

Encourage students to give their opinion about a character from a text they have read; identify three supporting details; and use transitions, such as *because*, *so*, and *therefore,* to connect ideas. **BRIDGING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections between texts.

OPTION 1 **Use the Shared Read** Have students craft an opinion about the pros and cons of traveling. Remind them to exhibit characteristics of argumentative texts in their paragraph.

OPTION 2 **Use Independent Text** Students should use text evidence in their self-selected independent reading texts to craft an opinion about the pros and cons of traveling. Remind them to exhibit characteristics of argumentative texts in their paragraph.

QUICK CHECK

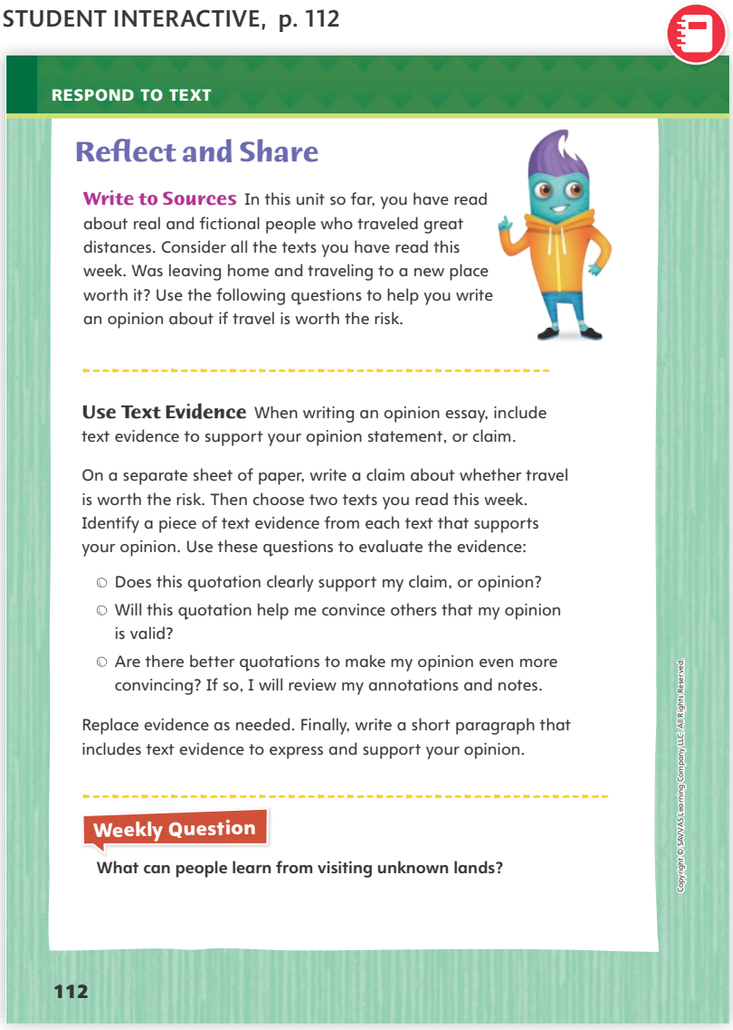
Notice and Assess Can students make comparisons across texts?

Decide

- **If students struggle,** revisit instruction for making text comparisons in Small Group on pp. T200–T201.
- **If students show understanding,** extend instruction for making text comparisons in Small Group pp. T200–T201.

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. 112



RESPOND TO TEXT

Reflect and Share

Write to Sources In this unit so far, you have read about real and fictional people who traveled great distances. Consider all the texts you have read this week. Was leaving home and traveling to a new place worth it? Use the following questions to help you write an opinion about if travel is worth the risk.

Use Text Evidence When writing an opinion essay, include text evidence to support your opinion statement, or claim.

On a separate sheet of paper, write a claim about whether travel is worth the risk. Then choose two texts you read this week. Identify a piece of text evidence from each text that supports your opinion. Use these questions to evaluate the evidence:

- Does this quotation clearly support my claim, or opinion?
- Will this quotation help me convince others that my opinion is valid?
- Are there better quotations to make my opinion even more convincing? If so, I will review my annotations and notes.

Replace evidence as needed. Finally, write a short paragraph that includes text evidence to express and support your opinion.

Weekly Question

What can people learn from visiting unknown lands?

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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.

On October 10, Pedro writes in his journal, "There is nothing out here. Surely we are lost." On October 12, he writes that the *Santa Maria* arrived at an island. Based on what you read in *Pedro's Journal*, do you think the Captain knew with certainty that the ships would reach land soon? Use text evidence to support your opinion.

Word Study Vowel Teams

OBJECTIVE

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

WEEKLY STANDARDS PRACTICE

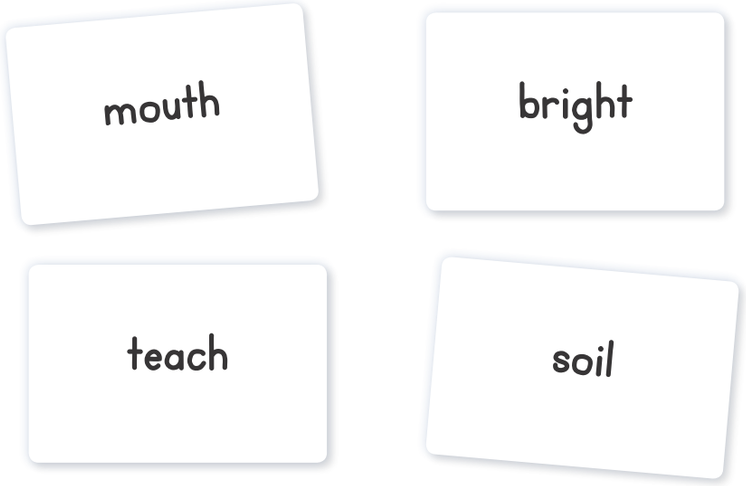
To assess student progress on Word Study, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Assess Understanding

To assess students' understanding of vowel teams, provide them with the following words. Ask them to identify the vowel sound in each word and the letters that form it. Then ask them to identify if the vowel sound is a digraph (*bright*, *teach*) or a diphthong (*mouth*, *soil*).

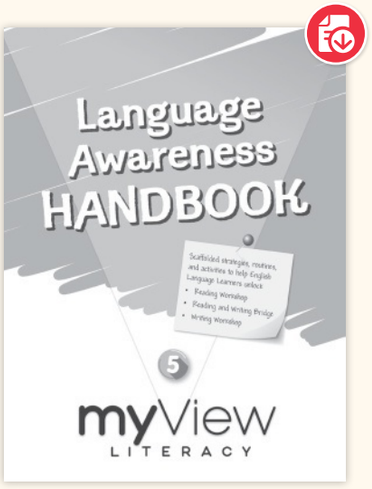


Have students work individually or in pairs to use their knowledge of vowel teams and vowel sounds to identify a word for each of the following vowel teams.

1. *ea*
2. *ie*
3. *igh*
4. *ow*
5. *ou*

Develop Language Awareness

For additional practice with vowel teams, complete the activity on p. 13 of the *Language Awareness Handbook.* In this practice activity, students will use contextual support to understand vowel teams.



LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	FLEXIBLE OPTION LESSON 5
Teach Vowel Teams	Apply Vowel Teams	More Practice	Spiral Review: Greek Roots	Assess Understanding

Use the QUICK CHECK on p. T197 to determine small group instruction.

Teacher-Led Options

Strategy Group

COMPARE TEXTS

Teaching Point Different authors of historical fiction can express different opinions about the same historical event. I wonder what other people have written about Columbus. Locate another grade-level historical fiction account of Columbus's voyage and spend time going over it with students.

ELL Targeted Support

Tell students much has been written about Columbus, with different opinions expressed.

Display several texts about Columbus with different covers. Ask students to look carefully and say what each cover tells them. **EMERGING**

Locate two different accounts of Columbus's first encounter with the Taíno. Read a sentence or two from each, and ask students to say how the accounts are similar and different. **DEVELOPING**

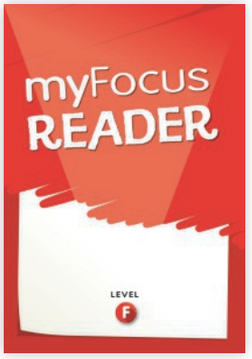
Have student pairs each read an account of Columbus's first encounter with the Taíno together and then discuss it. Encourage them to use this week's Academic Vocabulary as they speak. **EXPANDING**

Have students research Columbus's first encounter with the Taíno and make a brief presentation on how the accounts agree and differ. Encourage them to use this week's Academic Vocabulary as they speak. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Reread pp. 10–11 of 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 what people can learn from visiting land unknown to them 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 from their research in 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.*

myView Digital: REALIZE READER · AUDIO · ANNOTATE · DOWNLOAD · VIDEO · GAME · RESEARCH · INTERACTIVITY

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they learned about making connections across texts. Have them refer to *Student Interactive* p. 112 as desired.

Possible Conference Prompts

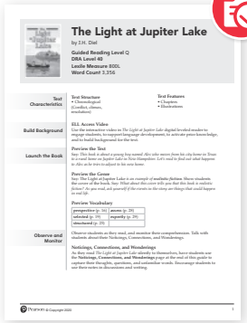
- What surprised you most when comparing texts?
- Which text better supported the pros of traveling? the cons of traveling?
- What do you want to know more about?

Possible Teaching Point Readers think about other texts they have read to make connections between events, characters, and ideas.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T150–T151.
- For instructional support in comparing texts, see *Leveled Reader Teacher's Guide.*



Independent/Collaborative

Independent Reading

Students can

- reread or listen to another grade-level text about Columbus.
- 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 books about Columbus.
- play the *myView* games.

BOOK CLUB

See Book Club, pp. T476–T477, for

- teacher's summary of stories in *Journeys in Time*.
- 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.

Whole Group

Share Bring the class back together. Invite two students to share what they learned about making connections across texts. Congratulate students on learning to develop deeper understandings within and across texts.

UNIT 1 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 the theme *Journeys* by analyzing language in poetry.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of narrative writing to write a personal narrative.

SEL SOCIAL-EMOTIONAL LEARNING

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

Materials

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

LESSON 1

RF.5.3.a, RF.5.4.b, W.5.3, SL.5.1.a, L.5.1, L.5.5.b

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Infographic: Weekly Question T206–T207
- Listening Comprehension: Read Aloud: "I Hold the World" T208–T209
- Poetry T210–T211

Quick Check T211

READING BRIDGE

- Academic Vocabulary: Figurative Language: Idioms T212–T213
- Word Study: Teach Suffixes *-able, -ible* T214–T215

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T219
- Strategy, Intervention, and On-Level/ Advanced Activities T218
- ELL Targeted Support T218
- Conferring T219

INDEPENDENT/COLLABORATIVE

- Independent Reading T219
- Literacy Activities T219

BOOK CLUB T219, T478–T479 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T402–T403
  - » Use Adjectives
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T403
- Conferences T400

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Words with *-able, -ible* T404

Assess Prior Knowledge T404

FLEXIBLE OPTION

- Language and Conventions: Spiral Review: Compound and Complex Sentences T405

LESSON 2

RL.5.2, RF.5.3.a, L.5.1, L.5.2.e, L.5.3

READING WORKSHOP

SHARED READ

- Introduce the Text T220–T229
  - » Preview Vocabulary
  - » Read: Poetry Collection
- Respond and Analyze T230–T231
  - » My View
  - » Develop Vocabulary

Quick Check T231

- » Check for Understanding

READING BRIDGE

- Word Study: Apply Suffixes *-able, -ible* T232–T233
- High-Frequency Words T232

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T235
- Strategy and Intervention Activities T234
- Fluency T234
- ELL Targeted Support T234
- Conferring T235

INDEPENDENT/COLLABORATIVE

- Independent Reading T235
- Literacy Activities T235

WRITING WORKSHOP

MINILESSON

- Personal Narrative T406–T407
  - » Edit for Adverbs
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T407
- Conferences T400

WRITING BRIDGE

- Spelling: Teach Words with *-able, -ible* T408

FLEXIBLE OPTION

- Language and Conventions: Oral Language: Common, Proper, and Collective Nouns T409

LESSON 3

RL.5.4, RL.5.5, W.5.3, L.5.1, L.5.5.a

READING WORKSHOP

CLOSE READ

- Explain Sound Devices and Figurative Language T236–T237
  - » Close Read: Poetry Collection
  - Quick Check T237

READING BRIDGE

- Read Like a Writer: Analyze Imagery T238–T239

FLEXIBLE OPTION

- Word Study: More Practice: Suffixes *-able, -ible* T240–T241

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T243
- Strategy and Intervention Activities T242
- Fluency T242
- ELL Targeted Support T242
- Conferring T243

INDEPENDENT/COLLABORATIVE

- Independent Reading T243
- Literacy Activities T243
- Partner Reading T243

WRITING WORKSHOP

MINILESSON

- Personal Narrative T410–T411
  - » Edit for Indefinite Pronouns
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T411
- Conferences T400

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: More Practice: Words with *-able, -ible* T412
- Language and Conventions: Teach Common, Proper, and Collective Nouns T413

LESSON 4

RL.5.10, RF.5.4, L.5.3.a, W.5.4, W.5.5

READING WORKSHOP

CLOSE READ

- Visualize T244–T245
  - » Close Read: Poetry Collection
  - Quick Check T245

READING BRIDGE

- Write for a Reader: Use Imagery T246–T247

FLEXIBLE OPTION

- Word Study: Spiral Review: Vowel Teams T248–T249

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T251
- Strategy and Intervention Activities T250
- Fluency T250
- ELL Targeted Support T250
- Conferring T251

INDEPENDENT/COLLABORATIVE

- Independent Reading T251
- Literacy Activities T251

WRITING WORKSHOP

MINILESSON

- Personal Narrative T414–T415
  - » Revise by Adding Ideas for Clarity
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T415
- Conferences T400

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Spiral Review: Words with Vowel Teams T416
- Language and Conventions: Practice Common, Proper, and Collective Nouns T417

LESSON 5

RF.5.3.a, W.5.5, SL.5.1, L.5.2.e, L.5.3.a

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T252–T253
  - » Write to Sources
  - Quick Check T253
  - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION

- Word Study: Suffixes *-able, -ible* T254–T255
  - Assess Understanding T254

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T257
- Strategy, Intervention, and On-Level/ Advanced Activities T256
- ELL Targeted Support T256
- Conferring T257

INDEPENDENT/COLLABORATIVE

- Independent Reading T257
- Literacy Activities T257

BOOK CLUB T257, T478–T479 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T418
  - » Revise by Deleting Ideas for Clarity
  - » Share Back

INDEPENDENT WRITING

WRITING CLUB T418–T419 SEL

- Conferences T400

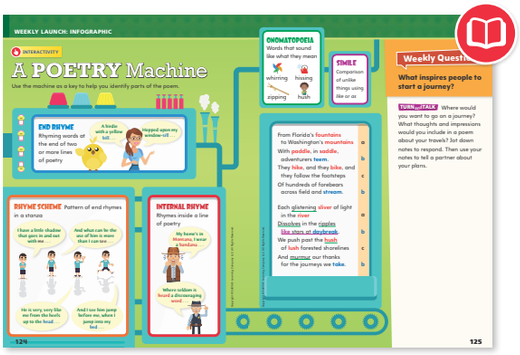
WRITING BRIDGE

- Spelling: Words with *-able, -ible* T420
  - Assess Understanding T420

FLEXIBLE OPTION

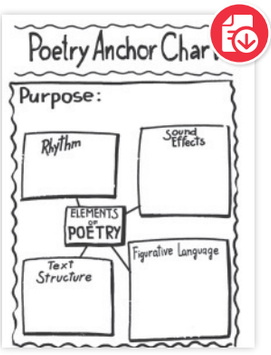
- Language and Conventions: Standards Practice T421

Materials

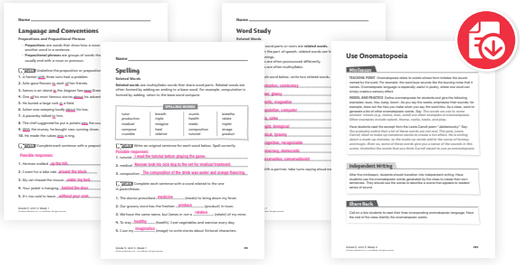


INFOGRAPHIC
A Poetry Machine

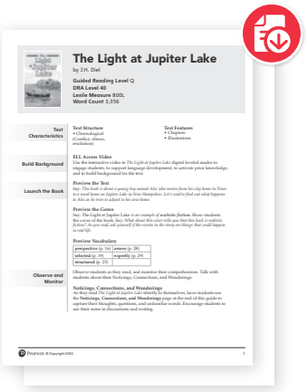
READING ANCHOR CHART
Poetry



EDITABLE ANCHOR CHART
Poetry



RESOURCE DOWNLOAD CENTER
Additional Practice



LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

peering
via
traversed
girth
intersecting

Spelling Words

advisable
noticeable
workable
credible
forcible
available
combustible
justifiable
accountable
considerable
allowable
perishable
edible
irritable
reducible
compatible
digestible
admissible
tangible
producible

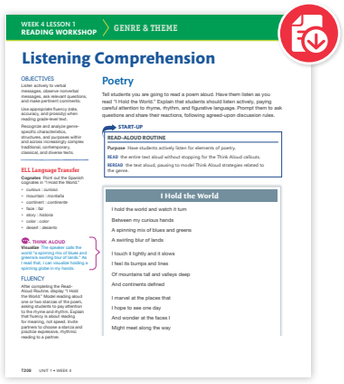
Challenge Spelling Words

conceivable
incombustible
apprehensible

Unit Academic Vocabulary

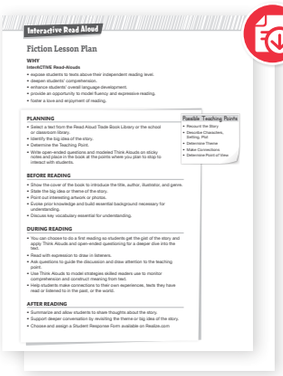
insight
wandered
passage
adventure
curiosity

myView Digital | REALIZE READER | DOWNLOAD | ASSESSMENT



READ ALOUD
"I Hold the World"

READ ALOUD TRADE BOOK LIBRARY



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

SHARED READ
Poetry Collection

BOOK CLUB

Titles related to Spotlight Genre and Theme: T478–T479

Mentor STACK

Writing Workshop T399

LITERACY STATIONS

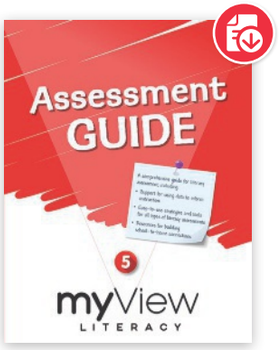
SCOUT

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

OBJECTIVES

Describe personal connections to a variety of sources, including self-selected texts.

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

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.

ACADEMIC VOCABULARY

Language of the Genre
Academic language helps students access and express ideas. After you discuss the infographic, ask: What would prompt an adventurous person to wander the world? How does curiosity influence those journeys? What insight does the speaker in the poem gain through his or her travels?

- insight
- wandered
- passage
- adventure
- curious

Explore the Infographic

Remind students of the Essential Question for Unit 1: *How do journeys change us?* Point out the Week 4 Question: *What inspires people to start a journey?*

Direct students' attention to the infographic on pp. 124–125 in the *Student Interactive*. Explain that in poetry the use of sound devices, such as rhyme and rhythm, and figurative language, such as similes and metaphors, expresses ideas and emotions differently than other genres do. Have students read the infographic and discuss the elements of poetry.

Use these questions to guide discussion:

- How is poetry different from prose?
- What makes a poem a poem?
- Is poetry fiction or nonfiction?

WEEKLY QUESTION Reread the Week 4 question: *What inspires people to start a journey?* Ask students if the poem in the infographic inspires them to take a journey. Invite them to explain their response and identify the language that inspires them.

TURN, TALK, AND SHARE Have students read the statement on p. 125 and jot down a few quick notes. Then have them discuss their ideas with a partner.

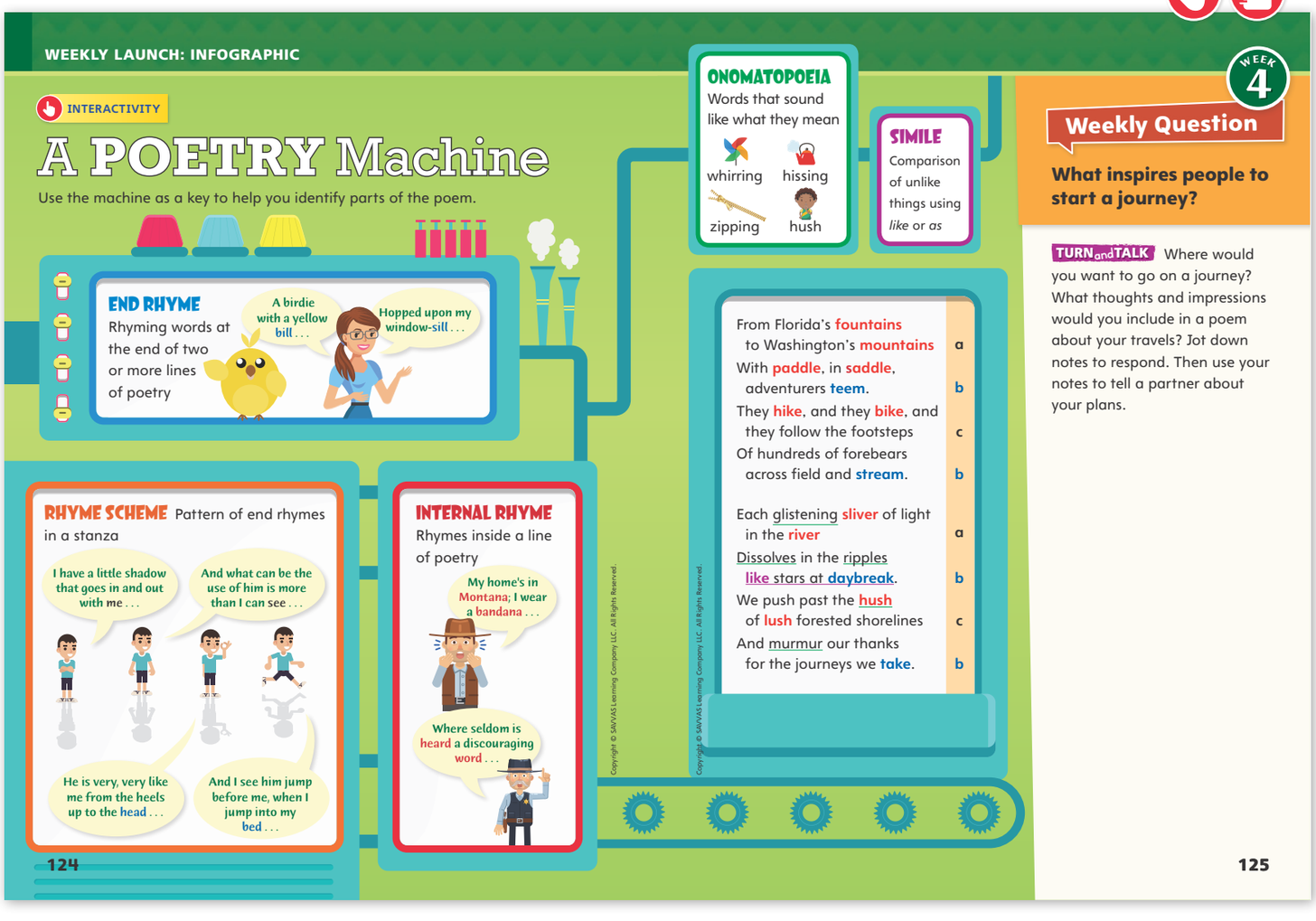
ELL Targeted Support **Use Visual Support** Read aloud the definition and examples with each visual element in the infographic. Tell students to listen closely as you read about different elements of poetry.

Preview the visuals. Discuss how each relates to the structure of poetry. Use the examples to help students understand key vocabulary: *poetry, rhyme.* After reading about rhyme scheme, ask: What are some other words that rhyme with *me* and *see*? **EMERGING**

Preview the visuals. Discuss how each relates to the structure of poetry. Preview key vocabulary: *poetry, rhyme, onomatopoeia, simile.* Ask: How do you know when you're reading a poem? **DEVELOPING**

Preview the visuals. Discuss how each relates to the structure of poetry. Preview key vocabulary: *poetry, end rhyme, onomatopoeia, simile.* Ask students: What makes poetry poetry? How is poetry different from prose? **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 124–125



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 genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

ELL Language Transfer

Cognates Point out the Spanish cognates in "I Hold the World."

- curious : *curioso*
- mountain : *montaña*
- continent : *continente*
- face : *faz*
- story : *historia*
- color : *color*
- desert : *desierto*

THINK ALOUD

Visualize The speaker calls the world "a spinning mix of blues and greens/a swirling blur of lands." As I read that, I can visualize holding a spinning globe in my hands.

FLUENCY

After completing the Read-Aloud Routine, display "I Hold the World." Model reading aloud one or two stanzas of the poem, asking students to pay attention to the rhyme and rhythm. Explain that fluency is about reading for meaning, not speed. Invite partners to choose a stanza and practice expressive, rhythmic reading to a partner.

Poetry

Tell students you are going to read a poem aloud. Have them listen as you read "I Hold the World." Explain that students should listen actively, paying careful attention to rhyme, rhythm, and figurative language. Prompt them to ask questions and share their reactions, following agreed-upon discussion rules.

START-UP

READ-ALOUD ROUTINE

Purpose Have students actively listen for elements of poetry.

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

REREAD the text aloud, pausing to model Think Aloud strategies related to the genre.

I Hold the World

I hold the world and watch it turn
Between my curious hands
A spinning mix of blues and greens
A swirling blur of lands

I touch it lightly and it slows
I feel its bumps and lines
Of mountains tall and valleys deep
And continents defined

I marvel at the places that
I hope to see one day
And wonder at the faces I
Might meet along the way

myView Digital DOWNLOAD

"I Hold the World," continued

I'll shake the hands of people
All shades of browns and tans
Of desert sands and darkest soils
All colors of the lands

Folks with eyes of browns and greens
And blues of seas and skies
I wonder if they think like me
Of how's and where's and why's

I long to know their stories of
The past and present too
I long to walk their streets and paths
A mile inside their shoes

Though we come from different places
From tundra to the seas
From vast and barren deserts
To forests thick with trees

We all still live together
Despite distance and sprawl
We still have much in common
And we share this big blue ball

THINK ALOUD

Sound Devices The steady rhythm and regular rhyme of this poem make it easy to read. I know that the last words in the second and fourth lines of each stanza are going to rhyme.

ELL Access

To help students prepare for the oral reading of "I Hold the World," read aloud this short summary:

The speaker is looking at a globe and thinking about the different places he or she will travel one day and the people he or she will meet along the way. He or she thinks about how we all live on the same planet and how this connects us to each other.

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.

WRAP-UP

Rhyming Pairs	

Use a T-chart to help students record pairs of rhyming words in the poem.

Poetry

LEARNING GOAL

I can learn more about the theme *Journeys* by analyzing language in poetry.

OBJECTIVES

Recognize and analyze genre-specific characteristics, structures, and purposes.

Read grade-level poetry orally with accuracy, appropriate rate, and expression, rereading as necessary to self-correct.

LANGUAGE OF THE GENRE

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

- line
- rhythm
- simile
- onomatopoeia
- stanza
- rhyme
- metaphor

FLEXIBLE OPTION ANCHOR CHARTS

- Display a 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 students add specific text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to poetry:

- poem : *poema*
- poet : *poet, poeta*
- stanza : *estancia*

Minilesson

FOCUS ON STRATEGIES Important elements of poetry include structure, rhythm, rhyme, and figurative language. However, not all poems are written using the same elements. Some poems rhyme, and some do not. Some have a predictable rhythm, and some do not. Some tell a story, and some describe.

- Ask yourself how the poem is structured. Are the lines the same lengths or different lengths? Are the lines broken into stanzas?
- Think about how the poem sounds. Are there rhyming words or words that are repeated? What elements add rhythm, or beat, to the poem?
- Scan the poem for figurative language. What comparisons do you notice? What vivid details stand out?

MODEL AND PRACTICE Model distinguishing between poetry and prose. I can tell that "I Hold the World" is a poem just by looking at it. I see that, instead of paragraphs, it is arranged in lines and stanzas. Reading the first stanza, I notice there is end rhyme, and this rhyme scheme stays the same throughout the poem. I also notice a regular rhythm to the language. I can feel and hear how syllables alternate between stressed and unstressed, which creates a natural rhythm.

Talk about poems with which students are familiar. Discuss the rhyme and rhythm.

FLUENCY Have students build fluency by reading aloud a stanza from a poem in your classroom library. Emphasize reading expressively, accurately, and with an appropriate rate.

- When you read expressively, your phrasing, or the way you group words, and tone of voice work together to reflect the emotional content of the text.
- When you read accurately, you read words correctly. If you read a word that doesn't make sense, correct it by rereading a word that makes sense in the context of the sentence.
- When you read at an appropriate rate, you read at a natural pace, neither too slow nor too fast. Read so that your listeners can understand you.

Display a stanza or a short poem and have the class echo-read with you. Then have students read individually. Check their fluency, focusing on accuracy and appropriate rate.

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify poetry.

OPTION 1 **TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 126 of the *Student Interactive*. Circulate to discover if students can identify elements of poetry.

OPTION 2 **Use Independent Text** Have students create a graphic organizer where they can jot down examples of rhythm, rhyme, sound effects, and figurative language in the text. Encourage students to label as many elements of their poems as they can.

QUICK CHECK

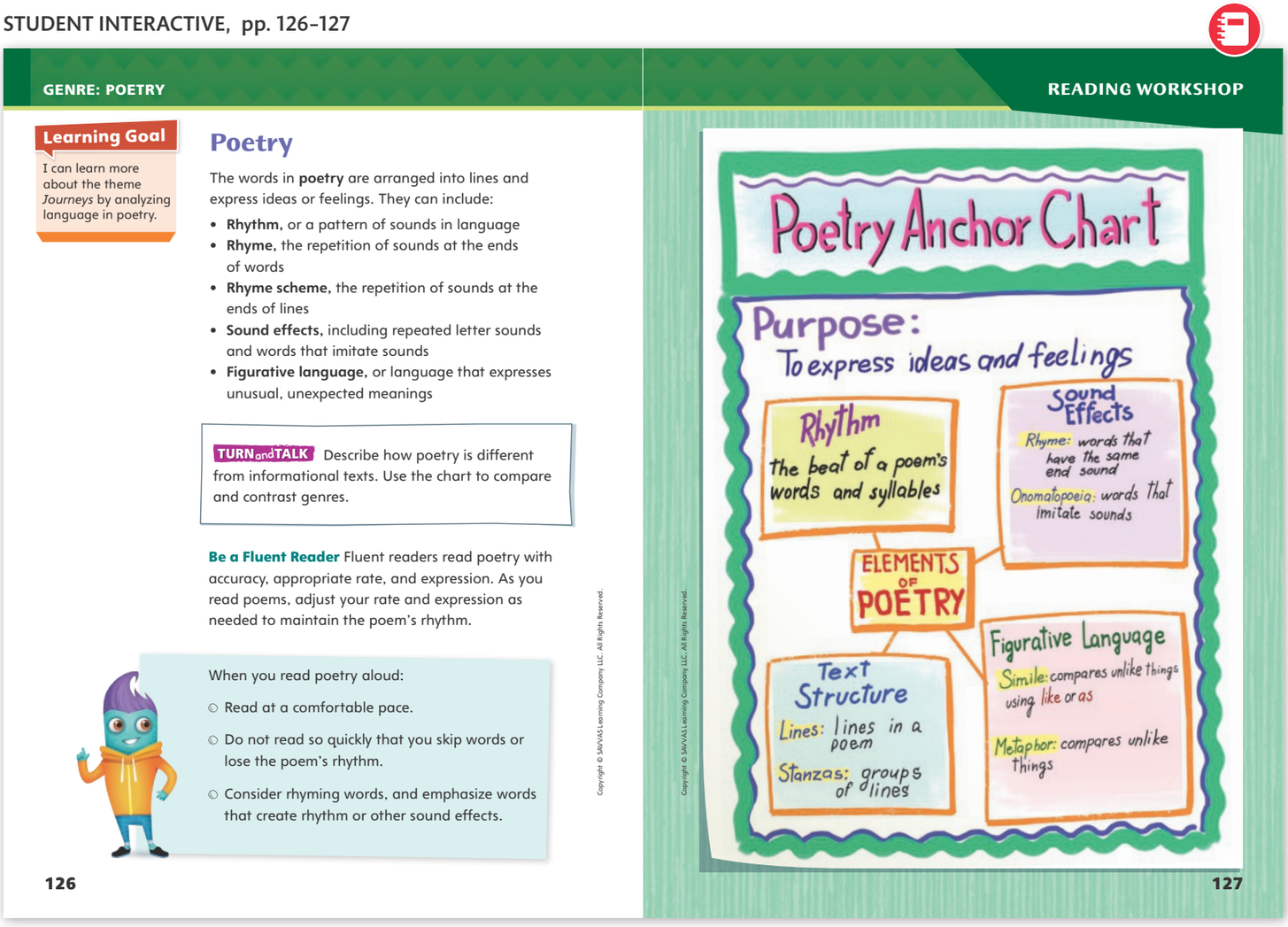
Notice and Assess Can students identify elements of poetry?

Decide

- **If students struggle,** revisit instruction about elements of poetry in Small Group on pp. T218–T219.
- **If students show understanding,** have them continue practicing the strategies for reading poetry in Small Group on pp. T218–T219.

Be a Fluent Reader Have students work with a partner to complete the fluency activity on p. 126 of the *Student Interactive.*

STUDENT INTERACTIVE, pp. 126–127



GENRE: POETRY

READING WORKSHOP

Learning Goal

I can learn more about the theme *Journeys* by analyzing language in poetry.

Poetry

The words in **poetry** are arranged into lines and express ideas or feelings. They can include:

- **Rhythm**, or a pattern of sounds in language
- **Rhyme**, the repetition of sounds at the ends of words
- **Rhyme scheme**, the repetition of sounds at the ends of lines
- **Sound effects**, including repeated letter sounds and words that imitate sounds
- **Figurative language**, or language that expresses unusual, unexpected meanings

TURN and TALK Describe how poetry is different from informational texts. Use the chart to compare and contrast genres.

Be a Fluent Reader Fluent readers read poetry with accuracy, appropriate rate, and expression. As you read poems, adjust your rate and expression as needed to maintain the poem's rhythm.

When you read poetry aloud:

- Read at a comfortable pace.
- Do not read so quickly that you skip words or lose the poem's rhythm.
- Consider rhyming words, and emphasize words that create rhythm or other sound effects.

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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

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

- adventure : *aventura*
- curious : *curioso(a)*

WEEKLY STANDARDS PRACTICE

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

Figurative Language: Idioms

Minilesson

FOCUS ON STRATEGIES Figurative language expresses a meaning beyond its literal meaning. An idiom is a figurative expression that means something different from the literal meaning of the words that make it up. For example, the idiom "raining cats and dogs" means that it was raining heavily, not that animals were falling from the sky.

- When you come across an unfamiliar expression, look at its context to understand what it means.
- Decide if it is an idiom, meaning something different from the words that make it up.

MODEL AND PRACTICE Model this strategy.

- I was reading a book the other day and a character said, "I'll never move. I'll leave my hometown when pigs fly!" The literal meaning of "when pigs fly" would indicate pigs soaring through the air. However, the context suggests a different meaning. Pigs can't fly, and the character also says he will never move. So I think "when pigs fly" is an idiom that means "never."
- Have students apply this strategy on their own to the first idiom on p. 143 of the *Student Interactive*. Ask them to match it to an Academic Vocabulary word from the Word Bank. Then discuss responses and correct misunderstandings.

ELL Targeted Support **Academic Vocabulary** As students learn idiomatic expressions related to the Academic Vocabulary, they may experience difficulty with spelling and pronouncing new words. Have students repeat each word and spell it aloud.

Have students work with a partner to write each Academic Vocabulary word and read it aloud. **EMERGING**

Have students work independently to write each Academic Vocabulary word and use it in a sentence. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the chart on p. 143 in the *Student Interactive*. Remind students that they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 143

VOCABULARY | READING-WRITING BRIDGE

Academic Vocabulary

Learning Goal

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

Figurative language gives words a meaning beyond their literal definition. **Idioms** are phrases or expressions whose meaning cannot be understood from the meanings of the individual words. Idioms can be used to express ideas in a unique or colorful way.

My TURN For each academic vocabulary word,

1. **Read** each idiom.
2. **Match** the word in the box with the idiom that best relates to the word's definition.
3. **Choose** two idioms. Then **write** a sentence that uses the idiom and its related academic vocabulary word.

WORD BANK

insight wandered passage adventure curiosity

IDIOMS

take an interest curiosity

all over the map wandered

one sharp cookie insight

off the beaten path adventure

right around the corner passage

Responses will vary but should include sentences such as "Joe's natural curiosity led him to take an interest in the birds in his backyard." "Ana's taste for adventure inspired her to travel off the beaten path."

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Word Study Suffixes *-able, -ible*

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

LESSON 1

Teach Suffixes *-able, -ible*

FOCUS ON STRATEGIES Explain to students that a suffix is a word part that can be added to the end of a base word. The suffixes *-able* and *-ible* mean "can be done." When you add them to a verb, the verb becomes an adjective that means the action of the verb can be done.

MODEL AND PRACTICE To demonstrate the use of the suffixes *-able* and *-ible*, display these words: *measurable*, *enjoyable*, *accessible*, and *convertible.* Explain that *measurable* means "can be measured." Point out that spelling changes sometimes occur when the suffixes are added; for example, when *-able* is added to *measure*, the final silent *e* of *measure* is dropped. Work with the class to identify the definitions of *enjoyable*, *accessible,* and *convertible,* keeping the meaning of the suffixes in mind.

ELL Targeted Support

Suffixes *-able, -ible* Tell students that studying word parts will help them comprehend English vocabulary. Explain that the suffixes *-able* and *-ible* mean "can be done."

Display *wash*. Have students say it. Then display *washable.* Ask what it probably means. (can be washed) Repeat with *understand.* **EMERGING**

Have students work in pairs to write and pronounce *wash* and *understand* then add suffixes. Ask them to explain what each word means. **DEVELOPING**

Have students work in pairs to write and pronounce the words *washable* and *understandable.* Ask them to explain what each word means and use it in a sentence. **EXPANDING**

Have partners list and use a dictionary to define five other words with these suffixes. Then have students use the words in sentences. **BRIDGING**

LESSON 1
Teach Suffixes *-able, -ible*

FLEXIBLE OPTION
LESSON 2
Apply Suffixes *-able, -ible*

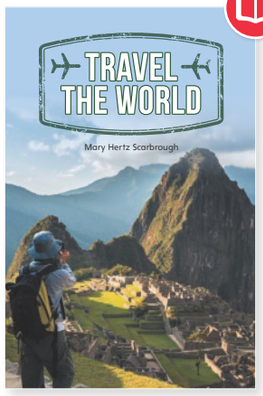
FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review: Vowel Teams

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 S

Genre: Narrative Nonfiction

Text Elements
- Variety of spelling patterns
- New vocabulary that depends on glossary

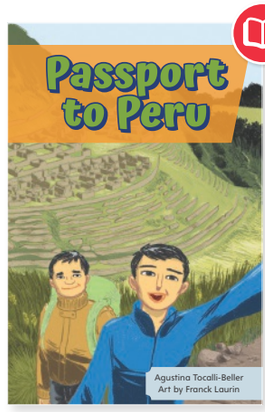
Text Structure
- Compare and Contrast

LEVEL S

Genre: Realistic Fiction

Text Elements
- Long stretches of descriptive language
- Figurative language

Text Structure
- Chronological



LEVEL T

Genre: Realistic Fiction

Text Elements
- Wide range of sentence types
- Words from languages other than English

Text Structure
- Chronological

Guided Reading Instruction Prompts

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

Identify Elements of Poetry

- How do you know this is a poem?
- Is there a rhyme scheme? What is it?
- Can you identify a simile, metaphor, or other figurative language?

Develop Vocabulary

- What context clues help you figure out the meaning of ____? What does the word mean?
- How does the poet use the word ____?
- What new or interesting words did the poet use?

Explain Sound Devices and Figurative Language

- Is this a rhyming poem? What effect does the rhyme scheme have?
- Is there a rhythm in the language?
- Is there a simile or metaphor in the poem? Where? What is being compared?

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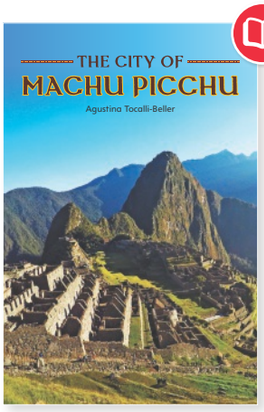
SMALL GROUP



LEVEL T

Genre: Informational Text

Text Elements
- Affixes
- Words from languages other than English

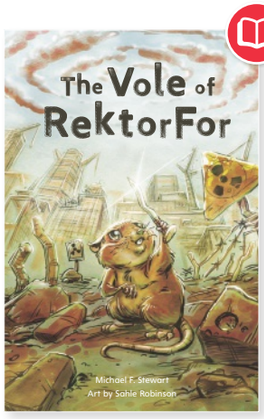
Text Structure
- Description

LEVEL V

Genre: Science Fiction

Text Elements
- Content may be new to many students
- Words used figuratively

Text Structure
- Chronological



LEVEL W

Genre: Animal Fantasy

Text Elements
- Fantasy incorporating quest motif
- Full range of literary devices

Text Structure
- Chronological

Visualize

- Which words or phrases help you visualize what the poet is telling about? What do you "see"?
- What effect does ____ have on your understanding of the subject?
- How do certain details appeal to your senses?

Compare Texts

- What connections can you make to other poems?
- What connections can you make to other kinds of texts?

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.

Use the QUICK CHECK on p. T211 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY POETRY

Teaching Point Poetry looks and sounds different from other kinds of writing, such as stories or informational text. Poetry has special elements, such as rhyme, rhythm, sound effects, and figurative language like similes and metaphors. Review the anchor chart on p. 127. Ask students to identify elements of poetry and explain what makes " I Hold the World" a poem.

ELL Targeted Support

Tell students that poetry has special characteristics that make it look and sound different from other kinds of writing.

Use a T-chart and list elements of poetry on one side. Provide strips with definitions and have students match them to the corresponding element. Echo-read the chart with students. **EMERGING**

Ask students to identify lines and stanzas in a poem. ____ *is a line.* ___ *is a stanza.* **DEVELOPING**

Ask students to identify elements of poetry in the anchor chart and write a definition of each. **EXPANDING**

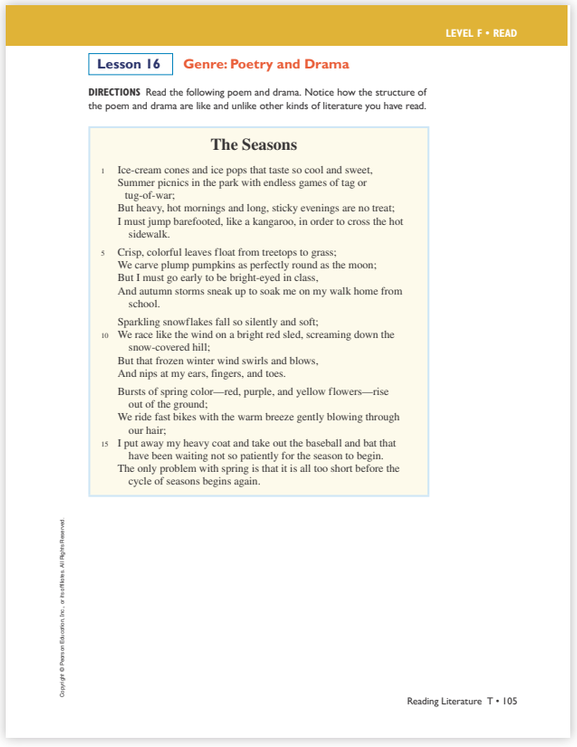
Have students choose one element of poetry and explain it. Help students find or make up an example of the element in a short poem. **BRIDGING**

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

Intervention Activity

READING POETRY

Use Lesson 16, pp. T105–T110, in the *myFocus Intervention Teacher's Guide* for instruction on the elements of poetry.



LEVEL F • READ

Lesson 16 Genre: Poetry and Drama

DIRECTIONS Read the following poem and drama. Notice how the structure of the poem and drama are like and unlike other kinds of literature you have read.

The Seasons

Ice-cream cones and ice pops that taste so cool and sweet,
Summer picnics in the park with endless games of tag or tug-of-war;
But heavy, hot mornings and long, sticky evenings are no treat;
I must jump barefooted, like a kangaroo, in order to cross the hot sidewalk.

Crisp, colorful leaves float from treetops to grass;
We carve plump pumpkins as perfectly round as the moon;
But I must go early to be bright-eyed in class,
And autumn storms sneak up to soak me on my walk home from school.

Sparkling snowflakes fall so silently and soft;
We race like the wind on a bright red sled, screaming down the snow-covered hill;
But that frozen winter wind swirls and blows,
And nips at my ears, fingers, and toes.

Bursts of spring color—red, purple, and yellow flowers—rise out of the ground;
We ride fast bikes with the warm breeze gently blowing through our hair;
I put away my heavy coat and take out the baseball and bat that have been waiting not so patiently for the season to begin.
The only problem with spring is that it is all too short before the cycle of seasons begins again.

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Reading Literature T • 105

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the infographic on pp. 124–125 to generate questions about elements of poetry and then choose one to investigate. Throughout the week, have them analyze how this element connects the poems they read to the theme of *Journeys.* See *Extension Activities* pp. 38–42 in the *Resource Download Center.*

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SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

IDENTIFY POETRY

Talk About Independent Reading Ask students to share what they have learned about poetry in the book they are reading and how knowing the elements of poetry helps them understand it.

Possible Conference Prompts

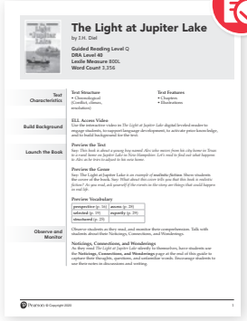
- Which elements of poetry does the poet use?
- Does it contain a simile/metaphor? If so, what does it compare?
- How did you use what you know about poetry to understand the poem?

Possible Teaching Point As you read poems, try to look for elements of poetry, such as lines, stanzas, rhyme, rhythm, sound effects, and figurative language.

Leveled Readers

IDENTIFY THEME

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support in identifying theme, see *Leveled Reader Teacher's Guide.*


The Light at Jupiter Lake

by D.K. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356

Text Characteristics
Text Structure
• Chronological
• Conflict, climax, resolution
Text Features
• Chapters
• Illustrations

Build Background
ELL Access Video
Use the interactive video in *The Light at Jupiter Lake* digital leveled reader to build background knowledge, support language development, to activate prior knowledge, and to build background for the text.

Launch the Book
Preview the Text
Text: This book is about a young boy named Alex who visits Jupiter Lake for the first time. Alex is excited to see his friend Sam, but he is nervous. Let's read to find out what happens as Alex sets to have fun at his new home.

Preview the Genre
Text: *The Light at Jupiter Lake* is an example of realistic fiction. Have students discuss the cover of the book. Text: *What about this cover tells you that this book is realistic fiction? Also, what do you think will happen in the story on things that could happen in real life?*

Preview Vocabulary
perspective (p. 16) · aware (p. 20)
cherished (p. 16) · reputedly (p. 24)
threatened (p. 20)

Observe and Monitor
Observe students as they read, and monitor their comprehension. Talk with them about their use of Notetaking, Connections, and Wonderings.

Notetaking, Connections, and Wonderings
Text: Remind students that they can use the Notetaking, Connections, and Wonderings page at the end of this guide to capture their thoughts, questions, and connection words. Encourage students to use these notes in discussions and writing.

Whole Group

Share Bring the class back together. Invite one student to share some observations from his or her graphic organizer or the Turn and Talk discussion. Reinforce with the class the reading strategies that the student used.

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 books from the suggested titles on p.T469.

Centers

See the myView Literacy Stations in the Resource Download Center.

Literacy Activities

Students can

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

BOOK CLUB

See Book Club, T478–T479, for

- teacher's summary of stories in *Journeys in Time*.
- 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.

Introduce the Text

Poetry Collection

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. 128 in the *Student Interactive* and define them as needed.

  peering: looking closely or in a searching manner

  via: by way of; by means of; through

  traversed: traveled through; moved across

  girth: the distance around something, circumference

  intersecting: crossing

- These words will help you understand the poems you read this week. As you read, highlight the words when you see them in the text. Try to visualize what the poet is saying by using these words.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading these selections is for understanding and enjoyment.

FIRST READ STRATEGIES

NOTICE Remind students to listen for sound effects, such as rhyme, and figurative language, such as similes and metaphors.

GENERATE QUESTIONS Encourage students to jot down questions before, during, and after reading and to clarify ideas in the poem.

CONNECT Ask students to consider how the poems connect with their own experiences and readings of travel, maps, and daydreaming.

RESPOND Have students mark parts that illustrate why they did or did not like a poem.

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

"At first flush, text complexity seems to be about the numbers of words, the types of words, and the number of sentences. But you must also read the text. It is really important to understand what the text assumes the reader knows about the subject. Texts with fewer words and shorter sentences can be very complex because the reader may have to Connect the ideas in the text without the support of the author's explicit use of connectives and explanations. Short sentences are not always easy sentences."

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

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ELL Targeted Support

Make Connections Tell students that using new words in conversation and writing can help them learn relationships between words and meanings.

Display the vocabulary words, and help students identify how each term relates to the theme of *Journeys.* Then encourage students to use the word to tell about something in their own lives.

EMERGING/DEVELOPING

Display the vocabulary words. Provide a definition, and have students use the word to tell about something in their own lives. Encourage students to use the word as often as it is appropriate. **EXPANDING/BRIDGING**

ELL Access

Background Knowledge
Students make meaning not only from words they learn but also from their prior knowledge and experience. Encourage students to share personal experiences or texts they have read about journeys.

STUDENT INTERACTIVE, pp. 128–129

Meet the Author

Poet **Kristine O'Connell George** grew up in a family that moved often. She says that memories of her many homes "are sources of inspiration" for her poetry. George writes often about everyday objects, animals, and moments. She loves to visit schools and talk with students about writing.

Poetry Collection

Preview Vocabulary

As you read, pay attention to these vocabulary words. Notice how they emphasize feelings of travel, discovery, and distance.

	peering	via
traversed	girth	intersecting

Read

Before you begin, establish a purpose for reading. Follow these strategies when you read **poetry** the first time.

First Read

- **Notice** sound effects and figurative language.
- **Generate Questions** to help clarify ideas in a poem.
- **Connect** ideas within a poem to what you already know and have read.
- **Respond** by discussing why you liked or did not like a poem.

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Genre Poetry

Poetry Collection

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First Read

Connect

THINK ALOUD From the title, "Learning the World," I wasn't sure what the poem would be about. I thought about the unit theme, *Journeys*, and predicted the poem would be about traveling. In a way the speaker is traveling. He or she is traveling in his or her mind, using a map to visualize places he or she could go.

Close Read

Explain Sound Devices

Have students scan the poem. Ask: What punctuation marks does the poet use? Where are they? Underline commas and periods as students point them out. **See student page for possible responses.**

Ask students to explain how the pauses and stops help create rhythm and how they affect meaning.

Possible Response: Pausing and stopping change the rhythm. The commas connect ideas, and the periods signal a new idea is coming.

DOK 2

OBJECTIVE

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.

CLOSE READ

Explain Sound Devices

Read the poem aloud.

Underline punctuation that creates rhythm by signaling a quick or long pause. Explain the effect of these pauses.

Visualize

Highlight figurative words and phrases that help you create a mental image of an object the speaker holds.

peering looking closely at something that is hard to see

Learning the World

by Kristine O'Connell George

I'm memorizing oceans,
tracing rivers,
learning mountain ranges.
I'm memorizing capitals,
tracing countries,
learning crops and industries.

I'm smoothing out this map,
rolling it into a tube,
peering through one end,
wishing it were a telescope,
wishing I could see past my street,
wishing I could see
the whole world
spread beneath my feet.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Cartography, or map-making, has been around since prehistoric times. Archaeologists have discovered cave paintings that show maps of ancient hunting grounds. Mathematicians in ancient Greece developed simple instruments and mathematical formulas to help them create maps. Some of those formulas are still in use today, but technology has changed the art and science of map-making dramatically. Today's maps are extremely precise, thanks to computers and satellites.

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First Read

Notice

THINK ALOUD In the second stanza, the poet repeats the word *wishing*: "wishing it were a telescope, wishing I could see past my street, wishing I could see." This sound effect helps me feel how strong and important the wishing is to her. The poet is so curious about the world and wants to experience it. Learning the world, traveling the world, is a dream that she very much wants to come true.

Close Read

Visualize

Explain that poets and other writers use figurative language to give the reader a clearer picture and to make their writing more interesting. In most instances figurative language cannot be taken literally, but it will often create an image that is more clear and powerful than a plain description. Mental images help to deepen a reader's understanding of a poem.

Have students reread the **second stanza** to find and highlight words and phrases that help them visualize what the speaker is holding and what he or she is doing. **See student p.130 for possible responses.**

Tell students to demonstrate what they visualize using a sheet of paper. Ask them to explain why the speaker is looking through a tube.

Possible Response: The speaker is pretending the rolled-up map is a telescope. A telescope would help him or her see the whole world—or at least see past his or her street.

DOK 2

OBJECTIVE

Create mental images to deepen understanding.

Possible Teaching Point

Academic Vocabulary | Figurative Language

Use the Academic Vocabulary lesson on pp. T212–T213 in the Reading-Writing Workshop Bridge to underscore how idioms can be used as a kind of figurative language to express ideas in a colorful way. Direct students to reread the last two lines of the poem as an example of an idiom.

First Read

Generate Questions

THINK ALOUD The poem begins by mentioning how Magellan and Columbus sailed in ships to discover parts of the world. It ends by calling Earth a ship. Is the poet leading me to think I am on a ship of discovery?

Close Read

Explain Sound Devices and Figurative Language

Have students identify and underline rhyming words throughout the poem. **See student page for possible responses.** Ask: How does rhyme affect the poem?

Possible Response: Rhyme creates balance and rhythm. It also makes the lines more predictable because you know what sound is coming next.

Have students identify and underline the metaphor. Ask: What does the poet compare? **See student page for response.**

Possible Response: The poet uses the metaphor "Our home, our ship, our planet earth" to compare Earth to a ship.

DOK 2

OBJECTIVE

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.

CLOSE READ

Explain Sound Devices and Figurative Language

Underline words that rhyme. Then underline a metaphor.

via by way of; by means of; through

traversed traveled through; moved across

girth distance around something; circumference

Vocabulary in Context

Context clues are words and phrases around an unfamiliar word that help readers identify the word's meaning.

Underline context clues near the word *traversed* to help you determine its definition.

Latitude Longitude Dreams

by Drew Lamm and James Hildreth

Magellan moved via stars
Steered his ship by celestial rays.
Columbus sailed on over the edge
Discovering lands and waterways.

They traversed their dreams, set their course
Voyaging over oceans and seas.
Etching earth with invisible designs
Crossing rivers, ice, and trees.

These lines that slide from pole to pole
Wrapping around the watery girth
Coordinate all of us on this globe
Our home, our ship, our planet earth.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Every location on Earth has a global address written as two numbers called *coordinates*. The first number is the latitude, and the second is the longitude. Lines of latitude run parallel to the equator, while lines of longitude run perpendicular to it. Display a globe or a world map with lines of latitude and longitude. Ask students to identify the lines. Challenge students to find the global address of your town. If time permits, let them check their coordinates with an online latitude and longitude finder.

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First Read

Generate Questions

THINK ALOUD Before I start reading, I want to know what the words *latitude* and *longitude* mean because they are in the title. I also see the word *dreams* in the title and in the second stanza. I'm going to circle the second stanza because I think it might help me find the connection between *longitude* and *latitude* and *dreams*.

Close Read

Vocabulary In Context

Remind students that context is the words and phrases around an unfamiliar word. Context helps the reader determine meaning.

Have students determine the meaning of *traversed* in the second stanza by underlining nearby clue words and phrases. **See student p. 132 for possible responses.** Ask: What other words in the poem help you figure out the meaning of *traversed*?

Possible responses: Clue words and phrases are *voyaging over* and *crossing*. *Voyaging* and *crossing* have to do with traveling over or across places on Earth, such as oceans and rivers. I think *traversing* must have a similar meaning. Both *traversing* and *traveling* also begin with *trav-*. That is another clue that they have similar meanings.

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

Word Study | Words with *-able, -ible*

Use the Word Study lesson on pp. T214–T215 in the Reading-Writing Workshop Bridge to teach students how they can figure out new words they encounter by using what they know about prefixes and suffixes. Ask them to point out a word in the poem that includes the suffix *-ible* (*invisible* in line 7) and determine its meaning (not visible or cannot be seen).

First Read

Notice

THINK ALOUD The first thing I notice about this poem is the short line length. I am curious about how the short lines are going to work as a sound effect that affects the poem's rhythm.

Close Read

Explain Sound Devices and Figurative Language

Have students identify and underline examples of end rhyme in **lines 1–4**. **See student page for possible responses.** Ask: How does rhyme affect the poem?

Possible Response: Rhyme creates rhythm. It also has the effect of making a poem sound lyrical, like a song.

Have students identify and underline the metaphor. **See student page for possible responses.** Ask: What does the poet compare? What does the poet mean by this metaphor?

Possible Response: maps and keys; The metaphor "Maps are keys" in line 9 makes maps more meaningful. Keys open physical doors, and maps open figurative "doors" to information and imagination.

DOK 2

OBJECTIVE

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.

CLOSE READ

Explain Sound Devices and Figurative Language

Underline the words that rhyme. Explain the effect of the rhymes.

Then underline the metaphor. Explain the effect of the metaphor.

intersecting crossing or overlapping

Visualize

Highlight words for features you could imagine seeing on a map. Explain how these mental images deepen your understanding of the poem.

A Map and a Dream

by Karen O'Donnell Taylor

Maps are more
than tiny lines
intersecting
lace designs . . .
More than names
and colored dots,
rivers, mountains,
tourist spots.
Maps are keys
to secret places
vast new worlds
and unknown faces.
I can trace each
graceful line . . .
Close my eyes
and in my mind
I can travel
anywhere . . .
A map, a dream
can take me there!

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ELL Targeted Support **Use Multiple-Meaning Words** Tell students that many English words have more than one meaning. Point out the words *lines, spots, keys, faces,* and *trace* in lines 2–13 of the poem.

Display each word, read it aloud, and have students repeat after you. Explain each word's meaning as it is used in the poem. EMERGING

Provide a sentence starter for each word's meaning in the poem. For example, *In the poem the word* lines *means* _____. Ask: Do you know any other meanings for *lines?* Guide students to a different definition. Repeat with *spots, keys*, *faces*, and *trace*. DEVELOPING

First Read

Connect

THINK ALOUD When I read lines like "Maps are keys to secret places, vast new worlds, and unknown faces," it reminds me of how excited I get when I am planning a vacation. It helps me understand how excited the speaker feels.

Close Read

Visualize

Have students reread the poem and highlight words that help them visualize features on a map. **See student p. 134 for possible responses.**

Ask: How do these words help you create mental images? How do they deepen your understanding of the poem?

Possible Response: Words such as *intersecting, names, dots,* and *tourist spots* help me see a map in my mind. I can visualize how the highway lines connect the dots that mark towns and cities. I can imagine the tiny names of those cities and towns all over the map too.

DOK 2

OBJECTIVE

Create mental images to deepen understanding.

First Read

Notice

THINK ALOUD As I read the poem silently, I notice the structure of the lines on the page. When I read the poem aloud, I realize that the organization of the lines affects the way the poem sounds.

Close Read

Explain Sound Devices

Have students identify and underline lines that show how the poet uses structure to help create rhythm. **See student page for possible responses.**

Ask: How does this structure affect the rhythm?

Possible Response: The poem is made up of short and long lines. The poem moves fast in the short lines, and then the long lines slow it down. The poem does not rhyme, but the long and short lines create a rhythm of their own.

DOK 2

Fluency

Have students read **"Early Explorers"** aloud with a partner to practice fluency. Suggest that students scan the text before reading orally to familiarize themselves with all of the words. Students should focus on reading accurately and expressively at an appropriate rate.

DOK 1

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.

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.

CLOSE READ

Explain Sound Devices

Read the poem aloud.

Underline details that show how the structure of the lines in the poem help create rhythm. Explain how this effect works.

Visualize

Highlight words that help you visualize walking.

Fluency

Reread "Early Explorers." Read at a comfortable pace so you can identify the poem's rhythm. You can pause to use what you know about sound-spelling patterns to read an unfamiliar word, if needed.

Early Explorers

by Marilyn Singer

No place on earth
is ever undiscovered
Even in Antarctica
where whole mountains are hidden
under ice
penguins already laid shambling tracks
in the snow
before we traveled there
The hottest desert
the deepest jungle
where none of us have ever been
all have been crossed
and crossed again
by wings whirring or silent
feet furred or scaled
hoofed or bare
By adventurers we will never know
explorers who will never tell us
what wonders they have seen

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ELL Targeted Support **Use Domain-Specific Words** Tell students that some words are specific to a particular domain, or study. Words such as *furred* and *scaled* in line 15 have to do with animals.

Have students reread "Early Explorers" and identify words that have to do with animals or the environment. Read them aloud together and discuss how each relates to its subject. **EMERGING/DEVELOPING**

Have students look for words that describe places. Have them draw a picture that illustrates their understanding of the concept. For example, they might draw a picture of Antarctica with mountains of ice. **EXPANDING/BRIDGING**

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Possible Teaching Point

Read Like a Writer | Author's Craft

Imagery Use the Analyze Author's Craft lesson on pp. T238–T239 in the Reading-Writing Workshop Bridge to help students develop a clear understanding of the poet's use of imagery. Imagery is vivid words and phrases that allow a reader to create a mental picture from the text. Read and discuss lines 3–5 of the poem, and identify elements that help readers create mental images. Guide students to describe what a mountain under ice might look like.

First Read

Respond

THINK ALOUD When I read a poem, sometimes I read all the way to the end. Then I close my eyes and try to picture what the poem is about. I ask myself, "What picture do the words create in my mind?" How do these images influence whether you liked or disliked the poem?

Close Read

Visualize

Visualizing images from poetry can help a reader better understand ideas the poet wants to state and feelings he or she wants to express. Have students identify and highlight words that help them visualize walking. **See student p. 136 for possible responses.** Ask: How does a penguin walk? What do you think the word *shambling* means?

Possible Response: Penguins have very short legs, and they look kind of clumsy when they walk. I think *shambling* means something like "shuffling" or "waddling."

Let students check their responses in a dictionary. Then ask students to identify words that could describe a penguin's walk.

Possible Responses: *shuffling, waddling, hobbling*

DOK 2

OBJECTIVE

Create mental images to deepen understanding.

Respond and Analyze

Poetry Collection

OBJECTIVES

Analyze how the speaker in a poem reflects upon a topic.

Write responses that demonstrate understanding of texts, including recognizing the themes of a variety of texts.

Recognize and analyze genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

Determine the meaning of words and phrases as they are used in a text, including figurative language.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

Compare and contrast the varieties of English used in stories, dramas, or poems.

My View

Have students look back at the poetry, and prompt them to respond to their initial readings.

- **Discuss** How does each poet reflect on the topic of his or her poem?
- **Brainstorm** What are the individual themes of the poems?
- What is the collective theme?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Explain to students that poets use both literal and nonliteral, or figurative, language when writing poems. Read the introductory paragraph on p. 138 of the *Student Interactive* aloud. Help students understand the difference between literal and nonliteral language.

- Look for connections between words.
- Remind yourself of the literal meaning of the words.

MODEL AND PRACTICE Model completing the sentences on p. 138, using the word *peering*. In "Learning the World," the speaker rolls a map into a tube and looks, or *peers,* through it like a telescope because he or she wants to see the whole world. *Peering* connects the speaker with the whole world. I'll reread the other poems to identify how each poet uses literal and nonliteral language.

ELL Targeted Support **Vocabulary** Display the vocabulary words *via, peering, traversed,* and *intersecting*.

Have students make a connection to each word. For example, "Do you come to school **via** car, bus, or bicycle?" Then ask students to tell you which word is related to *via* and explain how. **EMERGING/DEVELOPING**

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FORMATIVE ASSESSMENT OPTIONS

Apply

Have students apply the strategies for developing vocabulary.

OPTION 1 **My TURN** Have students respond using newly acquired vocabulary as they complete p. 138 of the *Student Interactive*. They should use text evidence in their answers.

OPTION 2 **Use Independent Text** Have students use their own poems or ones they are reading to search for connections that will help them determine the meaning of unfamiliar words. Have students note any unfamiliar words they find. Then have them use context and other clues to determine a connection to each word. Ask them to explain the connections they found.

QUICK CHECK

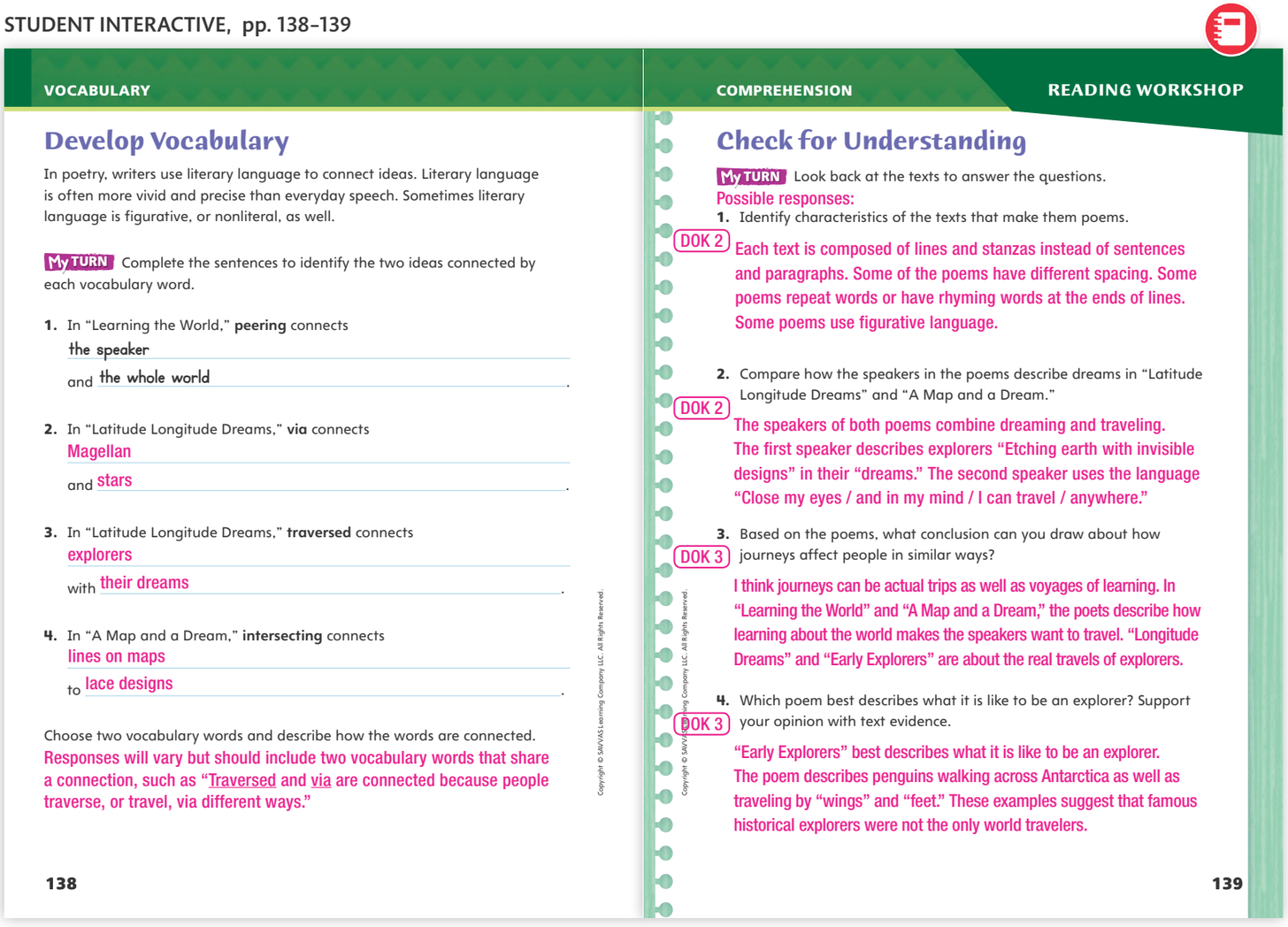
Notice and Assess Can students identify how vocabulary words are connected?

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on pp. T234–T235.
- **If students show understanding,** extend instruction for developing vocabulary in Small Group on pp. T234–T235.

Check for Understanding **My TURN** Have students complete p. 139 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 138–139



VOCABULARY

Develop Vocabulary

In poetry, writers use literary language to connect ideas. Literary language is often more vivid and precise than everyday speech. Sometimes literary language is figurative, or nonliteral, as well.

My TURN Complete the sentences to identify the two ideas connected by each vocabulary word.

1. In "Learning the World," **peering** connects
   the speaker
   and the whole world.
2. In "Latitude Longitude Dreams," **via** connects
   Magellan
   and stars.
3. In "Latitude Longitude Dreams," **traversed** connects
   explorers
   with their dreams.
4. In "A Map and a Dream," **intersecting** connects
   lines on maps
   to lace designs.

Choose two vocabulary words and describe how the words are connected.
Responses will vary but should include two vocabulary words that share a connection, such as "Traversed and via are connected because people traverse, or travel, via different ways."

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COMPREHENSION

READING WORKSHOP

Check for Understanding

My TURN Look back at the texts to answer the questions.
Possible responses:

1. Identify characteristics of the texts that make them poems.

DOK 2

Each text is composed of lines and stanzas instead of sentences and paragraphs. Some of the poems have different spacing. Some poems repeat words or have rhyming words at the ends of lines. Some poems use figurative language.

2. Compare how the speakers in the poems describe dreams in "Latitude Longitude Dreams" and "A Map and a Dream."

DOK 2

The speakers of both poems combine dreaming and traveling. The first speaker describes explorers "Etching earth with invisible designs" in their "dreams." The second speaker uses the language "Close my eyes / and in my mind / I can travel / anywhere."

3. Based on the poems, what conclusion can you draw about how journeys affect people in similar ways?

DOK 3

I think journeys can be actual trips as well as voyages of learning. In "Learning the World" and "A Map and a Dream," the poets describe how learning about the world makes the speakers want to travel. "Longitude Dreams" and "Early Explorers" are about the real travels of explorers.

4. Which poem best describes what it is like to be an explorer? Support your opinion with text evidence.

DOK 3

"Early Explorers" best describes what it is like to be an explorer. The poem describes penguins walking across Antarctica as well as traveling by "wings" and "feet." These examples suggest that famous historical explorers were not the only world travelers.

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Word Study Suffixes *-able, -ible*

OBJECTIVES

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

Identify and read high-frequency words from a research-based list.

LESSON 2

Apply Suffixes *-able, -ible*

APPLY My TURN Direct students to complete the chart on p. 144 in the *Student Interactive.*

Then have students write three sentences using three of the words from the chart.

High-Frequency Words

Explain that the high-frequency words, which appear often in texts, do not follow regular word study patterns, so students need to practice reading them.

Display and say the high-frequency words *touch, practice, business, whose, yourself,* and *woman.* Ask students what *practice* and *whose* have in common (Both words end with silent *e*).

STUDENT INTERACTIVE, p. 144

WORD STUDY

Suffixes *-able, -ible*

A **suffix** is a word part that can be added to the end of a base word. A suffix changes a word's part of speech.

For example, the suffix *-able* changes a verb (*laugh*) into an adjective (*laughable*). The suffixes *-able* and *-ible* both mean "can be done."

My TURN Read each word containing *-able* or *-ible*. Then write the word's meaning.

Base Word	Meaning
breakable	can be broken or damaged
collapsible	can be collapsed or pushed down
likable	can be liked
noticeable	can be noticed
reversible	can be reversed or turned around

High-Frequency Words

High-frequency words are words that you will see in texts over and over again. They often do not follow regular word study patterns. Read these high-frequency words: *touch*, *practice*, *business*, *whose*, *yourself*, *woman*. Try to identify them in your independent reading.

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LESSON 1
Teach Suffixes *-able, -ible*

LESSON 2
Apply Suffixes *-able, -ible*

FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review: Vowel Teams

FLEXIBLE OPTION
LESSON 5
Assess Understanding

Use the QUICK CHECK on p. T231 to determine small group instruction.

Teacher-Led Options

Strategy Group

DEVELOP VOCABULARY

Teaching Point Today I want to remind you that readers pay attention to how words and ideas are connected. This can help readers understand what an author or poet is saying.

ELL Targeted Support

Tell students that they can look for ways that words connect ideas. Have students use contextual support to enhance their understanding of vocabulary words.

Have students locate *peering* in "Learning the World." Ask: Who is peering? What is he or she peering at? Have students complete the sentence frame: *Peering connects* ___ *with* ___. **EMERGING**

Point out two ideas in a poem and have students identify the word or phrase that connects them. **DEVELOPING**

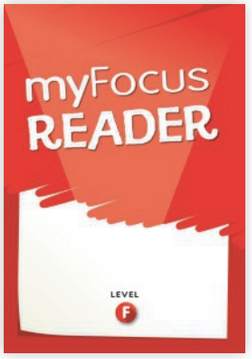
Ask students to identify words and phrases in the poems that help them determine how a vocabulary word helps them make personal connections to the text. **EXPANDING**

Have students choose one vocabulary word and write as many synonyms for it as they can. Challenge students to identify sentences that could use synonyms as connectors. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Read pp. 12–13, in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how words connect ideas and concepts in a text.

Provide instructional support for comprehension and word study—Suffixes *-able, -ible* and Academic Vocabulary words.

Fluency

Assess 2–4 students

PROSODY

Have students choose one of the poems from the text or from a leveled reader. Ask pairs to take turns reading the text with appropriate rhythm. Tell them to use punctuation and line breaks to help them find the rhythm of the poem. Model reading with appropriate rhythm if needed.

ORAL READING RATE AND ACCURACY

Use pp. 19–24 in Unit 1 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER, VIDEO, ANNOTATE, DOWNLOAD, ASSESSMENT, AUDIO, GAME, NOTEBOOK, INTERACTIVITY

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about the poem's ideas and figurative language and describe interesting connections between ideas.

Possible Conference Prompts

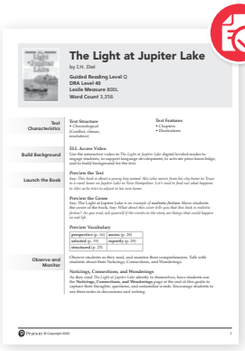
- What is the poem about?
- How do the vocabulary words illustrate the poet's choices to use literal and nonliteral language?

Possible Teaching Point Readers pay attention to how a poet connects ideas. Occasionally these connections can be surprising, and they lead the reader to think in new and interesting ways.

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher's Guide*.



Independent/Collaborative

Independent Reading

Students can

- reread the Poetry Collection or the *myFocus Reader* text.
- read a self-selected trade book or their Book Club text.
- partner-read poems from a book of poetry, asking each other questions about the poems as they read.

Centers

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

Literacy Activities

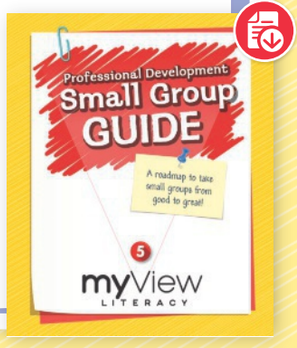
Students can

- complete the activity on p. 138.
- work with a partner to discuss and answer the questions on p. 139.
- play the *myView* games.
- choose a poem, or select stanzas from a poem, and with a partner take turns reading it with appropriate rhythm.

SUPPORT INDEPENDENT READING

Help students set goals for their reading. Tell them that they should track progress toward their goals.

See also the *Small Group Guide* for additional support and resources to target your students' specific instructional needs.



Whole Group

Share Bring the class back together. Call on a few volunteers to share some new vocabulary words they learned from their reading, what the words mean, and why the poet may have chosen those words.

Explain Sound Devices and Figurative Language

Poetry Collection

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.

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

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.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about sound effects and figurative language in the poems. Give students sentence starters, such as

- In the first poem, the speaker wishes for adventure by . . . .
- Curiosity is an important idea in these poems because . . . .

ELL Access

Discuss with students the importance of understanding sound devices, such as rhyme. Students may benefit from hearing and repeating lists of rhyming words.

Minilesson

FOCUS ON STRATEGIES Readers learn about sound devices in poetry by listening for rhyme, rhythm, and onomatopoeia. They learn about figurative language by paying attention to descriptive language, comparisons, and sometimes surprising connections.

- Listen for rhymes at the ends of lines of poems.
- Listen for words that sound like what they name.
- Consider words with meanings different from their literal meanings.
- Take note of similes and metaphors.
- Consider how the author's use of figurative language and sound devices achieved his or her purpose.

MODEL AND PRACTICE Use the Close Read note on p. 134 of the *Student Interactive* to model how to annotate the text to identify rhyme.

- Rhyme is easier to identify when you read aloud than when you read silently. Read aloud the first four lines of "A Map and a Dream." I hear an end rhyme: *lines* and *designs*. They are in lines 2 and 4. I am going to underline those words.
- Have students read the first eight lines aloud to a partner, listening for how the rhyme affects the poem's rhythm. Have pairs discuss the purpose of this sound device as well as the purpose of figurative language used in the first eight lines.

ELL Targeted Support **End Rhymes** Tell students that rhyme is easier to identify when heard than when read. Read aloud the first four lines of "A Map and a Dream."

Ask students to identify the words that have the same ending sounds, *lines* and *designs*. Have students say the words aloud and listen closely for the rhyming sounds. **EMERGING**

Provide a sentence frame for students to complete orally in a group: *The word _____ in line 2 rhymes with _____ in line 4.* Repeat with end rhymes in the rest of the poem. **DEVELOPING/EXPANDING**

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FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for explaining sound devices and figurative language.

OPTION 1 **My TURN** Have students annotate the text using the Close Read notes for Explain Sound Devices and Figurative Language and then use their annotations to complete the chart on p. 140 in the *Student Interactive*.

OPTION 2 **Use Independent Text** Have students use sticky notes to mark places in the text where they find rhyme and other sound devices as well as examples of figurative language. Direct them to write the examples on the sticky notes.

QUICK CHECK

Notice and Assess Can students explain the use of sound devices and figurative language in poetry?

Decide

- **If students struggle,** revisit instruction about sound devices and figurative language in Small Group on pp. T242–T243.
- **If students show understanding,** extend instruction about sound devices and figurative language in Small Group on pp. T242–T243.

STUDENT INTERACTIVE, p. 140

CLOSE READ

Explain Sound Devices and Figurative Language

Sound devices, such as rhyme and rhythm, add expression to a poem. Rhyming words have the same end sounds. Poets create rhythm, or a pattern of sounds, with punctuation, line breaks, and stanzas.

Poets also use **figurative language**, or words with meanings other than their literal definitions, to create different meanings. Metaphors, which compare unlike things without using *like* or *as*, are one type of figurative language.

1. **My TURN** Go to the Close Read notes in the poetry collection. Underline words that rhyme, elements that create rhythm, and metaphors.
2. **Text Evidence** Use the parts you underlined to complete the organizer. Give an example of each device and explain its purpose.

Possible responses:

Poem with rhymes: "Latitude Longitude Dreams"
Examples of rhyming words: rays/waterways; seas/trees
Rhyme has the effect of: making the poem sound musical

Poem with rhythm: "Learning the World"
Rhythm is created by: commas and periods
Rhythm has the effect of: causing the reader to pause

Poem with a metaphor: "A Map and a Dream"
Metaphor compares: a map to a key
Metaphor has the effect of: making comparisons creatively

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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 Imagery

Minilesson

FOCUS ON STRATEGIES Define imagery as language that appeals to one or more of the five senses. Explain that imagery helps the reader picture or sense things in his or her mind and can make writing more vivid and memorable. Say this sentence to the class: It was a winter day. Note to students that the words do not paint a picture for the reader. Now say this sentence: Cold, heavy snow fell from the darkened sky. The use of imagery helps the reader picture the scene by "feeling" the cold and "seeing" the snow.

MODEL AND PRACTICE Model analyzing the author's craft of using imagery by directing students to p. 145 in the *Student Interactive.* Have them follow along as you read aloud the lines from "Early Explorers" and complete the steps.

- Identify the highlighted language the poet uses to create imagery.
- Ask students to describe the mental images that this language helped them form in their minds.
- Guide students to draw a conclusion about the poet's use of imagery. Point out that the imagery helps readers visualize what the poet is describing and better understand the poem's meaning.

ELL Targeted Support **Imagery** Help students analyze imagery and learn new and essential language in the process.

Read aloud lines 7–10 from "Learning the World." Provide these sentence frames: *The author describes rolling* _____ *to make* _____. *This image helps me picture* _____ *in my mind*. **EMERGING/DEVELOPING**

Have student pairs take turns reading the poem "Early Explorers." Then have them identify examples of imagery and explain how it paints a picture for the reader. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

MY TURN Direct students to go back to the Poetry Collection and circle other instances of imagery. Then have them focus on a specific example by completing the activity on p. 145 in the *Student Interactive.*

STUDENT INTERACTIVE, p. 145

ANALYZE AUTHOR'S CRAFT | READING-WRITING BRIDGE

Read Like a Writer

Poets use imagery to help readers create mental images. These images can help an author achieve a specific purpose, such as making the ideas in the poem more vivid and memorable.

Model Read the lines from "Early Explorers."

Even in Antarctica / where whole mountains are hidden / under ice / penguins already laid shambling tracks / in the snow

imagery

1. **Identify** The poet creates an image of penguins walking on ice and snow.
2. **Question** How does this image help me understand why "no place on earth is ever undiscovered"?
3. **Conclude** The image helps me imagine a huge place without any people but that is well traveled by animals.

Reread lines 7–10 from "Learning the World."

MY TURN Follow the steps to analyze the poem. Describe how the poet's use of imagery achieves specific purposes.

1. **Identify** The speaker creates an image of rolling a paper map into a tube.
2. **Question** How does this image help me understand the speaker?
3. **Conclude** The image of pretending a paper tube is a telescope emphasizes that the speaker wants to be able to see far distances.

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Word Study Suffixes *-able, -ible*

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that the suffixes *-able* and *-ible* mean "can be done."

MODEL AND PRACTICE Explain that sometimes *-ible* is added to a root instead of a base word. For example, in *visible,* it is added to the Latin root *vis,* which means "see." *Visible* means "can be seen." Provide these Latin roots: *aud*—"hear"; *tan*—"touch"; *cred*—"believe." Explain that the prefix *in-* can mean "not." Display *invisible, audible, tangible,* and *credible.* Have students decode, or read, these words and then explain the meaning of each word.

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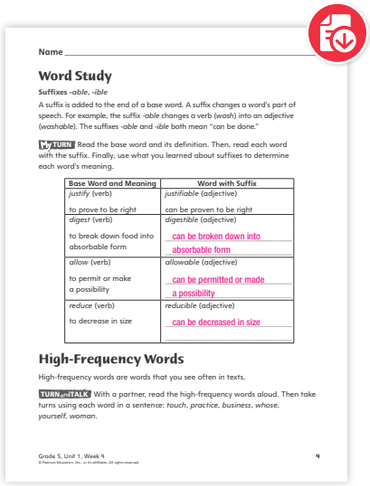
READING BRIDGE

APPLY Have students complete *Word Study* p. 4 from the *Resource Download Center.*



Name _____

Word Study

Suffixes *-able, -ible*

A suffix is added to the end of a base word. A suffix changes a word's part of speech. For example, the suffix *-able* changes a verb (*wash*) into an adjective (*washable*). The suffixes *-able* and *-ible* both mean "can be done."

YOUR TURN Read the base word and its definition. Then, read each word with the suffix. Finally, use what you learned about suffixes to determine each word's meaning.

Base Word and Meaning	Word with Suffix
justify (verb) to prove to be right	*justifiable* (adjective) can be proven to be right
digest (verb) to break down food into absorbable form	*digestible* (adjective) can be broken down into absorbable form
allow (verb) to permit or make a possibility	*allowable* (adjective) can be permitted or made a possibility
reduce (verb) to decrease in size	*reducible* (adjective) can be decreased in size

High-Frequency Words

High-frequency words are words that you see often in texts.

TURN AND TALK With a partner, read the high-frequency words aloud. Then take turns using each word in a sentence: *touch, practice, business, whose, yourself, woman.*

Grade 5, Unit 1, Week 4

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***Word Study*, p. 4**

FLEXIBLE OPTION

LESSON 1

Teach Suffixes *-able, -ible*

LESSON 2

Apply Suffixes *-able, -ible*

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review: Vowel Teams

FLEXIBLE OPTION

LESSON 5

Assess Understanding

Use the QUICK CHECK on p. T237 to determine small group instruction.

Teacher-Led Options

Strategy Group

EXPLAIN SOUND DEVICES AND FIGURATIVE LANGUAGE

Teaching Point Readers pay attention to the sounds of words and how they work together to create rhyme and rhythm. They also take note of similes, metaphors, and descriptive language that help them deepen their understanding of a text. Work with students to complete the graphic organizer on *Student Interactive* p. 140.

ELL Targeted Support

Explain that identifying and analyzing language structures, such as similes and metaphors, can help students connect to a text and better understand challenging language.

Have students read the line "Maps are keys" in "A Map and a Dream." Ask: What is the speaker comparing by saying maps *are* keys? Have students complete the sentence frames: *Keys are* ___. *Maps are* ____. **EMERGING**

Have students point out the metaphor in line 9 of "A Map and a Dream." Then have them complete the sentence frame ___ *are like* ___ *because* ___. **DEVELOPING**

Ask students to identify the metaphor in line 9 of "A Map and a Dream." Then ask them to explain the effect of the metaphor. **EXPANDING**

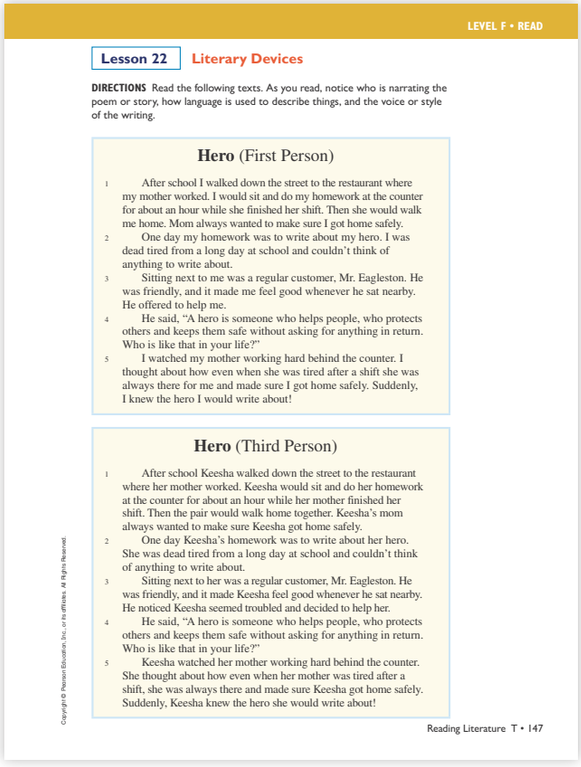
Have students compare the mental image of the rolled up map/telescope in "Learning the World" with the mental image of a map as a key in "A Map and a Dream." **BRIDGING**

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

Intervention Activity

EXPLAIN SOUND DEVICES AND FIGURATIVE LANGUAGE

Use Lesson 22, pp. T147–T152, in the *myFocus Intervention Teacher's Guide* for instruction on sound devices and figurative language.



LEVEL F • READ

Lesson 22 Literary Devices

DIRECTIONS Read the following texts. As you read, notice who is narrating the poem or story, how language is used to describe things, and the voice or style of the writing.

Hero (First Person)

1 After school I walked down the street to the restaurant where my mother worked. I would sit and do my homework at the counter for about an hour while she finished her shift. Then she would walk me home. Mom always wanted to make sure I got home safely.
2 One day my homework was to write about my hero. I was dead tired from a long day at school and couldn't think of anything to write about.
3 Sitting next to me was a regular customer, Mr. Eagleston. He was friendly, and it made me feel good whenever he sat nearby. He offered to help me.
4 He said, "A hero is someone who helps people, who protects others and keeps them safe without asking for anything in return. Who is like that in your life?"
5 I watched my mother working hard behind the counter. I thought about how even when she was tired after a shift she was always there for me and made sure I got home safely. Suddenly, I knew the hero I would write about!

Hero (Third Person)

1 After school Keesha walked down the street to the restaurant where her mother worked. Keesha would sit and do her homework at the counter for about an hour while her mother finished her shift. Then the pair would walk home together. Keesha's mom always wanted to make sure Keesha got home safely.
2 One day Keesha's homework was to write about her hero. She was dead tired from a long day at school and couldn't think of anything to write about.
3 Sitting next to her was a regular customer, Mr. Eagleston. He was friendly, and it made Keesha feel good whenever he sat nearby. He noticed Keesha seemed troubled and decided to help her.
4 He said, "A hero is someone who helps people, who protects others and keeps them safe without asking for anything in return. Who is like that in your life?"
5 Keesha watched her mother working hard behind the counter. She thought about how even when her mother was tired after a shift, she was always there and made sure Keesha got home safely. Suddenly, Keesha knew the hero she would write about!

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Reading Literature T • 147

Fluency

Assess 2–4 students

PROSODY

Have student pairs practice reading one of the poems with appropriate rhythm.

ORAL READING RATE AND ACCURACY

Use pp. 19–24 in Unit 1 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER · VIDEO · ANNOTATE · DOWNLOAD · ASSESSMENT · AUDIO · GAME · NOTEBOOK · INTERACTIVITY

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

EXPLAIN SOUND DEVICES AND FIGURATIVE LANGUAGE

Talk About Independent Reading Ask students to look back at their sticky notes to share examples of sound devices and figurative language.

Possible Conference Prompts

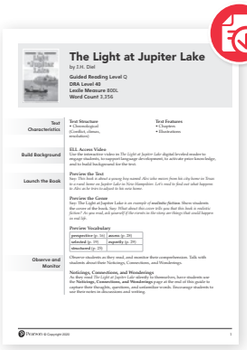
- How do you know the words rhyme? What are the rhyming sounds?
- Did you find an example of onomatopoeia?
- What is the speaker comparing?

Possible Teaching Point Rhyme can create a rhythm that is sometimes musical. Think about the words in familiar songs. The lines in many songs are poems that are set to music.

Leveled Readers

EXPLAIN SOUND DEVICES AND FIGURATIVE LANGUAGE

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support in explaining sound devices and figurative language, see *Leveled Reader Teacher's Guide*.



Independent/Collaborative

Independent Reading

Students can

- reread or listen to the Poetry Collection or another text they have previously read.
- read a self-selected trade book or their Book Club text.
- support their partner in developing a summary of a text they read independently.

Centers

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

Literacy Activities

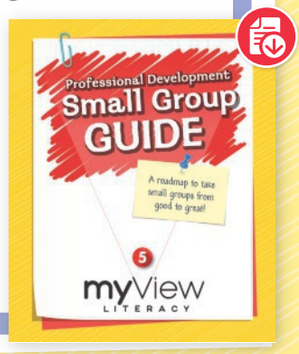
Students can

- complete the graphic organizer on p. 140.
- practice the week's word study focus by working with a partner to identify words with suffixes *-able* and *-ible*.
- play the *myView* games.
- choose a poem and with a partner take turns reading it with appropriate rhythm.

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.



Whole Group

Share Bring the class back together. Invite one or two students to share examples of sound devices and figurative language they noted.

Visualize

Poetry Collection

OBJECTIVES

Create mental images to deepen understanding.

Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about the poems. Give students sentence starters, such as

- Language in the poems can help me visualize adventuring to _____.
- Figurative language provides special insight into the ideas in the poems because _____.

Minilesson

FOCUS ON STRATEGIES Readers analyze figurative language and visualize, or create mental pictures of, what they are reading.

- Notice how the poet uses figurative language to describe an action, a person or animal, or an object.
- Consider how the poet uses language to create and build on images.
- Pay attention to how the lines and stanzas fit together to provide the poem's structure.
- Connect what you know with what the writer has said to visualize what you are reading about.

MODEL AND PRACTICE Use the Close Read note on p. 130 of the *Student Interactive* to model how to annotate the text and then visualize. In "Learning the World," the poet fits together images to make lines, which build into stanzas. What figurative words and phrases help me create a mental image of what the speaker imagines? In line 14, the speaker says he or she wishes to see "the whole world / spread beneath my feet." This language is figurative because it does not describe something that could really happen.

ELL Targeted Support **Visualize** Help students use prior knowledge and experiences to create mental images of what they read. Read aloud the second stanza of "Learning the World." After reading:

Help students visualize by asking: Have you seen a map before? When? What did it look like? What would rolling a map look like? **EMERGING**

Have students use their prior knowledge and experiences to complete these sentences: *I know that a map is _____. I have seen a map in _____. The poem makes me picture _____. A rolled-up map looks like _____. A smoothed-out map looks like _____.* **DEVELOPING**

Have students list words that describe a smoothed-out map and a rolled-up map. Tell them to use their prior knowledge and experiences to think of nouns (such as *tube*) as well as adjectives (such as *flat*) that describe the maps. **EXPANDING**

Have students complete the Advanced activity. Then have them choose from their lists to describe their mental image of what the speaker in the poem is holding. **BRIDGING**

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for visualizing.

OPTION 1 **My TURN** Have students annotate the text using the Close Read notes for Visualize and then use their annotations to complete the chart on p. 141.

OPTION 2 **Use Independent Text** Have students use sticky notes to mark places in the text where figurative language and the structure of the poem help them create a mental image. Direct them to write the examples and two or three words that help them describe their mental image on the sticky notes.

QUICK CHECK

Notice and Assess Can students visualize what they are reading?

Decide

- **If students struggle,** revisit instruction for visualizing in Small Group on pp. T250–T251.
- **If students show understanding,** extend instruction for visualizing in Small Group on pp. T250–T251.

STUDENT INTERACTIVE, p. 141

READING WORKSHOP

Visualize

Readers visualize, or create **mental images**, based on a poet's word choices. Mental images in each line or stanza work together to deepen the reader's understanding of the poem. Figurative language, sound effects, and precise word choice all help readers visualize ideas in the text.

1. **My TURN** Go back to the Close Read notes and highlight evidence that helps you create mental images.
2. **Text Evidence** Use your highlighted text to help you describe your mental image to complete the chart. Then explain how the images in each stanza of "Latitude Longitude Dreams" help you visualize the poem. Possible responses:

Poem	Word Choice	My Mental Image
"Learning the World"	"smoothing out this map, / rolling it into a tube"	person looking through a rolled paper tube
"Early Explorers"	"laid shambling tracks" "crossed / and crossed again"	penguins waddling across the snow or animals crossing deserts

The mental images in each stanza of "Latitude Longitude Dreams" work together by
helping me visualize how others have traveled and understand why taking journeys is important.

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Write for a Reader

OBJECTIVES

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

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 Imagery

Minilesson

FOCUS ON STRATEGIES Explain that imagery helps a writer to express ideas and paint a picture in the mind of the reader. To add images, writers use strong verbs, precise nouns, and descriptive adjectives and adverbs. For example, to describe being stung by a bee, a writer may say "A sharp needle pierced my forearm." The strong verb *pierced*, the precise nouns *needle* and *forearm,* and the descriptive adjective *sharp* combine to form an image that appeals to the senses of touch and sight and helps the reader sense what the sting felt like.

MODEL AND PRACTICE Discuss how students might use a similar technique in their own writing using *Student Interactive* p. 146. Model an example.

- Identify an idea that could be expressed in a poem or a personal narrative.
- Consider an image that could express this idea. I want to describe the excitement of seeing a popular movie on opening night. Imagery would help convey this idea. I could say, "A line snaked down the sidewalk from the theater door. There was a hum in the air from the murmuring ticket holders." The use of strong verbs, precise nouns, and descriptive adjectives and adverbs all help to convey my idea by expressing what I see and hear.
- As a class, draft a paragraph that includes imagery. Have volunteers offer ways to include strong verbs, precise nouns, and descriptive adverbs and adjectives to create a powerful image.

ELL Targeted Support **Imagery** Have students consider how to use imagery in their writing.

Have student pairs work together to write a sentence about a storm that includes imagery. **EMERGING/DEVELOPING**

Have student pairs work together to write a short poem about a storm that includes imagery. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Have students refer to the use of imagery in the Poetry Collection as an example for their own writing. Then guide students to complete the activity on p. 146 in the *Student Interactive*.

Writing Workshop

Have students use imagery in their personal narratives from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to include meaningful imagery in their writing.

STUDENT INTERACTIVE, p. 146

DEVELOP AUTHOR'S CRAFT

Write for a Reader

Writers use elements of craft, such as imagery, to give readers a deeper understanding of their topics. They create powerful images and ideas by choosing strong verbs, precise nouns, and descriptive adjectives and adverbs to describe sensory details.

My TURN Think about how the poets use imagery to help readers create mental images. Now identify how you can use precise word choices to help your readers create vivid mental images.

1. Draw a powerful image you would like to express in words. Illustrating a concept is a meaningful way of interacting with a text.
   Responses will vary but should be an image of something that represents a strong emotion or feeling, such as a picture of a storm.

2. Create the same image in words. Use strong verbs, precise nouns, descriptive adjectives and adverbs, and other sensory details.
   Responses will vary but should connect to their drawing and demonstrate careful word choice, such as "I felt like a leaf tossing and turning in a tornado."

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Word Study Spiral Review

OBJECTIVE

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Vowel Teams

FOCUS ON STRATEGIES Review the strategies on pp. T148–T149 about how vowel teams can create different vowel sounds, including digraphs and diphthongs.

MODEL AND PRACTICE Provide students with the following list of words: *enjoyable*, *pleasant*, *nighttime*, *greetings*, *waitress*, *season*, *soil.* Identify the vowel team and vowel sound in the first word: *oy,* blended *oi* sound.

Then have students identify the vowel teams and sounds for the remaining words:

short *e* (*ea* in *pleasant*)

long *i* (*igh* in *nighttime*)

long *e* (*ee* in *greetings, ea* in *season*)

long *a* (*ai* in *waitress*)

blended *oi* (*oi* in *soil*)

APPLY Have students work in pairs or independently to list other words that include vowel teams that create those five vowel sounds. Ask students to share and compare their word lists.

ELL Targeted Support

Vowel Teams Tell students that studying how letters combine to form sounds will help them write words in English.

Display *strain*, say it, and have students repeat it. Isolate the vowel sound, and have students repeat after you. Repeat with *oil*. **EMERGING**

Have pairs write and pronounce *strain* and *oil*. Ask them to identify the vowel sound in each word. **DEVELOPING**

Have students write, pronounce, and identify the vowel sound in *strain* and *oil*. Then have them write other words that have the same vowel sounds. **EXPANDING**

Have students write a paragraph with *strain, oil,* and words that have the same vowel sounds. **BRIDGING**

Use the QUICK CHECK on p. T245 to determine small group instruction.

Teacher-Led Options

Strategy Group

VISUALIZE

Teaching Point Readers look for words and phrases that help them create mental pictures of, or visualize, what they are reading about. Descriptive language helps them deepen their understanding of a text. Work with students to complete the graphic organizer on *Student Interactive* p. 141.

ELL Targeted Support

Have students speak using learning strategies as they practice describing mental images from poems in the Poetry Collection.

Read a few lines in one of the poems. Ask: What do you see in your mind? Have students draw the mental image they have and then describe their drawings. **EMERGING**

Ask students to review what they highlighted in a section of the text. Then ask them to use the sentence frame to describe what they see: *When I read ____, I see ____.* Encourage them to ask for assistance if they need English words to express their idea. **DEVELOPING**

Ask students to review what they highlighted in a section of the text. Then ask them to verbally describe what they visualize. If they do not know the right English words, ask them to use gestures or expressions to describe their mental images. **EXPANDING**

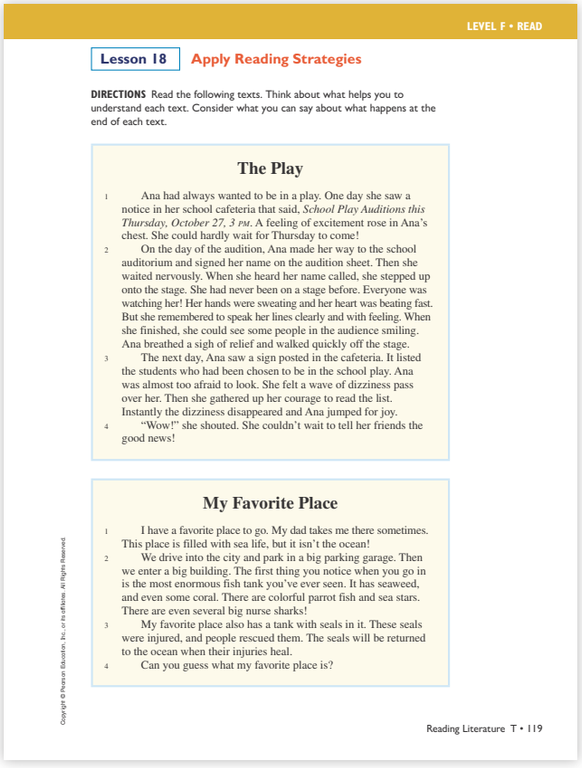
Pair students. Have one student describe a mental image from a poem to a partner, who will write it down. Then have the partner who recorded the image use synonyms to enhance the description. **BRIDGING**

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

Intervention Activity

VISUALIZE

Use Lesson 18, pp. T119–T124, in the *myFocus Intervention Teacher's Guide* for instruction on descriptive language and visualizing.



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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Reading Literature T • 119

Fluency

Assess 2–4 students

PROSODY

Have student pairs practice reading one of the poems with appropriate rhythm.

ORAL READING RATE AND ACCURACY

Use pp. 19–24 in Unit 1 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

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SMALL GROUP

Conferring

3 students/3–4 minutes per conference

VISUALIZE

Talk About Independent Reading Ask students to look back at their sticky notes and written examples to share examples of descriptive language.

Possible Conference Prompts

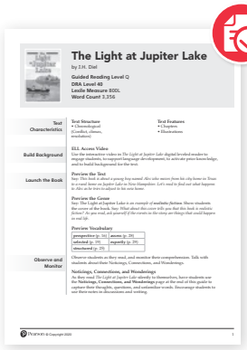
- What words and phrases did you note?
- What do they describe?

Possible Teaching Point Being able to visualize what you are reading adds layers of understanding. It can also help you make personal connections to what you are reading.

Leveled Readers

VISUALIZE

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support in visualizing, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

by Z.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,256

Text Characteristics

Text Structure
- Chronological (Conflict, climax, resolution)

Text Features
- Chapters
- Illustrations

Build Background

ELL Access Video
Use the interactive video in *The Light at Jupiter Lake* digital leveled reader to engage students, to support language development, to activate prior knowledge, and to build background for the text.

Launch the Book

Preview the Text
Read the title. Explain that a young boy named Alex who moves from his city home in Texas to a small home on Jupiter Lake in New Hampshire. Let's read to find out what happens to Alex as he tries to adjust to his new home.

Preview the Genre
Say: *The Light at Jupiter Lake is an example of realistic fiction.* Have students discuss the characteristics of realistic fiction. Ask: *Do you think this book is realistic fiction? As you read, ask yourself if the events in the story are things that could happen in real life.*

Preview Vocabulary

perspective p. 10		

Observe and Monitor

Observe students as they read, and monitor their comprehension. Talk with students about their Noticings, Connections, and Wonderings.

Noticings, Connections, and Wonderings
Remind students that as they read, their Noticings, Connections, and Wonderings may be recorded on the Noticings, Connections, and Wonderings page at the end of this guide to capture their thoughts, questions, and unfamiliar words. Encourage students to use their notes to discussions and writing.

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Independent/Collaborative

Independent Reading

Students can

- reread or listen to other poems they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner by reading a poem as if they are the poet or speaker.

Centers

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

Literacy Activities

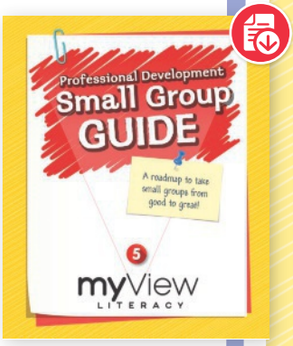
Students can

- complete the graphic organizer on p. 141.
- write about the poems in the reading notebook.
- play the *myView* games.
- choose a poem, and with a partner take turns reading it with appropriate rhythm.

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. Invite one or two students to share examples of language that helps them visualize something in one of the poems. Talk through how students visualized as a review for the class.

Reflect and Share

Poetry Collection

OBJECTIVES

Write a response to compare and contrast 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 reflect on the poems and make connections to other texts, the unit theme, and the Essential Question. Ask:

- What insights did you gain from comparing and contrasting figurative language in the poems?
- Do themes such as adventure or curiosity appear in the poems you chose?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Explain to students that when they write to sources, they must first study the sources. Then they can respond to them.

- Before writing, choose two poems that you will compare and contrast.
- Make sure you understand how you are to use the poems in your response.
- Identify figurative language and sound devices from each poem to compare and contrast in your diagram.

MODEL AND PRACTICE Model to compare and contrast two poems using the Write to Sources prompt on p. 142 in the *Student Interactive.*

In my Venn diagram I will compare and contrast figurative language and sound devices in each poem. I am going to choose "A Map and a Dream" and "Early Explorers." I will reread each poem looking for examples of figurative language. I will record those examples in my Venn diagram on the right and left sides. Then I will reread my notes and move any common details into the middle part of the diagram to show that both poems have these elements.

After students complete their own Venn diagrams to compare and contrast their chosen poems, have them describe how the sound devices in each poem achieve specific purposes.

ELL Targeted Support **Compare and Contrast** Tell students that when you compare, you find how things are alike; when you contrast, you find how things are different. For example, "Learning the World" has ideas about maps, and "Latitude Longitude Dreams" has images about a globe.

Provide sentence frames for students to use to organize their ideas. *This first poem describes traveling with ____. The second poem describes it as ____. They both _____.* **EMERGING/DEVELOPING**

Help students choose two poems from the collection. Guide them to refer to their annotations and their completed graphic organizers. Help students choose an example of figurative language in each poem. Have students use a T-chart to compare and contrast more effectively. **EXPANDING/BRIDGING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Direct students to use the strategies for comparing and contrasting texts.

OPTION 1 **Use the Shared Read** Have students use evidence from the poems they read this week to complete the writing assignment. Direct students to choose only two of the poems to compare and contrast.

OPTION 2 **Use Independent Text** Students should use poems from their self-selected independent reading to complete the writing assignment. Have them choose two texts to compare and contrast.

QUICK CHECK

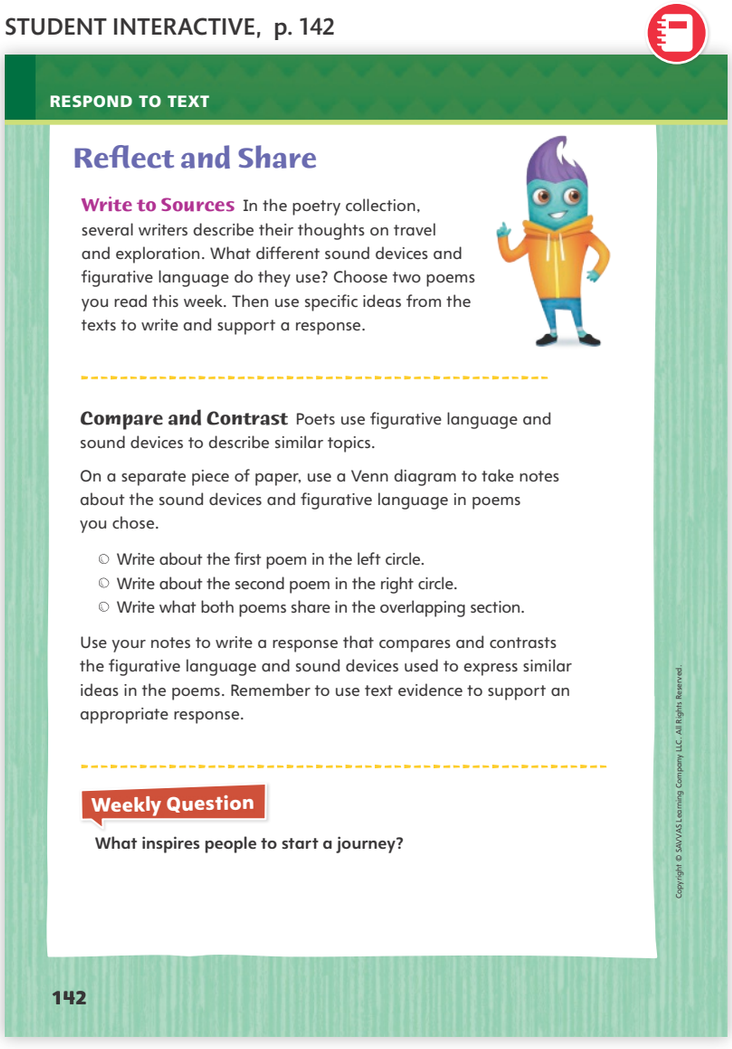
Notice and Assess Can students compare and contrast texts?

Decide

- **If students struggle,** revisit instruction for comparing and contrasting texts in Small Group on pp. T256–T257.
- **If students show understanding,** extend instruction for comparing and contrasting texts in Small Group on pp. T256–T257.

WEEKLY QUESTION Have students use evidence from the poems they read this week to respond to the Weekly Question. Tell them to write their response on a separate sheet of paper.

STUDENT INTERACTIVE, p. 142



RESPOND TO TEXT

Reflect and Share

Write to Sources In the poetry collection, several writers describe their thoughts on travel and exploration. What different sound devices and figurative language do they use? Choose two poems you read this week. Then use specific ideas from the texts to write and support a response.

Compare and Contrast Poets use figurative language and sound devices to describe similar topics.

On a separate piece of paper, use a Venn diagram to take notes about the sound devices and figurative language in poems you chose.

- Write about the first poem in the left circle.
- Write about the second poem in the right circle.
- Write what both poems share in the overlapping section.

Use your notes to write a response that compares and contrasts the figurative language and sound devices used to express similar ideas in the poems. Remember to use text evidence to support an appropriate response.

Weekly Question

What inspires people to start a journey?

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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.

In "Latitude Longitude Dreams," the poets write about Columbus "Discovering lands and waterways." In "Early Explorers," the poet claims that "No place on earth / is ever undiscovered." Which of these ideas best describes discovery? Use text evidence to support your opinion.

Word Study Suffixes *-able, -ible*

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

WEEKLY STANDARDS PRACTICE

To assess student progress on Word Study, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Assess Understanding

To assess students' understanding of the suffixes *-able* and *-ible,* provide them with these words: *comfortable, dependable*, *forcible.* Ask them to identify the meaning of each.

Then have students work individually or in pairs to use each of the following words in a sentence.

flexible

reversible

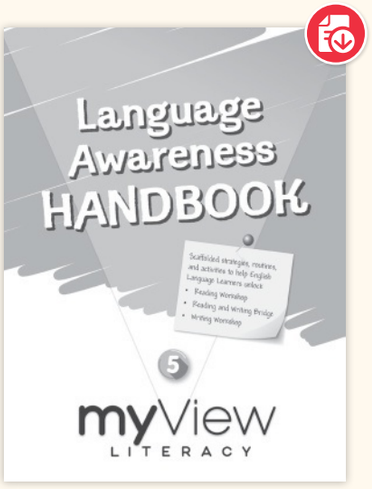
movable

traceable

visible

Develop Language Awareness

For additional practice with suffixes *-able, -ible,* complete the activity on p. 15 of the *Language Awareness Handbook.* In this practice activity, students will use contextual support to understand words with suffixes.



FLEXIBLE OPTION

LESSON 1

Teach Suffixes *-able, -ible*

LESSON 2

Apply Suffixes *-able, -ible*

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review: Vowel Teams

FLEXIBLE OPTION

LESSON 5

Assess Understanding

Use the QUICK CHECK on p. T253 to determine small group instruction.

Teacher-Led Options

Strategy Group

COMPARE TEXTS

Teaching Point Critical readers think about the different ways authors present similar ideas. This helps readers better understand texts. Choose two poems and create a T-chart to show how the poems use sound devices and figurative language to explore the same topic. For example, students can compare how the poems describe maps or how they can inspire people to start a journey.

ELL Targeted Support

Display the sentence starters. Have partners share information about the poems from the Poetry Collection and work together to complete the sentence frames. Then have them say their sentences aloud.

The first poem uses ____ to describe ____. The second poem uses ____ to describe ____. **EMERGING**

____ uses ____ to describe ____. ____ uses ____ to describe ____. **DEVELOPING**

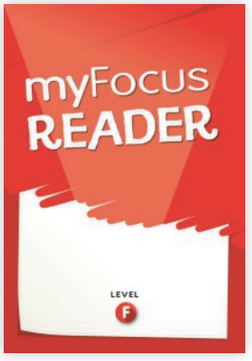
____ uses ____ to describe ____, while ____ uses ____ to describe ____. **EXPANDING**

The use of _____ to describe maps in both poems is similar because _____. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Reread pp. 12–13 of 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 what inspires people to start journeys and how journeys change us. 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 responses and write a brief paragraph about journeys.

Critical Thinking Talk with students about their findings and the process they used.

See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

myView Digital: REALIZE READER · AUDIO · ANNOTATE · VIDEO · INTERACTIVITY · GAME · DOWNLOAD · RESEARCH

SMALL GROUP

Conferring

3 students/3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share their ideas about how to compare and contrast poems.

Possible Conference Prompts

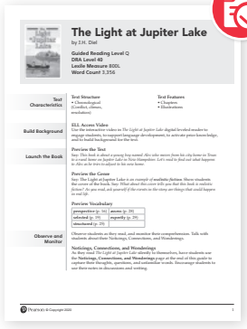
- Which two poems did you compare and contrast?
- How are the two poems alike?
- How are the two poems different?

Possible Teaching Point Readers think about other poems they have read to make connections between use of language and ideas. Comparing texts in this way leads to a deeper and better understanding of them.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support in comparing texts, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

Independent/Collaborative

Independent Reading

Students can

- reread or listen to the infographic "A Poetry Machine" 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 poetic forms.
- play the *myView* games.

BOOK CLUB

See Book Club, pp. T478–T479, for

- teacher's summary of stories in *Journeys in Time.*
- 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.

Whole Group

Share Bring the class back together. Invite one or two students to share what they have written.

UNIT 1 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 informational texts by analyzing text structure.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of narrative writing to write a personal narrative.

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
- Writing Workshop Performance-Based Assessment

Materials

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

LESSON 1

RI.5.10, RF.5.3.a, W.5.5, SL.5.2, L.5.3.a, L.5.5

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Slideshow: Weekly Question T262–T263
- Listening Comprehension: Read Aloud: "Life in Black and White" T264–T265
- Informational Text T266–T267

Quick Check T267

READING BRIDGE

- Academic Vocabulary: Parts of Speech T268–T269
- Word Study: Teach VCe Syllables T270–T271

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T272–T273, T275
- Strategy, Intervention, and On-Level/ Advanced Activities T274
- ELL Targeted Support T274
- Conferring T275

INDEPENDENT/COLLABORATIVE

- Independent Reading T275
- Literacy Activities T275

BOOK CLUB T275, T480–T481 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T426–T427
  - » Revise by Rearranging and Combining Ideas
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T427
- Conferences T424

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Words with VCe Syllables T428

Assess Prior Knowledge T428

FLEXIBLE OPTION

- Language and Conventions: Spiral Review: Common, Proper, and Collective Nouns T429

LESSON 2

RI.5.4, RF.5.3.a, SL.5.2, SL.5.6, L.5.4.a

READING WORKSHOP

SHARED READ

- Introduce the Text T276–T291
  - » Preview Vocabulary
  - » Read: *Picturesque Journeys*
- Respond and Analyze T292–T293
  - » My View
  - » Develop Vocabulary

Quick Check T293

- » Check for Understanding

READING BRIDGE

- Word Study: Apply VCe Syllables T294–T295

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T272–T273, T297
- Strategy and Intervention Activities T296
- Fluency T296
- ELL Targeted Support T296
- Conferring T297

INDEPENDENT/COLLABORATIVE

- Independent Reading T297
- Literacy Activities T297
- Partner Reading T297

WRITING WORKSHOP

MINILESSON

- Personal Narrative T430–T431
  - » Edit for Subject-Verb Agreement
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T431
- Conferences T424

WRITING BRIDGE

- Spelling: Teach Words with VCe Syllables T432

FLEXIBLE OPTION

- Language and Conventions: Oral Language: Regular and Irregular Plural Nouns T433

LESSON 3

RI.5.10, W.5.3, W.5.6, L.5.1, L.5.5.a

READING WORKSHOP

CLOSE READ

- Analyze Text Structure T298–T299
  - » Close Read: *Picturesque Journeys*
  - Quick Check T299

READING BRIDGE

- Read Like a Writer: Understand Figurative Language T300–T301

FLEXIBLE OPTION

- Word Study: More Practice: VC*e* Syllables T302–T303

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T272–T273, T305
- Strategy and Intervention Activities T304
- Fluency T304
- ELL Targeted Support T304
- Conferring T305

INDEPENDENT/COLLABORATIVE

- Independent Reading T305
- Literacy Activities T305

WRITING WORKSHOP

MINILESSON

- Personal Narrative T434–T435
  - » Publish and Celebrate
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T435
- Conferences T424

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: More Practice: Words with VC*e* Syllables T436
- Language and Conventions: Teach Regular and Irregular Plural Nouns T437

LESSON 4

RF.5.3.a, RF.5.4.a, W.5.10, L.5.2.e, L.5.1

READING WORKSHOP

CLOSE READ

- Confirm or Correct Predictions T306–T307
  - » Close Read: *Picturesque Journeys*
  - Quick Check T307

READING BRIDGE

- Write for a Reader: Use Figurative Language T308–T309

FLEXIBLE OPTION

- Word Study: Spiral Review: Suffixes *-able, -ible* T310–T311

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T272–T273, T313
- Strategy and Intervention Activities T312
- Fluency T312
- ELL Targeted Support T312
- Conferring T313

INDEPENDENT/COLLABORATIVE

- Independent Reading T313
- Literacy Activities T313
- Partner Reading T313

WRITING WORKSHOP

MINILESSON

- Personal Narrative T438–T439
  - » Prepare for Assessment
  - » Share Back

INDEPENDENT WRITING

- Personal Narrative T439
- Conferences T424

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: Spiral Review: Word Parts *-able, -ible* T440
- Language and Conventions: Practice Regular and Irregular Plural Noun T441

LESSON 5

RI.5.1, R.F.3.a, SL.5.4, L.5.2.e

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T314–T315
  - » Talk About It
  - Quick Check T315
  - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION

- Word Study: VC*e* Syllables T316–T317
  - Assess Understanding T316

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T272–T273, T319
- Strategy, Intervention, and On-Level/ Advanced Activities T318
- ELL Targeted Support T318
- Conferring T319

INDEPENDENT/COLLABORATIVE

- Independent Reading T319
- Literacy Activities T319

BOOK CLUB T319, T480–T481 SEL

WRITING WORKSHOP

MINILESSON

- Personal Narrative T442
  - » Assessment

INDEPENDENT WRITING

- Assessment T442–T443

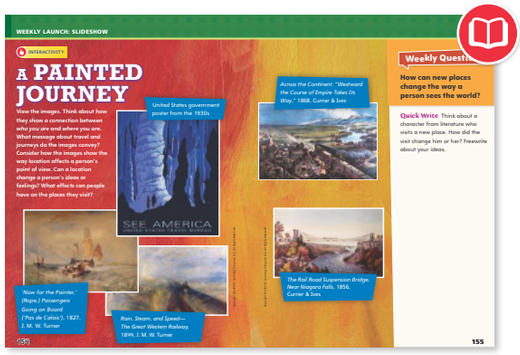
WRITING BRIDGE

- Spelling: Words with VC*e* Syllables T444
  - Assess Understanding T444

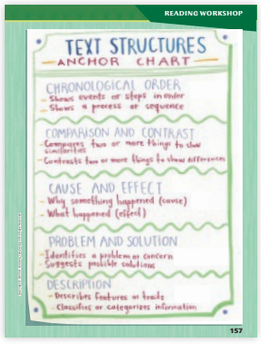
FLEXIBLE OPTION

- Language and Conventions: Standards Practice T445

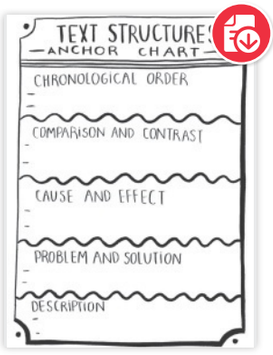
Materials



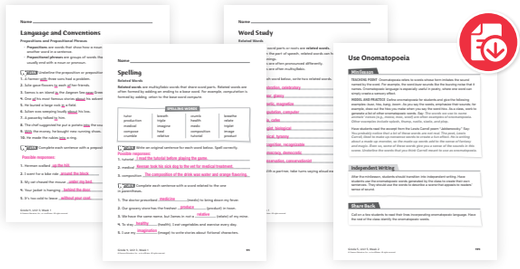
SLIDESHOW
A Painted Journey



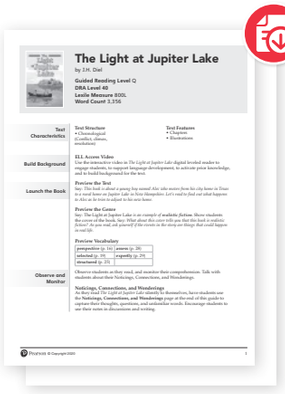
READING ANCHOR CHART
Informational Text



EDITABLE ANCHOR CHART
Informational Text



RESOURCE DOWNLOAD CENTER
Additional Practice



LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

inspired
express
exhibit
imitated
compositions

Spelling Words

improvise
evaporate
remote
obsolete
evacuate
centigrade
elevate
negotiate
excavate
intervene
devastate
liberate
schedule
prosecute
delete
serene
provoke
oppose
appetite
coincide

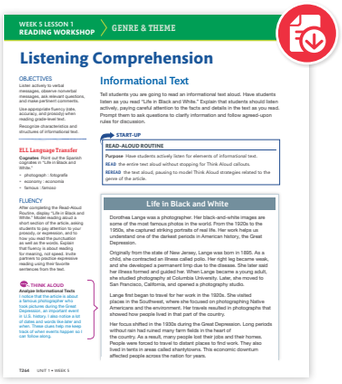
Challenge Spelling Words

accumulate
eradicate
advertisement

Unit Academic Vocabulary

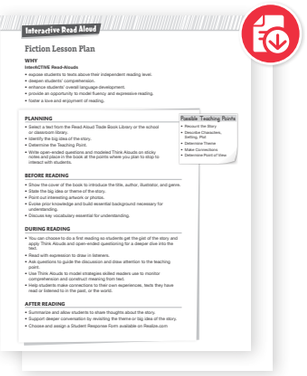
insight
wandered
passage
adventure
curious

myView Digital | REALIZE READER | DOWNLOAD | ASSESSMENT

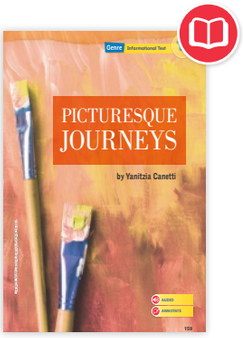


READ ALOUD
"Life in Black and White"

READ ALOUD TRADE BOOK LIBRARY



INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
Picturesque Journeys

BOOK CLUB

Titles related to Spotlight Genre and Theme: T480–T481

Mentor STACK

Writing Workshop T423

LITERACY STATIONS

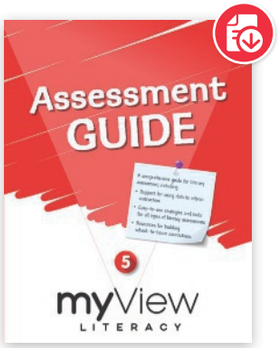
SCOUT

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
- Writing Workshop Performance-Based Assessment



ASSESSMENT GUIDE

Interact with Sources

OBJECTIVES

Interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating.

Differentiate between, locate, and use valid primary and secondary sources such as computer software; interviews; biographies; oral, print, and visual material; documents; and artifacts to acquire information about the United States.

ACADEMIC VOCABULARY

Language of Ideas Academic language helps students access ideas. After you discuss the images, ask:
What insight do these images provide on taking a journey? How do the images make you more curious to learn about traveling?

- insight
- adventure
- wandered
- curious
- passage

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

Explore the Slideshow

Remind students of the Essential Question for Unit 1: *How do journeys change us?* Point out the Week 5 Question: *How can new places change the way a person sees the world?*

Direct students' attention to the series of images on pp. 154–155 in the *Student Interactive*. Explain that these historic illustrations depict a variety of locations and transportation methods. Have students read the text, study the images, and discuss how travel affects people in different ways, including shaping their point of view.

Use the following questions to guide discussion:

- Which illustrations show unusual or risky locations?
- Why might travelers visit these locations? How might they feel, and what might they learn?
- Why do you think it is important to visit new places?

WEEKLY QUESTION Reread the Week 5 Question: *How can new places change the way a person sees the world?* Tell students they just learned about the ways travel can influence people and their points of view. Explain that they will read more about this concept this week.

QUICK WRITE Have students freewrite to answer the Quick Write question on p. 155 in the *Student Interactive* and then share their responses.

myView Digital INTERACTIVITY NOTEBOOK

ELL Targeted Support **Use Visual Support** Tell students to listen closely as you read aloud the title and date of each illustration.

Point out key features in each image and name them (*boat, cave, town, bridge*). Connect each image to the topic with simple sentence frames, such as *You can visit a cave*. *You can travel on a boat*. Preview key vocabulary: *journey*, *location*, *point of view*. Ask: What is one interesting place you have visited? **EMERGING**

Discuss what students see in the pictures. Make connections between the images and the theme. Preview key vocabulary: *journey*, *location*, *point of view*. Ask: What is one place you have visited? What is one thing you learned from your trip? **DEVELOPING**

Have students point out familiar features in the visuals (*boat, cave, river, bridge, town, train*). Ask students to describe how each image relates to the topic. Preview key vocabulary: *journey*, *location*, *point of view*. Ask: What is one place you have visited? What did you learn from your visit? **EXPANDING/BRIDGING**

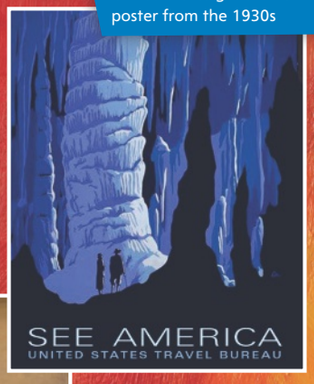
STUDENT INTERACTIVE, pp. 154–155

WEEKLY LAUNCH: SLIDESHOW

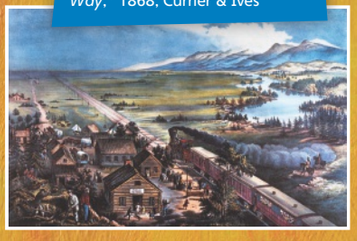
INTERACTIVITY

A PAINTED JOURNEY

View the images. Think about how they show a connection between *who you are* and *where you are*. What message about travel and journeys do the images convey? Consider how the images show the way location affects a person's point of view. Can a location change a person's ideas or feelings? What effects can people have on the places they visit?

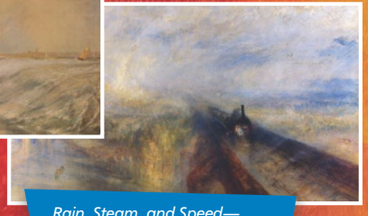


United States government poster from the 1930s

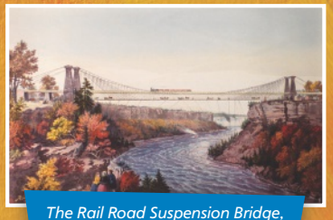


Across the Continent. "Westward the Course of Empire Takes Its Way," 1868, Currier & Ives

'Now for the Painter,' (Rope.) Passengers Going on Board ('Pas de Calais'), 1827, J. M. W. Turner



Rain, Steam, and Speed—The Great Western Railway, 1844, J. M. W. Turner



The Rail Road Suspension Bridge, Near Niagara Falls, 1856, Currier & Ives

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154

WEEK 5

Weekly Question

How can new places change the way a person sees the world?

Quick Write Think about a character from literature who visits a new place. How did the visit change him or her? Freewrite about your ideas.

155

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 "Life in Black and White."

- photograph : *fotografía*
- economy : *economía*
- famous : *famoso*

FLUENCY

After completing the Read-Aloud Routine, display "Life in Black and White." Model reading aloud a short section of the article, asking students to pay attention to your prosody, or expression, and to how you read the punctuation as well as the words. Explain that fluency is about reading for meaning, not speed. Invite partners to practice expressive reading using their favorite sentences from the text.

THINK ALOUD

Analyze Informational Texts

I notice that the article is about a famous photographer who took pictures during the Great Depression, an important event in U.S. history. I also notice a lot of dates and words like *later* and *when*. These clues help me keep track of when events happen so I can follow along.

Informational Text

Tell students you are going to read an informational text aloud. Have students listen as you read "Life in Black and White." Explain that students should listen actively, paying careful attention to the facts and details in the text as you read. Prompt them to ask questions to clarify information and follow agreed-upon rules for discussion.

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 of the article.

Life in Black and White

Dorothea Lange was a photographer. Her black-and-white images are some of the most famous photos in the world. From the 1920s to the 1950s, she captured striking portraits of real life. Her work helps us understand one of the darkest periods in American history, the Great Depression.

Originally from the state of New Jersey, Lange was born in 1895. As a child, she contracted an illness called polio. Her right leg became weak, and she developed a permanent limp due to the disease. She later said her illness formed and guided her. When Lange became a young adult, she studied photography at Columbia University. Later, she moved to San Francisco, California, and opened a photography studio.

Lange first began to travel for her work in the 1920s. She visited places in the Southwest, where she focused on photographing Native Americans and the environment. Her travels resulted in photographs that showed how people lived in that part of the country.

Her focus shifted in the 1930s during the Great Depression. Long periods without rain had ruined many farm fields in the heart of the country. As a result, many people lost their jobs and their homes. People were forced to travel to distant places to find work. They also lived in tents in areas called shantytowns. This economic downturn affected people across the nation for years.

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"Life in Black and White," continued

Lange wanted to show the struggles many Americans faced at the time. So, she traveled to cities, small towns, and farms. She took photos of people waiting in long lines for food. She captured images of farmers leaving their communities. She also showed migrant workers who were living in poverty. A migrant worker is a person who travels from place to place to find work. Often, migrant workers make a living harvesting crops on farms.

One of Lange's most well-known photographs is called *Migrant Mother*. It was taken in California in 1936. It shows a woman named Florence Thompson.

At the time, Florence Thompson was living in a tent. As her young children lean against her, she stares into the distance. She seems tired and worried. The tent where she lives provides very little for her and her family.

Migrant Mother became one of the most famous photographs of the Great Depression. Because of the harsh reality it showed, it gave people a sense of the struggles migrant workers faced.

As Dorothea Lange visited different parts of the country, she found many subjects to photograph during her career. Today, her striking images help us understand the difficulties people can face during hard times. Lange died in 1965, but her amazing photographs survive. The beautiful black-and-white images can show us a great deal about life.

THINK ALOUD

Analyze Informational Texts As I reread this last page of the article, I'm thinking about how Lange used her photography to record how people lived in different places during tough times. I think this is a key idea about her work. The details about her most famous photograph help me understand why Lange's work was important.

ELL Access

To help prepare students for the oral reading of "Life in Black and White," read aloud this short summary:

This article is about the life of a photographer named Dorothea Lange. She took photos that showed how people lived long ago in different places. Many of her photos show the hard times people faced in the 1930s. Many people lost their jobs. Families lost their homes. They had to wait in long lines for food. This period in history is called the Great Depression.

WRAP-UP

Event 1:	Use a sequence chart to help students note three important events from the article.
Event 2:	
Event 3:	

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 and analyze text structure.

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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.

- text structure
- transition words
- chronological
- compare

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 text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to informational text:

- information : *información*
- compare : *comparar*
- cause : *causa*
- effect : *efecto*

Minilesson

FOCUS ON STRATEGIES In informational texts, authors organize details in patterns that help readers best understand the text. The structure the author chooses depends on the topic and the relationship between the key ideas. For example, a text about a historical event is often in chronological order or problem-and-solution order. A text about an invention may be in problem-and-solution order. Transition words and phrases can provide clues about the structure of a text. Ask yourself:

- What transition words and phrases does the author include?
- What relationship between ideas do these words point out?

MODEL AND PRACTICE Model determining the structure of an informational text: In "Life in Black and White," the author tells about the life and career of Dorothea Lange. The text follows her life from childhood to adulthood. The author includes dates and the transition words *later*, *then*, *as a child*, and *today*. Keeping all of this in mind, I think the structure of this text is chronological. The author tells when important events happened in Lange's life and her legacy today.

To help students establish a purpose for reading, provide them with copies of a short newspaper or magazine article. Have them work with a partner to identify transition words and phrases and determine the structure of the text.

ELL Targeted Support **Transition Words** Help students acquire grade-level vocabulary by having them list the transition words related to compare-and-contrast and chronological structures.

Draw a Venn diagram. List "contrast" transition words in the outer circles and "compare" words in the overlap. Read the words aloud and have students repeat them after you. **EMERGING/DEVELOPING**

Prompt students to identify and draw graphic organizers for compare-and-contrast and chronological structures. Have them list transition words or phrases in the organizers. Read the words aloud and have students repeat them after you. **EXPANDING/BRIDGING**

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FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify the structure of an informational text.

OPTION 1 **TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 156 of the *Student Interactive*. Circulate to discover if students can determine the text structure of a book.

OPTION 2 **Use Independent Text** Have students list transition words and phrases from their informational text. Direct them to write down the transitions on a separate piece of paper and identify a text structure closely associated with each one. Have them conclude which text structure best fits the text based on the transitions.

QUICK CHECK

Notice and Assess Can students identify the structure of a text?

Decide

- **If students struggle,** revisit instruction about informational texts in Small Group on pp. T274–T275.
- **If students show understanding,** have them continue practicing the strategies for reading informational texts using the Independent Reading and Literacy Activities in Small Group on pp. T274–T275.

STUDENT INTERACTIVE, pp. 156–157

GENRE: INFORMATIONAL TEXT READING WORKSHOP

Learning Goal
I can learn more about informational texts by analyzing text structure.

Spotlight on Genre

Informational Text

Text structure refers to the organization of ideas in a text. **Transition words** act as clues to text structure.

The most common text structures in informational text are

- **Chronological,** or time order
  first, then, finally, before, after, until
- **Comparison and Contrast,** similarities and differences *however, as well as, nevertheless*
- **Cause and Effect,** explains what happened and why
  because, thus, due to, therefore, since
- **Problem and Solution,** a conflict and its resolution
  reason, consequently, as a result, so that
- **Description,** details that create mental pictures
  for example, in fact, also, most important

TURN and TALK Think about a book you read recently. How did the author organize the information? Did you notice any clues to text structure while reading? Use the chart to explain the book's text structure to a partner. On a separate sheet of paper, take notes on your discussion.

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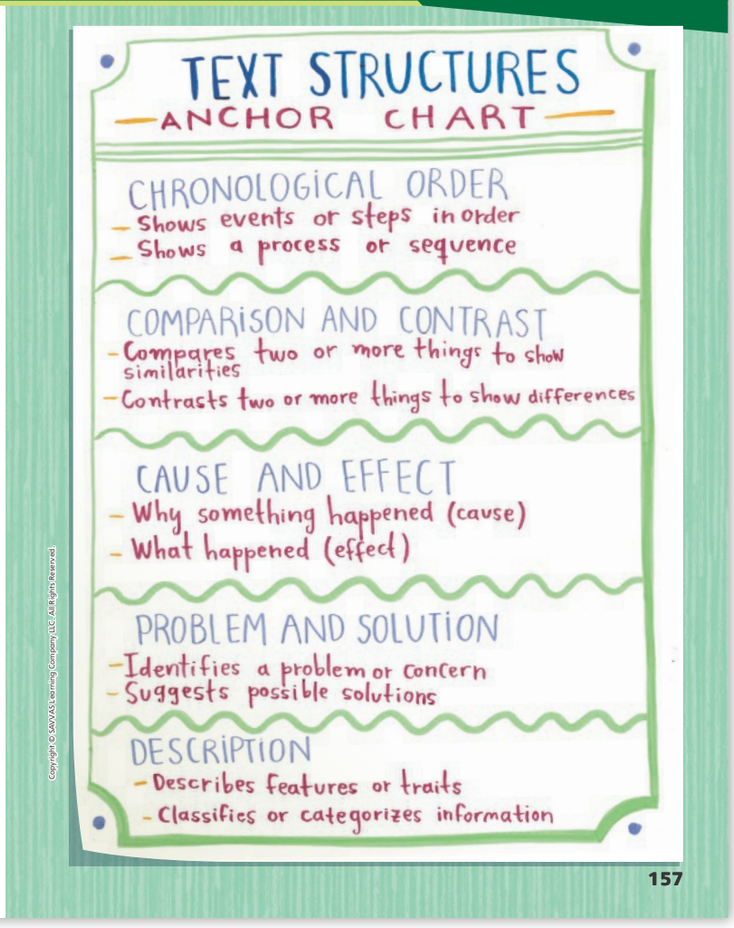

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Academic Vocabulary

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 Invite 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:

- adventure: *aventura*
- curious: *curioso* or *curiosa*

Explain that *passageway*, a synonym of the Academic Vocabulary word *passage*, has the Spanish cognate *pasaje*.

WEEKLY STANDARDS PRACTICE

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

Parts of Speech

Minilesson

FOCUS ON STRATEGIES Tell students: If we're going to talk about our reading and writing, it's important to learn the names of the different parts of speech. Knowing those names makes it easier for you to examine what you're reading and to strengthen your writing. Explain that there are many parts of speech, but today the class will focus on three of the most important ones:

- Nouns, which are people, places, and things.
- Verbs, which show actions or thoughts.
- Adjectives, which describe nouns.

Ask students to suggest examples of each of these parts of speech. Work with students to assemble some examples into a sentence.

MODEL AND PRACTICE Invite a volunteer to read aloud the paragraph near the top of p. 179 in the *Student Interactive*. Then have three more volunteers each read aloud a step in the list of numbered steps. Say: Step 3 asks you to give a synonym. In your own words, what is a synonym? (Possible response: a word with the same meaning as or a very similar meaning to another word)

As a class, complete the first blank row in the table.

ELL Targeted Support **Use Academic Vocabulary** While students are learning to identify the parts of speech of the academic vocabulary words, they may have trouble using these words in their writing. Before students move on to independent writing, do a shared writing activity with them to build confidence.

Provide a sentence frame for the word *passage*, such as *I* _____ *through the passage*. Discuss that the word is a noun that means "a place that a person goes through," not a verb that means "to go through" or "to pass through." **EMERGING/DEVELOPING**

Challenge students to find and write down an adjectival form for the word *adventure*. (*adventuresome, adventurous*) **BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Once you have confirmed that students understand the assignment, have groups complete the rest of the table on p. 179 in the *Student Interactive*. Invite them to share their results. Remind students that they will use these academic words throughout this unit, and encourage them to use the words when they are completing writing assignments for other subject areas.

STUDENT INTERACTIVE, p. 179

VOCABULARY | READING-WRITING BRIDGE

Academic Vocabulary

Learning Goal

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

Parts of speech are categories of words. The way a word functions in a sentence determines its part of speech. A **noun** names a person, place, or thing. A **verb** shows a physical or mental action. An **adjective** describes a person, place, or thing.

My TURN For each item,

1. **Read** the sample sentence.
2. **Identify** the underlined academic vocabulary word's part of speech.
3. **Write** your own sentence using a synonym of the academic vocabulary word.

Possible responses:

Sample Sentence	Part of Speech	My Sentence
José offered an unusual <u>insight</u> about bus safety.	noun	The detective shared her understanding of what happened.
Colin took his time as he <u>wandered</u> through the market.	verb	We strolled past the games at the fair.
Shelley noticed the <u>passage</u> between the two rooms.	noun	Erik jogged through the doorway on his way out of the house.
Brinda planned a thrilling <u>adventure</u> for her next holiday.	noun	They would never forget their experience camping in such a remote area.

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Word Study VC*e* Syllables

OBJECTIVE

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

LESSON 1

Teach VC*e* Syllables

FOCUS ON STRATEGIES Ask students to explain the difference between a vowel and a consonant. (Possible response: Vowels are *a*, *e*, *i*, *o*, *u*, and sometimes *y*. All other letters are consonants.) Explain that when a word has a vowel, a consonant, and the letter *e* at the end, the first vowel has a long sound and the *e* is silent. Tell students that knowing this will help them to pronounce unfamiliar words.

MODEL AND PRACTICE Follow these steps to be certain that students understand the concept.

1. Ask students to say all the long vowel sounds.
2. On the board, write these words: *same*, *blame*, *aflame*.
3. Guide them as they pronounce each word. Explain that spotting the VC*e* pattern can help students figure out how to pronounce the word *aflame* even if they have not seen it before.

ELL Targeted Support

Identify VC*e* Syllables Students whose native language is Spanish may pronounce the silent *e* at the ends of words.

Work individually with students as they practice reading silent *e* words in the Word Bank, in other classroom texts, or elsewhere. **EMERGING**

Invite students to find more words with the VC*e* pattern—ones they think of on their own or find in classroom texts. Have pairs or small groups brainstorm ideas and then check a dictionary for correct spelling. Review the list with them, making sure each group member pronounces the words correctly. **DEVELOPING**

LESSON 1
Teach VC*e* Syllables

FLEXIBLE OPTION
LESSON 2
Apply VC*e* Syllables

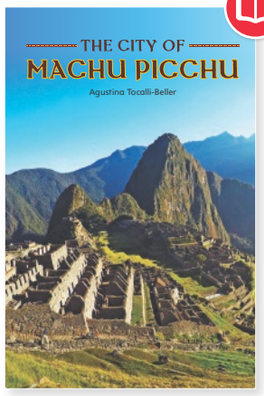
FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review:
Suffixes *-able, -ible*

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.

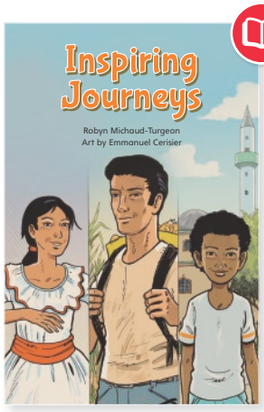


LEVEL T

Genre: Informational Text

Text Elements
- Affixes
- Words from languages other than English

Text Structure
- Description

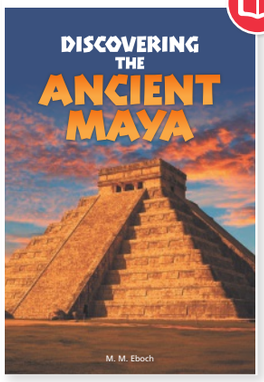


LEVEL U

Genre: Short Stories

Text Elements
- Content may be new to many students
- Minimal illustration

Text Structure
- Stories within stories



LEVEL V

Genre: Expository Text

Text Elements
- Variety of graphics
- Content may be new to many students

Text Structure
- Description

Guided Reading Instruction Prompts

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

Identify Informational Texts

- How can you tell this book is an informational text?
- What is the main idea?
- What details does the author include to support the main idea?

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 the main idea of the text?
- What words in the text were unfamiliar to you?

Analyze Text Structure

- What transition words or phrases does the author include?
- How is the text mostly organized?
- What is the main text structure?

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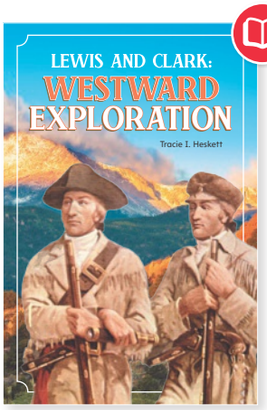
SMALL GROUP



LEVEL V

Genre: Informational Text

Text Elements
- Content may be new to many students
- Words from languages other than English

Text Structure
- Description

LEVEL W

Genre: Informational Text

Text Elements
- Words from languages other than English
- Archaic words

Text Structure
- Description

LEVEL W

Genre: Biography

Text Elements
- Words from languages other than English
- Photographs with captions

Text Structure
- Description

Confirm or Correct Predictions

- What do you think will happen next in the text?
- How can you tell?
- Which details help to confirm your prediction?

Compare Texts

- What connections can you make to other books?
- What other books have you read with a similar text structure?

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.

Use the QUICK CHECK on p. T267 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY INFORMATIONAL TEXT

Teaching Point When you read informational texts, you can figure out the text structure by identifying transition words and phrases. Review the anchor chart on p. 157. Ask students to identify the different kinds of text structures described.

ELL Targeted Support

Tell students that informational texts explain a topic and provide facts and details about real people, places, or events.

Display a T-chart. In the first column, list three common text structures for informational texts. Provide students with strips that include transition words or phrases. Have students place the transitions next to the text structure that is the best fit. Echo read the chart with students. **EMERGING**

Have students create a T-chart with the column headings *Chronological* and *Compare and Contrast*. Discuss each type of text structure and give an example of a transition word for each. Then have pairs recreate the chart and list additional transition words and phrases. **DEVELOPING**

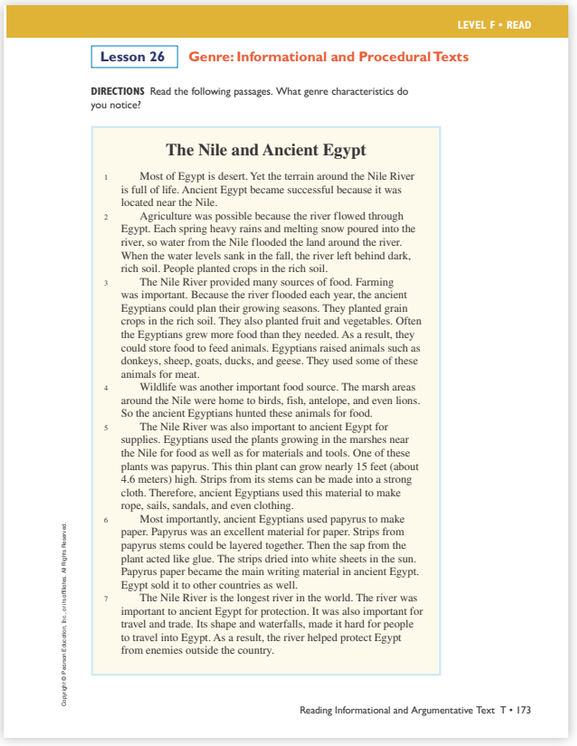
Ask students to list transition words and phrases for cause-and-effect order and problem-solution order. Have pairs review their lists and identify transition words that can be used in both types of text structures. **EXPANDING/BRIDGING**

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

Intervention Activity

READING INFORMATIONAL TEXT

Use Lesson 26, pp. T173–T177, in the *myFocus Intervention Teacher's Guide* for instruction on the text structures for 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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Reading Informational and Argumentative Text T • 173

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the slideshow on *Student Interactive* pp. 154–155 to generate questions about the impact of traveling. Throughout the week, have them conduct research about one question. See *Extension Activities* pp. 38–42 in the *Resource Download Center*.

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SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

IDENTIFY INFORMATIONAL TEXT

Talk About Independent Reading Ask students to share what they have learned about text structure in the book they are reading and how identifying the organization helped them understand the text.

Possible Conference Prompts

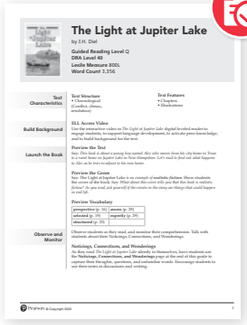
- What is the book about?
- What are the author's key ideas?
- What transition words or phrases does the author include to connect the key ideas?

Possible Teaching Point Do you remember what we learned about text structure? The structure is how a text is organized. Transitions are important clues that can help us figure out the structure of a text.

Leveled Readers

IDENTIFY INFORMATIONAL TEXT

- For suggested titles, see "Matching Texts to Learning," pp. T272–T273.
- For instructional support on how to find the characteristics of informational text, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

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 books from the suggested titles on p. T469.

Centers

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

Literacy Activities

Students can

- write about their reading in a reading notebook.
- retell 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 stories in *Journeys in Time.*
- 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.

Whole Group

Share Bring the class back together. Invite one student to share some observations from his or her notes or the Turn and Talk discussion. Reinforce with the class the reading strategies the student used.

Introduce the Text

Picturesque Journeys

OBJECTIVES

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

Make and confirm predictions using text features, elements, and structures.

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. 158 in the *Student Interactive* and define them as needed.

  inspired: caused something to be created

  express: show or tell thoughts and feelings

  exhibit: a group of artworks put on display

  imitated: tried to do the same thing others did

  compositions: works of art

- These words will help you understand the main ideas in *Picturesque Journeys*. As you read, highlight the words when you see them. Ask yourself what ideas they help you understand in the text.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to learn about a topic. To make predictions, have students preview the text, looking for details that show the structure and genre. Have them make predictions about the text structure and record them in the chart on p. 177 of the *Student Interactive*.

FIRST READ STRATEGIES

NOTICE Remind students to focus on the text features, images, and text structure as they read and make predictions.

GENERATE QUESTIONS Encourage students to list questions before, during, and after reading to clarify information.

CONNECT Ask students to consider how the text connects to other texts they have read.

RESPOND Have students mark any parts of the text that help them confirm or correct their predictions.

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.

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ELL Targeted Support

Concept Mapping Tell students that concept mapping can help them learn relationships between words and meanings.

Display a web with the word *compositions* in the center circle. Say the word and have students repeat after you. Then explain the meaning of the word. Call on volunteers to identify examples of works of art, such as paintings, photographs, songs, and so on. List the examples students name in the web. **EMERGING/DEVELOPING**

Have pairs draw a blank web. Have them write one vocabulary word in each outside circle. Then have students discuss what the words have in common. Have them write the topic in the center circle. Then have students use their webs to create a sentence for each vocabulary term. **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 texts they have read about artists and their work.

STUDENT INTERACTIVE, pp. 158–159

Meet the Author

Cuban by birth, Swiss-Italian by heritage, and American by choice, **Yanitzia Canetti** has published more than 500 books! For her, writing is like breathing. Travel and art are her passions, too. She almost became an artist, but she was called to writing more.

Picturesque Journeys

Preview Vocabulary

As you read *Picturesque Journeys*, pay attention to these vocabulary words. Notice how they can help you talk and write about art.

	inspired	**express**
exhibit	**imitated**	**compositions**

Read

Before you read, **make predictions** about what you will learn in the text based on the text structure and genre. Record your predictions in the chart after the selection. Then follow these strategies as you read this **informational text** the first time.

Notice text features, images, and structures that help you make predictions.	**Generate Questions** to help you clarify information.
Connect this text to other texts you have read.	**Respond** by confirming or correcting your predictions.

First Read

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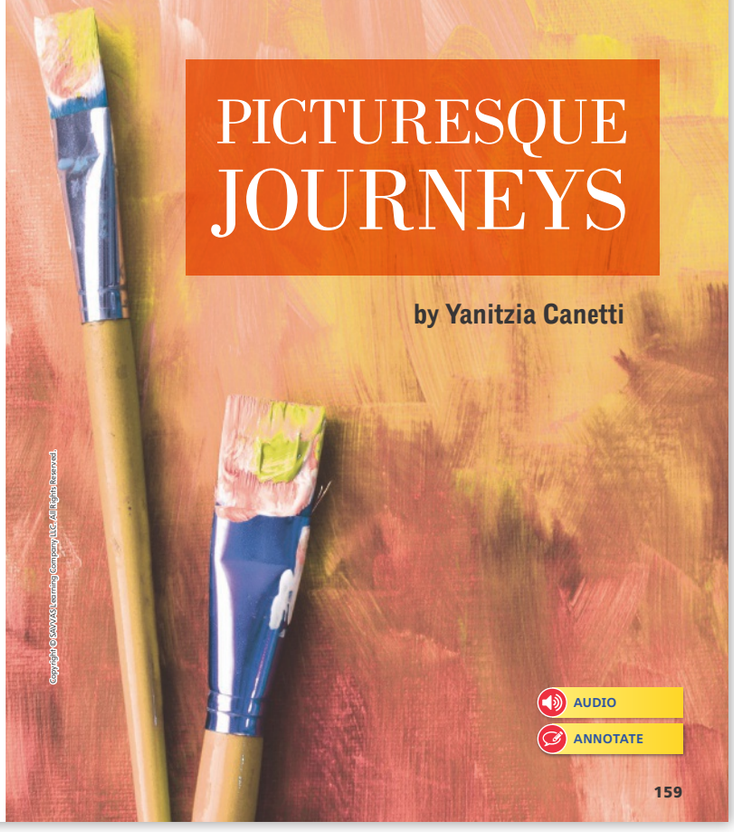
Genre Informational Text



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First Read

Notice

THINK ALOUD By previewing these first two pages, I notice three text features right away. A map shows me where this artist lived. A photograph shows me what she looked like. Finally, another image shows me one of her paintings. These text features help me understand some of the key facts in the selection.

Close Read

Confirm or Correct Predictions

Explain that to understand a text, it is helpful to make predictions as you read. Remind students that when you make a prediction, you make a guess about what will happen next based on what you have already read.

Have students scan **paragraphs 3 and 4**. Ask: Which sentence can help the reader make a prediction about how childhood experiences will affect Kahlo's work? Have students highlight the text. **See student page for possible responses.**

Ask: How did you decide on your response?

Possible Response: The sentence "Kahlo's diverse background helped define both her identity and her vision of the world" helps me predict that Kahlo's experiences will shape her work.

Say: As you continue reading, look for text evidence that confirms or corrects your prediction.

DOK 2

OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

CLOSE READ

Confirm or Correct Predictions

Highlight the sentence that helps you predict how Kahlo's childhood experiences will affect her work.

inspired caused something to be created

1 Travel to distant places can have a powerful effect on people. This is especially true of artists. As the lives of the three artists featured here show, different locations have inspired some of the world's greatest painters to create their best works.

2 Many paintings by artists Frida Kahlo, Georgia O'Keeffe, and Paul Gauguin were strongly influenced by their journeys. Visiting or living in different places inspired the themes of their works and their colors and painting styles. In their art, these artists captured the landscapes and everyday scenes that inspired their imaginations and affected their art.

3 Frida Kahlo was born in 1907 in the town of Coyoacán, outside Mexico City, Mexico. Her father was Hungarian, and her mother was of Spanish and Mexican Indian descent. Kahlo's diverse background helped define both her identity and her vision of the world.

4 Kahlo showed her determined spirit from an early age. When she was six, she became ill with polio. It made one of her legs thinner and weaker than the other. However, this didn't slow her down. Kahlo still played sports, and she won several swimming competitions.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Polio is an infectious disease caused by a virus. It begins with a sore throat, fever, and other symptoms similar to a flu. Polio attacks the brain and spine and can lead to paralysis. A number of polio outbreaks occurred in the past, such as one in the United States during the 1950s. Many people died and others became paralyzed. Today, a vaccine protects most of the world from this potentially deadly disease. Have students connect this information to Frida Kahlo's experience with polio.

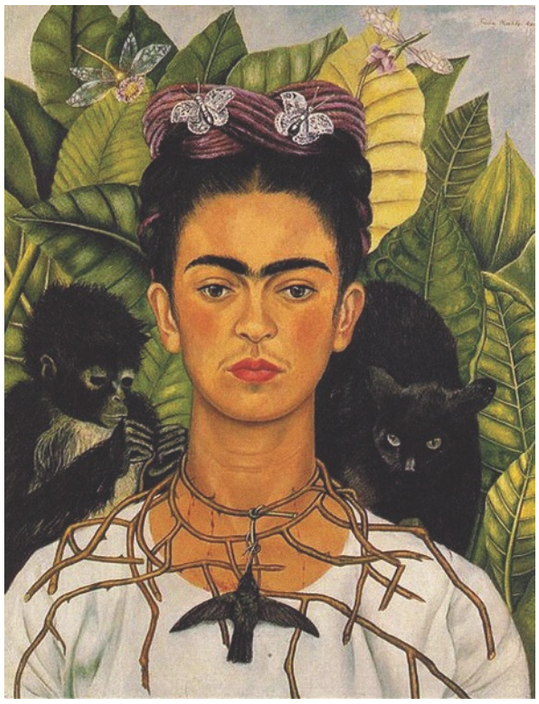
5 At age 18, Kahlo was in a bus crash and was seriously injured. She had to spend many months resting and recovering. Kahlo became bored lying in bed, staring at the ceiling. Her parents decided to give her a box of paints and an easel that she could use in bed. Kahlo began to paint everything she saw in her bedroom. Painting became her daily habit. Because she had a huge mirror in front of her bed, she started to paint images of herself. Kahlo would continue to create self-portraits throughout her life.

CLOSE READ

Analyze Text Structure

Underline the paragraph with a cause-and-effect chain about Kahlo becoming an artist.

6 After she recovered from the accident, Kahlo began going out and about again. One day, she passed by a building where the famous painter Diego Rivera was painting a huge mural. She decided to show Rivera some of her paintings and ask him for his opinion. Rivera agreed to take a look. He told her she was talented. That was the beginning of a long relationship between the two artists. A year after they met, Kahlo and Rivera married. Soon after they moved to the United States.



Self-Portrait with Thorn Necklace and Hummingbird, 1940, Frida Kahlo

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First Read

Generate Questions

THINK ALOUD The author explains that Kahlo's parents gave her paints and an easel to paint in bed. I wonder if Kahlo drew or painted before her accident.

Close Read

Analyze Text Structure

Remind students that text structures are ways of organizing an informational text. Have them scan **paragraphs 5 and 6**. Tell them that they need to identify which paragraph includes a cause-and-effect chain about how Kahlo began her career as an artist. Have them identify the paragraph that contains transitions that signal cause-and-effect order and underline the paragraph. **See student page for possible responses.**

Ask: How did you decide on your response?

Possible Response: Paragraph 5 includes a cause-and-effect chain about Kahlo becoming an artist. It describes how a bus crash led to her beginning to paint. The transition word *because* helped me identify the text structure.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

Possible Teaching Point

Academic Vocabulary | Parts of Speech

Use the Academic Vocabulary lesson on pp. T268–T269 in the Reading-Writing Workshop Bridge to underscore that the way a word functions in a sentence determines its part of speech. Direct students to reread paragraph 5. Point out the words *paints* and *paint*. Explain that the first is a noun because it names objects. The second is a verb because it tells an action. Have students identify more nouns and verbs in the text.

First Read

Respond

THINK ALOUD Frida Kahlo often included herself as a subject in her paintings. Her works reflected how she felt about herself and the world around her. This confirms a prediction I made that her paintings are like a diary.

Close Read

Analyze Text Structure

Explain that, to focus readers, an author may begin a paragraph with the most important detail. To leave an impact on readers, an author may choose to end a paragraph with this detail.

Have students scan **paragraph 7** to identify and underline the most important detail. **See student page for possible responses.**

Ask: Why do you think the author placed the detail at the end?

Possible Response: Placing the most important detail at the end helps connect and conclude the other details in this paragraph. It also makes a greater impact on the reader.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

CLOSE READ

Analyze Text Structure

Underline the most important detail in the paragraph. Consider why the author placed this detail where she did.

7 Kahlo and Rivera lived in San Francisco, California. But it was time spent in another American city—Detroit, Michigan—that began to influence Kahlo's paintings. She passed many hours alone in Detroit while Rivera painted murals for a North American company. She found that she greatly missed her homeland of Mexico. So Kahlo began to paint images that related to how she felt. No matter where she went, she painted what she could identify with most: herself.

Self-Portrait Along the Border Line Between Mexico and the United States, 1932, Frida Kahlo

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Possible Teaching Point

Word Study | VC*e* Syllables

Use the Word Study lesson on pp. T270–T271 in the Reading-Writing Workshop Bridge to teach students the vowel sounds in words with VC*e* syllables. Direct students to reread paragraph 7. Point out the words *time* and *alone*. Have students repeat the two words aloud, and ask them to identify the vowel sound in each (long *i* and long *o*).

8 Some of Kahlo's paintings contrast her memories of Mexico with the crowded city environment she found herself in. One example is her painting *Self-Portrait Along the Border Line Between Mexico and the United States.* Kahlo contrasts these places by showing herself standing between them. The painting represents her life divided between two worlds. Yet it's clear which world is more important to her.

9 In the painting, Kahlo is wearing a traditional Mexican dress and holding the Mexican flag. The Mexico side of the painting shows a traditional Mexican landscape. It has warm, earthy colors, exotic plants, and pieces of Aztec sculpture and mythology. The United States side shows a landscape dominated by technology. It's painted in dull grays and blues. The U.S. side includes an electrical power generator. In the painting, the generator draws its power from the roots of a plant on the Mexican side. It appears to supply power to the pedestal on which Kahlo is standing.

10 No matter where Kahlo lived, she made paintings that were like visual autobiographies. Every painting tells the story of something remarkable she lived through and how she felt about it. Her facial expressions, her clothing, and the colors and images around her help viewers understand what was happening at that moment in her life and in the world.

CLOSE READ

Vocabulary in Context

Context clues are words and phrases around a word or phrase that help readers determine the meaning of the word or phrase.

Underline context clues around the phrase *visual autobiography*. Based on the context clues, determine the phrase's definition.

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First Read

Generate Questions

THINK ALOUD As I read, I am going to think of questions I have about the text. I will circle paragraph 9 because I have questions about Kahlo's painting *Self-Portrait Along the Border Line Between Mexico and the United States.* I want to know more about this piece of art and why she chose the other symbols she did.

Close Read

Vocabulary in Context

In **paragraph 10,** have students underline context clues within and beyond the sentence to determine the meaning of the phrase *visual autobiography*. Ask: What do you think a visual autobiography is?

Possible Response: I think a visual autobiography is the story of your life told in images. The author is stating that Kahlo told her own life story through her paintings.

Ask: Which context clues in the text helped you answer the question? **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.

Determine the meaning of general academic and domain-specific words and phrases.

CROSS-CURRICULAR PERSPECTIVES — Social Studies

The city of Detroit became a manufacturing center during the late 1800s and early 1900s. One of its most important industries was automobile manufacturing. Henry Ford opened one of the country's biggest car companies in Detroit. Factories dotted the landscape as the city experienced major growth. Have students study the painting *Self-Portrait Along the Border Line Between Mexico and the United States* on p. 162 of the *Student Interactive* and discuss which aspects of Kahlo's work reflect this city.

First Read

Connect

THINK ALOUD Most of Kahlo's paintings show Mexico, her homeland. I know where I was born and raised is important to me. Leaving such a place can be hard. It helps to have reminders of it, just as Pedro remembered his mother on the long voyage with Columbus. So I can understand why Kahlo wanted to show her homeland in her art after she moved to the United States.

Close Read

Confirm or Correct Predictions

Have students scan **paragraph 11** and highlight details that help them confirm or correct predictions they made about the importance of Mexico as a theme in Kahlo's work. **See student page for possible responses.**

Analyze Text Structure

Have students scan **paragraphs 12 and 13** and underline how Kahlo's style developed and why. **See student page for possible responses.**

Ask: How did you decide on your response?

Possible Response: Kahlo's travels affected her art and helped her better understand her identity. This helped her develop a style different from any other artist.

DOK 2

OBJECTIVES

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

CLOSE READ

Confirm or Correct Predictions

Highlight details that confirm or correct predictions you made about how Mexico became an important theme in Kahlo's painting.

Analyze Text Structure

Underline ideas that sum up how Kahlo's artistic style developed and why.

11 Kahlo missed her colorful and warm homeland. That's why in many of her paintings she portrays herself wearing jewelry and surrounded by objects that identify her cultural heritage. Her use of color, too, often expressed her yearning for home, as well as other powerful feelings. Yellow, for example, represents the sun and happiness of Mexico. But in some cases, it also represents illness or fear. Cobalt blue represents electricity and purity. Her paintings often include green, red, and white too. Those are the colors of the Mexican flag.

12 Even though she often lived in cities, Kahlo rarely painted urban scenes. She always preferred to paint the world she dreamed of returning to. Instead of skyscrapers and factory smokestacks, Kahlo painted tropical plants and animals from her homeland. For example, she often included monkeys and parrots in her paintings. These animals represented Mexico's past and present. They also represented Kahlo's dreams of a different life.

13 Much as she missed Mexico, however, Kahlo's travels had a major effect on the art she created. Travel helped her better understand her own identity and develop a distinct artistic style. That style made her one of the world's most famous artists, one who has influenced many others.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

The Mexican flag was created in 1821. As shown in the photo on p. 164, the flag is green, white, and red. Originally, the color green stood for Mexico's fight for independence from Spain in the 1800s. The color white stood for the religious faith of Mexicans. The color red stood for the unity of the Mexican people. The national coat of arms appears in the center of the flag's white stripe. It shows a golden eagle standing on top of a prickly pear and eating a rattlesnake. It was created to represent the Aztec heritage and history of Mexico. Have students consider why Kahlo often included the colors of the Mexican flag in her work.

14 Like Kahlo, the American artist Georgia O'Keeffe was deeply influenced by her cultural background and her travels.

15 O'Keeffe was born in 1887 in the rural town of Sun Prairie, Wisconsin. Her parents were dairy farmers of Irish and Hungarian backgrounds. O'Keeffe grew up in a farmhouse, surrounded by trees, wildflowers, and grasslands.

16 O'Keeffe was surrounded by a big family, but she was quiet and independent. Growing up, she enjoyed spending long hours observing the natural environment.

17 When she was in eighth grade, O'Keeffe decided to become a painter. She took art lessons and began to focus on flowers as one of her favorite subjects. She was fascinated by their soft colors and irregular forms. This early experience strongly influenced her paintings years later.

CLOSE READ

Analyze Text Structure

Underline transition words that show the author is comparing two artists.

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Possible Teaching Point

Academic Vocabulary | Parts of Speech

Remind students that the way a word functions in a sentence determines its part of speech. Adjectives describe people, places, and things. Direct students to reread paragraphs 15 and 16. Then work together as a class to identify adjectives related to Georgia O'Keeffe's childhood. Some examples include *rural, big,* and *quiet.* List them on the board.

First Read

Connect

Ask: How did Georgia O'Keeffe's early paintings compare to Frida Kahlo's?

Possible Response: Frida Kahlo's early paintings were mostly of the things she saw in her bedroom as she recovered from her accident. This included a number of self-portraits using a mirror. Georgia O'Keeffe's early paintings were mostly of flowers. She appreciated their colors and forms.

Close Read

Analyze Text Structure

Have students scan **paragraph 14**. Ask: Which transition word or words show you that the author is comparing Kahlo and O'Keeffe? **See student page for possible responses.**

Ask: What other transition words would help the author show comparison and contrast?

Possible Response: The author could have used transition words, such as *likewise, similarly,* or *also,* to show comparison. She could have used *however, in contrast,* or *but* to show contrast.

DOK 2

OBJECTIVES

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

First Read

Generate Questions

THINK ALOUD Paragraph 18 states that Georgia O'Keeffe painted the Palo Duro Canyon while she was living in Texas. I want to know more about how her artwork changed over the course of her life. As I read the next two pages, I will write down any questions I have about her paintings. For example, what other kinds of subjects did she paint?

Close Read

Analyze Text Structure

Have students scan **paragraphs 18 and 19** to identify the places where O'Keeffe traveled. These locations are where her artwork changed. Guide students to underline their answers. **See student page for possible responses.**

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

CLOSE READ

Analyze Text Structure

Underline places where O'Keeffe traveled that caused changes in her art.

express show or tell thoughts and feelings to others

exhibit a group of artworks or other objects arranged for public viewing

18 After high school, O'Keeffe decided to study painting at the Art Institute of Chicago, in Illinois. After further study in New York, she spent some time as a teacher at West Texas A&M University. There, she first saw the Palo Duro Canyon near Amarillo, Texas. It would become an important landscape in her paintings.

19 O'Keeffe's style and ideas about art took a turn in 1912 when she attended a summer school class at the University of Virginia. There, she was inspired by the ideas of Arthur Wesley Dow, who believed that artists should express themselves using color, lines, and shading. This was very different from the realistic style of painting, known as realism, that O'Keeffe had studied until then.

20 As a result, the young artist found a new way to share her feelings and ideas through her art. In 1915, she began a series of abstract drawings. Abstract art is a painting or other art form that doesn't try to show people, places, or things in a realistic way. The new style of these artworks represented her breakup with realism. Soon she became one of the first American artists to practice a purely abstract style of art.

21 The famous photographer and art gallery owner Alfred Stieglitz saw O'Keeffe's abstract drawings and was very impressed. In 1916, in New York City, Stieglitz opened the first exhibit of O'Keeffe's work. Eventually Stieglitz and O'Keeffe began a personal relationship as well. In 1924, Stieglitz and O'Keeffe were married, and they lived in New York.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

Alfred Stieglitz is a famous American photographer who was born in 1864. He is known for being a leader in modern photography. Stieglitz took photographs of the real world but framed them in such a way that they looked like art. Some of his most famous photos show a city street during a snowstorm, passengers on the crowded deck of a steamship, and buildings in a city lit up at night. Have students consider how Stieglitz's photography may have influenced O'Keeffe's paintings and vice versa during their marriage.

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Petunias, 1924, Georgia O'Keeffe

22 Living in New York City, O'Keeffe was captivated by skyscrapers. She made these tall buildings the subjects of such paintings as *The Shelton with Sunspots, N.Y.; City Night;* and *Radiator Building—Night, New York.*

23 O'Keeffe spent summers at her husband's family home, in the village of Lake George in the Adirondack Mountains of New York. While there, she began making large-scale paintings of nature at close range, as if she were looking through a magnifying glass. In 1924, she made her first large-scale flower painting, *Petunia, No. 2*. There were many more giant, expressive, and colorful flowers to come.

CLOSE READ

Analyze Text Structure

Underline an effect of living in New York City on O'Keeffe's art.

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First Read

Generate Questions

THINK ALOUD The text says that Georgia O'Keeffe began to create paintings of giant, expressive, and colorful flowers. The image on this page shows a very detailed painting of an enormous purple flower. I know O'Keeffe had been painting skyscrapers before she began painting giant flowers. Why did she paint such large flowers? Did she want to show flowers as a large structure, kind of like a tall building, made up of different parts?

Close Read

Analyze Text Structure

Have students scan **paragraphs 22 and 23** to identify an effect of living in New York City on O'Keeffe's paintings. Have them underline what happened to her work as result of being in the city. **See student page for possible responses.**

Ask: How did you decide on your response?

Possible Response: The text states that O'Keeffe was captivated by skyscrapers. I think living in New York and seeing tall buildings every day made her want to paint them.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

Possible Teaching Point

Read Like a Writer | Author's Craft

Figurative Language Use the Read Like a Writer lesson on pp. T300–T301 in the Reading-Writing Workshop Bridge to teach students about figurative language, specifically similes. Display the following example from paragraph 23: "she began making large-scale paintings of nature at close range, as if she were looking through a magnifying glass." Ask students to consider why the author may have wanted to compare O'Keeffe's artwork to a magnifying glass.

First Read

Respond

Ask: Why do you think O'Keeffe called the Southwest "the best place in the world"?

Possible Response: While she was living in the Southwest, she came to admire the local art and architecture. She also felt a new freedom to paint while living there. It's for those reasons that I think O'Keeffe saw the Southwest as "the best place in the world."

Close Read

Confirm or Correct Predictions

Have students scan p**aragraph 24**. Ask: Which sentences in the text can help a reader predict how living in the desert influenced O'Keeffe's work? Have students highlight the text. **See student page for possible responses.**

Ask: How did you decide on your response?

Possible Response: Details about the rocky terrain, local art, and adobe architecture show what inspired O'Keeffe and how the desert influenced her work.

DOK 2

OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

Red and Yellow Cliffs, 1940, Georgia O'Keeffe

CLOSE READ

Confirm or Correct Predictions

Highlight sentences that confirm or correct a prediction you made about how O'Keeffe's move to the desert will influence her artwork.

24 O'Keeffe's curious nature led her to travel often. In the late 1920s, she became fascinated with the landscapes of the Southwest. In the deserts of New Mexico, she found rough terrain with monumental rocks and animal bones that were partly buried in the arid ground. She also admired the distinct local art and the unique style of adobe architecture. Soon O'Keeffe began to spend almost all of her time in the Southwest. In New Mexico, she felt inspired and felt a new freedom to paint.

25 In 1934, O'Keeffe bought a home in New Mexico, in the desert she so often painted. Then, after 1946, O'Keeffe decided to move to New Mexico permanently.

26 O'Keeffe's famous paintings of New Mexico include *Black Cross, New Mexico* and *Cow's Skull with Calico Roses*. She said of the Southwest, "To me it is the best place in the world."

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ELL Targeted Support **Use High-Frequency Words** Tell students many words appear frequently in texts. It is important to know these words and understand their meaning. Some words are the names for people, places, or things. Read paragraph 24 aloud. Point out the word *desert*. Explain that it is the name for a type of environment where very little rain falls.

Reread paragraph 24 with students. Then have them draw a picture of a desert based on the meaning of the word and clues in the text. **EMERGING**

Reread paragraph 24 with students. Then have them complete the sentence starters for the word *desert* based on the meaning of the word and clues in the text: *A desert is a place that is* _____. *Deserts have* _____. **DEVELOPING**

27 O'Keeffe took many exploratory drives across the Southwest. After one of her trips, she said, "Such a beautiful, untouched, lonely-feeling place. . . . It is a place I have painted before . . . even now I must do it again."

28 O'Keeffe continued traveling and discovering new places. Some of her artworks reflected these journeys. She painted lava bridges in Hawaii, the mountain peaks of Peru, and Mount Fuji in Japan. O'Keeffe was attracted to big, open spaces, so her work often includes paintings of clouds and endless skies.

29 O'Keeffe's paintings were of oversized flowers, cityscapes, rugged landscapes, remote hills, lonely crosses, and images of bones against the desert sky. Through them, O'Keeffe greatly influenced other artists of the twentieth century. Today her paintings can be found in museums all across the country, including one dedicated solely to her work, the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

CLOSE READ

Analyze Text Structure

Underline a sentence that tells how journeys affected what O'Keeffe painted.

O'Keeffe lived and worked in Abiquiú from 1949 to 1984.

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First Read

Connect

THINK ALOUD Georgia O'Keeffe seemed to be inspired by being in nature. She enjoyed painting flowers, desert landscapes, and other parts of the natural world. Where she lived greatly influenced her work. This reminds me of the section about Frida Kahlo and how her surroundings impacted her art.

Close Read

Analyze Text Structure

Have students scan **paragraphs 27 and 28** to identify how journeys affected O'Keeffe's paintings. Have them underline the result. **See student page for possible responses.**

Ask: How did you decide on your response?

Possible Response: The text describes what O'Keeffe painted as she went to different places. The artwork she created was the result of her travels.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

Possible Teaching Point

Word Study | VC*e* Syllables

Remind students that words with VC*e* syllables produce long vowel sounds. Direct them to reread paragraph 29. Have them work together as a class to identify words in the text that include VC*e* syllables and the sounds they produce, such as *cityscape, oversize,* and *remote*. List these words on the board.

First Read

Generate Questions

THINK ALOUD Paragraph 34 states that Paul Gauguin moved to the north of France. I want to know more about his life there and how it affected his work. As I read the next page, I will write down any questions I have about his life in Brittany. For example, what did he learn about art at this time?

Close Read

Confirm or Correct Predictions

Have students scan **paragraphs 30 and 31**. Ask: Which sentence from the text can help the reader predict how location influenced Gauguin's work? Have students highlight the text. **See student page for possible responses.**

DOK 2

OBJECTIVE

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

CLOSE READ

Confirm or Correct Predictions

Highlight the sentence that helps you confirm or correct a prediction you made about how location influenced Gauguin's work.

30 Like both Frida Kahlo and Georgia O'Keeffe, the French artist Paul Gauguin was greatly influenced by his cultural background and travels.

31 Gauguin was born in Paris, France, in 1848. His family left Paris to move to South America while he was still very young. Paul spent his childhood in Lima, Peru, surrounded by South American pottery and other objects that his mother loved. His mother also liked to dress in colorful traditional costumes of Lima. All of these things helped spark Gauguin's interest in art and creativity.

32 When Gauguin was seven, his family moved back to France. Ten years later, he joined the French Merchant Marine, traveling on ships that carry cargo and people from place to place. During this time, Gauguin sailed twice to Brazil. He discovered that he loved traveling and learning about other cultures. These passions would become important parts of his life and art.

33 After working for the Merchant Marine, Gauguin returned to France. He started a new way of life. He got a job as a stockbroker and married a Danish woman named Mette Gad. In 1873, he began painting as a hobby. He quickly showed great talent, and his paintings were displayed in major art shows.

34 In 1882, the stock market crashed in France, and Gauguin lost his job. He decided to take the risk of becoming a full-time painter. He moved to Brittany, in the north of France.

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CROSS-CURRICULAR PERSPECTIVES Social Studies

The Merchant Marine is a fleet of ships operated by private owners or by a specific country. Unlike Navy vessels, they are not military ships. Instead, they carry commercial cargo all around the world. Many nations have Merchant Marines, including the United States, Britain, and India. People who work on these ships typically have training and experience on ships. During a war, the Merchant Marines may assist the military by transporting troops and supplies. Have students imagine what Gauguin might have experienced as a member of the French Merchant Marine and how it might have later influenced his art.

35 Gauguin felt that many French artists imitated each other rather than trying to create something new and different. He didn't want to imitate anyone. In Brittany, he started to move away from the Impressionist style that was so popular at the time. Impressionist art often used pastel colors and focused on the effects of light. Gauguin instead started painting scenes of Brittany's countryside in bold colors, with strong lines.

36 Sparked by Europe's growing interest in other cultures, especially Japanese culture, Gauguin continued to experiment in his own painting. He also began to travel outside France again, to find new inspiration for his art.

37 In 1887, after a brief trip to Panama, Gauguin visited the island of Martinique, in the Caribbean. The beauty of the Caribbean landscape amazed him. He also became friendly with people on the island. As the result of this experience, he started to include both tropical landscapes and symbols in his artwork. *Martinique Landscape* and *Among the Mangoes* are two of the paintings that Gauguin created during his stay on the Caribbean island. After he left the island, he used sketches he made in Martinique as the basis of many more paintings. The people of Martinique remained a popular subject in his artworks.

CLOSE READ

Analyze Text Structure

Underline what happened to Gauguin's art because of his journey to Martinique.

imitated copied; tried to do the same things others did

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First Read

Respond

Have partners discuss the following question: *Why did Gauguin decide to create a new kind of art?*

Possible Response: He believed artists copied each other too often. He thought they should try to create something new instead.

Close Read

Analyze Text Structure

Have students scan **paragraph 37** to identify what happened to Gauguin's art when he traveled to Martinique. Have them underline the result. **See student page for possible responses.**

Ask: How did you decide on your response?

Possible Response: The text describes how Gauguin's artwork changed after he moved to Martinique. For example, he began to use tropical landscapes and symbols in his paintings. This was the result of moving onto the island.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

ELL Targeted Support **Use Domain-Specific Vocabulary** Remind students that many words appear frequently in reading, including the names of people, places, and things. Read paragraph 37 aloud. Point out the word *island*. Explain that this is an area surrounded by water. Point out the map of Martinique.

Reread paragraph 37 aloud with students. Then have them draw a picture of an island based on the meaning of the word, the map, and clues in the text. Have them write *island* to label their drawing. EMERGING

Reread paragraph 37 with students. Have them write a sentence that includes the word *island* based on the meaning of the word, the map, and clues in the text. DEVELOPING

First Read

Generate Questions

Remind students to write questions they have about key details. Provide an example for students. Ask: How did the history of the Pacific Islands inspire Gauguin?

Possible Response: He decided to use elements from stories about life in this area in his paintings. For example, he began to include religious symbols related to the Pacific Islands.

Close Read

Analyze Text Structure

Have students scan **paragraphs 38–40** to identify and underline where Gauguin traveled and how his art changed as a result. **See student page for possible responses.**

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

CLOSE READ

Analyze Text Structure

Underline the place Gauguin traveled to and the effect it had on his art.

38 Gauguin was eager to find another exotic destination that would inspire his creativity. He was tired of European culture. He found it artificial and dull. In 1892, he decided to sail for the island of Tahiti, also known as French Polynesia, in the South Pacific. He left his old life behind. He thought that this Polynesian island might offer him personal and creative freedom. He moved into a bamboo hut and started to paint the scenery and people of Tahiti. Along with new subjects, he experimented with new techniques and formats.

39 "I am leaving in order to have peace and quiet, to be rid of the influence of civilization," he wrote at the time. "I want only to do simple, very simple art. . . ."

40 Gauguin was fascinated by the strength and simplicity of art from Africa, Asia, and Latin America. In Tahiti, he strived to use these qualities in his own artworks. He used vivid colors and simple compositions to paint the tropical environment. Gradually, he began to focus more on the Tahitian people themselves. He painted many scenes of Tahitians doing everyday tasks, such as weaving baskets.

compositions works of art, such as paintings and songs

41 Gauguin also was inspired by the history and the stories of the Pacific Islands. He began to add elements of these stories, such as religious symbols, to his paintings. His style began to break away more and more from the traditions of European art. Soon, Gauguin's use of colors and lines was like no one else's.

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Possible Teaching Point

Academic Vocabulary | Parts of Speech

Remind students that the way a word functions in a sentence determines its part of speech. Adjectives describe people, places, and things. Direct students to reread paragraph 38. Then work together as a class to identify adjectives related to Gauguin's decision to move to Tahiti. Some examples include *exotic, artificial,* and *creative*. List them on the board.

Comings and Goings, Martinique (Allées et Venues), 1887, Paul Gauguin

CLOSE READ

Analyze Text Structure

Underline a reason Gauguin painted as he did.

42 Gauguin not only used intense, bright colors to reflect the landscape of the Polynesian Islands, but he also used colors with great freedom. For example, he painted grass red if he felt it should be red.

43 Near the end of his life, Gauguin moved to the more remote Marquesas Islands in the Pacific. He continued painting there until his death in 1903.

44 Gauguin had a huge influence on modern art. He inspired artists such as Vincent van Gogh, Henri Matisse, and Pablo Picasso, among others. Today he is known for his unique style and technique, as well as for his experiments with color, all of which were strongly affected by the places he visited and lived.

45 Frida Kahlo, Georgia O'Keeffe, and Paul Gauguin are among the many artists whose works have been influenced by their journeys. It is impossible to imagine how different these artists' lives, and art, would have been if they had never traveled.

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Possible Teaching Point

Word Study | VC*e* Syllables

Remind students that words with VC*e* syllables produce long vowel sounds. Direct them to reread paragraph 44. Have them work together as a class to identify words in the text that include VC*e* syllables and the sounds they produce, such as *huge* and *place*. List these words on the board.

First Read

Respond

THINK ALOUD This page wraps up the article and includes a summary at the end. These details help me confirm or correct predictions I made about the text before I read. It reminds readers that Frida Kahlo, Georgia O'Keeffe, and Paul Gauguin were painters who created memorable works of art. Their artwork was very different. Kahlo painted self-portraits and images of Mexico. O'Keeffe painted city areas and desert landscapes. Gauguin painted lush, tropical areas. What they had in common was that they were all inspired by their journeys. What they saw and experienced on their travels greatly shaped their art.

Close Read

Analyze Text Structure

Have students scan **paragraphs 42 and 43** to identify a reason why Gauguin painted the way he did. Have them underline the cause. **See student page for possible responses.**

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

Respond and Analyze

Picturesque Journeys

OBJECTIVES

Synthesize information to create new understanding.

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

Determine the meaning of general academic and domain-specific words and phrases.

Respond using newly acquired vocabulary as appropriate.

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

My View

Use these suggestions to prompt students' initial response to reading *Picturesque Journeys.*

- **Brainstorm** What interested you the most about this text?
- **Discuss** Have students use the various images used in *Picturesque Journeys* to summarize information presented in the text.

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors of informational texts use specific words related to their topic. These terms are known as domain-specific words. The domain-specific words *inspired*, *express*, *exhibit*, *imitated*, and *compositions* tell readers about artists and art.

- Remind yourself of the word's meaning.
- Ask yourself how the word helps readers understand the topic.

MODEL AND PRACTICE Model filling out the chart on *Student Interactive* p. 174 using the word *inspired*:

In the article, the author explains how journeys influenced the work of three painters. The artists' journeys shaped the themes, colors, and styles of their paintings.

For example, when Georgia O'Keeffe moved to the Southwest, she began to paint desert landscapes. The environment of this area inspired her. Her paintings began to include rough terrain and animal bones.

ELL Targeted Support **Use Vocabulary** Point out the vocabulary words in the left column of the chart on p. 174. Say each word aloud and have students repeat after you. Then discuss the meaning of each word. Explain that people can use these domain-specific terms to write or talk about art and artists.

Write the vocabulary words on the board and create simple cloze sentences. Have students choose a word to complete each sentence. **EMERGING/DEVELOPING**

myView Digital NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Have students respond using newly acquired vocabulary as they complete p. 174 of the *Student Interactive*. They should use text evidence in their answers.

OPTION 2 **Use Independent Text** Have students find and list four to five unfamiliar domain-specific words related to artists, art, or journeys from their independent reading texts. Then have them write these words in new sentences.

QUICK CHECK

Notice and Assess Can students identify how vocabulary words help readers understand *Picturesque Journeys*?

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on pp. T296–T297.
- **If students show understanding,** extend instruction in Small Group on pp. T296–T297.

Check for Understanding **My TURN** Have students complete p. 175 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 174–175

VOCABULARY

Develop Vocabulary

In informational text, authors use domain-specific words that help tell about their topic or subject. In *Picturesque Journeys*, these words help readers learn about art and artists.

My TURN Find each word in context in *Picturesque Journeys*. Complete the chart to explain how each word relates to a cause or effect for the artists.

Possible responses:

Word	Cause or Effect in Context
inspired	Journeys caused, or inspired, the themes, colors, and styles of the artists.
express	The ideas of Arthur Wesley Dow caused Georgia O'Keeffe to express herself in a new way.
exhibit	A new place, New York City, resulted in an exhibit for O'Keeffe.
imitated	Gauguin did not want to be someone who imitated anyone else, so he tried something new.
compositions	The art of Africa, Asia, and Latin America caused Gauguin to make simple compositions.

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COMPREHENSION

READING WORKSHOP

Check for Understanding

My TURN Look back at the text to answer the questions.

Possible responses:

1. How do you know *Picturesque Journeys* is an informational text? DOK 2

Picturesque Journeys tells about three different artists in the 19th and 20th centuries. It includes main ideas, details, and other factual information about their lives and art.

2. A symbol is something that represents something else. What symbolism does the author explain in Kahlo's *Self-Portrait Along the Border Line Between Mexico and the United States*? DOK 3

An electric generator on the dull U.S. side "draws its power from the roots of a plant on the Mexican side." The generator connects to a pedestal Kahlo stands on between her two countries, or her two worlds. The generator symbolizes power.

3. Summarize the text, listing the main ideas in order. DOK 2

New places caused the artists to paint new things and in different ways. Kahlo missed Mexico and painted her homeland in vivid colors. Travel led O'Keeffe to paint the dry landscape of New Mexico. Gauguin's tropical travels helped him develop a simple style with bright colors.

4. Synthesize information to compare and understand Kahlo's, O'Keeffe's, and Gauguin's styles. DOK 3

Kahlo expressed her feelings by painting warm, colorful images of her homeland. O'Keeffe eventually painted large canvases of the Southwest desert. Gauguin was inspired by tropical environments and people to paint in a vivid, simple style. The painters each used different techniques to express how they felt about a beloved place.

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Word Study VC*e* Syllables

OBJECTIVES

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

Spell grade-appropriate words correctly, consulting references as needed.

LESSON 2

Apply VC*e* Syllables

APPLY My TURN Ask students to work independently to complete the chart on p. 180 of the *Student Interactive*.

Then challenge students to write three sentences that each use as many of the Word Bank words as possible.

STUDENT INTERACTIVE, p. 180

WORD STUDY

VCe Syllables

VCe syllables are syllables that contain a vowel, a consonant, and the letter *e*. When the VCe syllable appears at the end of a word, usually the first vowel has a long vowel sound, and the *e* is silent.

The word *imitate* in paragraph 35 of *Picturesque Journeys* has a VCe pattern of *a-t-e*. The *e* is silent, so the *a* has the long *a* sound, as in *date*.

My TURN Read the words from *Picturesque Journeys*. Then complete the chart by sorting each word by the sound of its VCe syllable.

Word Bank

institute	**became**	**remote**	**include**
create	**define**	**countryside**	**landscape**

Vowel Sound	Word Ending in VCe
long *a*	became, create, landscape
long *i*	countryside, define
long *o*	remote
long *u*	institute, include

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LESSON 1
Teach VC*e* Syllables

LESSON 2
Apply VC*e* Syllables

FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review:
Suffixes *-able, -ible*

FLEXIBLE OPTION
LESSON 5
Assess Understanding

Use the QUICK CHECK on p. T293 to determine small group instruction.

Teacher-Led Options

Strategy Group

DEVELOP VOCABULARY

Teaching Point Today I want to remind you that authors who write informational texts use domain-specific words to tell readers about their topic. A domain-specific word is precise and fits a particular subject, such as art, music, or science. Have students look back at *Picturesque Journeys* to identify some of the domain-specific words the author uses.

ELL Targeted Support

Tell students that they should look for domain-specific terms as they read informational texts to learn more about a topic. Have students use visual and contextual support to enhance their understanding of the vocabulary.

Choose pictures from a magazine or book that can help readers understand the meaning of *inspired*, *express*, *exhibit*, *imitated*, and *compositions.* Ask students questions about each picture. **EMERGING**

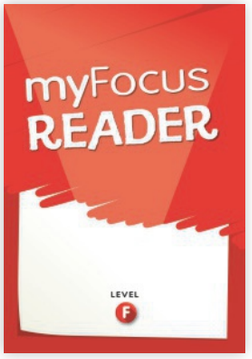
Have students draw and orally describe pictures to represent the meaning of the words *inspired*, *express*, *exhibit*, *imitated*, and *compositions.* **DEVELOPING**

Have students work individually or with a partner to say sentences using each of the words *inspired*, *express*, *exhibit*, *imitated*, and *compositions.* Then have them write down the meaning of each word in their notebooks. **EXPANDING/BRIDGING**

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

Intervention Activity

myFOCUS READER



Read pp. 14–15 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how travel and location influence point of view.

Provide instructional support for comprehension and word study—VCe Syllables and Academic Vocabulary words.

Fluency

Assess 2–4 students

PROSODY

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage with the appropriate speed. Tell them to read the punctuation and to make their reading sound natural, like speech. If needed, model reading at an appropriate speed.

ORAL READING RATE AND ACCURACY

Use pp. 25–30 in Unit 1 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER, VIDEO, ANNOTATE, DOWNLOAD, ASSESSMENT, AUDIO, GAME, NOTEBOOK, INTERACTIVITY

SMALL GROUP

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 words the author uses to help readers understand the topic.

Possible Conference Prompts

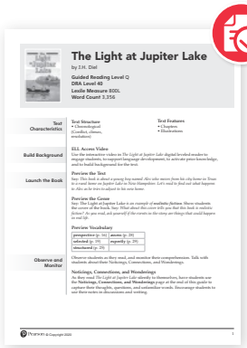
- What words did the author use to help readers understand the topic?
- How are domain-specific words helpful?

Possible Teaching Point Readers pay attention to the words that authors use to learn more about the topic of a text. They might ask, "Why did the author choose this word? What does it help me understand about the subject?"

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T272–T273.
- For instructional support on how to develop vocabulary, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

by E.M. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 810L
Word Count 3,356

Text Characteristics
Text Structure
- Chronological (Conflict, climax, resolution)

Text Features
- Chapters
- Dedication

Build Background

ELL Access Video
Use the interactive video in *The Light at Jupiter Lake* digital leveled reader to engage students, to support language development, to activate prior knowledge, and to build background for the text.

Launch the Book

Preview the Text
Say: This book is about a young boy named Alex who sees aliens from his city home in Texas. Look at the cover. Where do you think Alex lives? Let's read to find out what happens as Alex and his family adjust to their new home.

Preview the Genre
Say: *The Light at Jupiter Lake* is an example of realistic fiction. Have students look at the covers of the books. Say: What about this cover tells you that this book is realistic fiction? Have students read and summarize all the events in the story on things that could happen in real life.

Preview Vocabulary
perspective (p. 16)	aware (p. 20)
reflected (p. 16)	regretfully (p. 24)
emotional (p. 20)	

Observe and Monitor
Observe students as they read, and monitor their comprehension. Talk with students about their Technology, Connections, and Wonderings.

Noticings, Connections, and Wonderings
As they read *The Light at Jupiter Lake* silently to themselves, have students use sticky notes to mark their Noticings, Connections, and Wonderings. Encourage them to capture their thoughts, questions, and evaluative words. Encourage students to use these notes in discussions and writing.

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Independent/Collaborative

Independent Reading

Students can

- reread or listen to *Picturesque Journeys* or the *myFocus Reader* text.
- read a self-selected trade book or their Book Club text.
- partner-read a text, asking each other questions about the book.

Centers

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

Literacy Activities

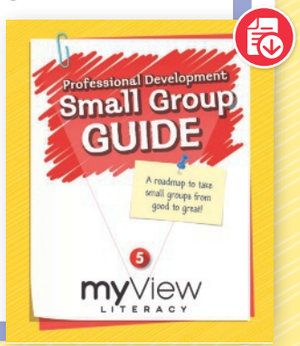
Students can

- complete the graphic organizer on p. 174.
- work with a partner to discuss and answer the questions on p. 175.
- play the *myView* games.
- choose a passage from a text and with a partner take turns reading the passage with the appropriate speed.

SUPPORT PARTNER READING

Help partners set goals for their reading. Tell them that they should track progress toward their goals.

See also the *Small Group Guide* for additional support and resources to target your students' specific instructional needs.



Whole Group

Share Bring the class back together. Invite one or two students to share new vocabulary words they learned from their reading, explain the meaning of the words, and tell why the author may have chosen them.

Analyze Text Structure

Picturesque Journeys

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about art. Give students sentence starters, such as

- I am curious to know more about Frida Kahlo, such as ___.
- The author has a lot of insight into the way artists work, including ___.

ELL Access

Discuss with students the importance of identifying main ideas and key details in an informational text. Have student pairs complete a main idea and details chart based on one section of *Picturesque Journeys*.

Minilesson

FOCUS ON STRATEGIES Text structure is the way a text has been organized. Identifying the text structure can help readers better understand the topic, connect ideas, and figure out what the author wants readers to learn.

- Think about what the text is mostly about.
- Identify transitions to see how the author connects ideas.
- Determine which structure best fits the ideas and transitions in the text.

MODEL AND PRACTICE Use the Close Read note on p. 161 of the Student Interactive to model how to annotate the text to analyze the structure:
I can look for transition words and phrases as I read to better understand the text structure. I know the structure of this text is cause and effect. Some transitions that appear in cause-and-effect texts include *as a result*, *so*, and *because*. I see the word *because* in paragraph 5. This part of the text also explains the reason why Kahlo began to paint and what happened as a result. The reason is the cause, and the result is the effect.

Have students identify a cause and effect in paragraph 4 on p. 160. The cause is Kahlo contracted polio, and the effect is the disease made one of her legs thinner and weaker than the other.

ELL Targeted Support

Respond to Questions Tell students that responding to questions about details is a good way to check that they understood a text.

Have small groups brainstorm three questions they have about *Picturesque Journeys.* Then have them work together to find answers to those questions. Discuss students' questions and answers. **EMERGING/DEVELOPING**

EXPERT'S VIEW **Sharon Vaughn, University of Texas at Austin**

"The Reading and Writing Workshop is an opportunity to develop literacy skills in a way that benefits both reading development and writing development. Students become more literate when they have purposeful practice in literacy activities—reading, writing, and interacting with a range of print. In an effective workshop class, students engage in reading and writing, not just to listening to instruction about how to read and write. The prominent activity should be students practicing."

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

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for analyzing text structure.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Analyze Text Structure and then use the text evidence from their annotations to complete the chart on p. 176.

OPTION 2 **Use Independent Text** Have students use their reader's notebook to list details related to the structure of the text and key ideas. Direct them to identify the text structure and to describe the main problems and solutions, causes and effects, or order of events explained in the text.

QUICK CHECK

Notice and Assess Can students analyze the structure of an informational text?

Decide

- **If students struggle**, revisit instruction about analyzing text structure in Small Group on pp. T304–T305.
- **If students show understanding**, extend instruction about analyzing text structure in Small Group on pp. T304–T305.

STUDENT INTERACTIVE, p. 176

CLOSE READ

Analyze Text Structure

Text structure refers to the organization of a text. Authors may organize informational texts by putting the most important point first and supporting it with details, or by building to the most important point at the end.

Authors may also use structures such as cause and effect, problem and solution, or chronological order. Text structures help readers understand how information and ideas are related. A cause-and-effect text structure shows how facts, events, or ideas happen because of other facts, events, or ideas.

1. **My TURN** Go to the Close Read notes in *Picturesque Journeys*. Underline the parts that help you understand how different locations influence each artist's works.

2. **Text Evidence** Use the parts you underlined to complete the chart.

Possible responses:

Artist	CAUSE: Place	EFFECT: How Place Affected Art
Georgia O'Keeffe	Southwest	She said it was "such a beautiful, untouched, lonely-feeling place."
Frida Kahlo	Her own bedroom	A large mirror led her to paint self-portraits.
Paul Gauguin	Tahiti	He painted Tahitian people doing everyday tasks.

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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.

Understand Figurative Language

Minilesson

FOCUS ON STRATEGIES "Your room looks like a tornado hit it!" is just one example of the figurative language that students may hear every day. Writers use literal language (descriptions that are actually true) so that readers understand the truth. In contrast, writers use figurative language (descriptions that differ from the actual, literal meaning of the words) to make their writing lively and vivid. A common type of figurative language is the simile, a comparison using *like* or *as.*

MODEL AND PRACTICE Model analyzing figurative language by leading students through the information in the Model box on p. 181 of the *Student Interactive*. Explain that students will be using this "identify, question, conclude" approach when they complete the exercise at the bottom of the page.

Invite students to rephrase the sentence about Frida Kahlo so it has the same meaning but does not use figurative language. (Possible response: "No matter where Kahlo lived, she made paintings that were very autobiographical.") Discuss why a writer might choose to include similes or other types of figurative language. (Possible responses: to keep the reader interested, to express something in a new way)

ELL Targeted Support **Use Figurative Language** Check understanding and build on concepts with these exercises.

Ask pairs or small groups to complete these simile sentence frames. *My heart beat like a _____. I was as tired as a _____.* **EMERGING**

Invite students to tell you similes or other figurative language from their home languages. Work together to connect them to popular English sayings. For instance, one common Finnish phrase literally means "to walk around hot oatmeal like a cat." The figurative meaning is "to delay doing something important"—or, to English speakers, "to beat around the bush." **EXPANDING**

ASSESS UNDERSTANDING

Apply

My TURN Ask students to return to *Picturesque Journeys* and write similes based on the images of the artists and their work. Then monitor students as they complete the exercise on p. 181 of the *Student Interactive*, working individually or in small groups. Discuss whether adding figurative language might improve *Picturesque Journeys,* and if so, how.

STUDENT INTERACTIVE, p. 181

ANALYZE AUTHOR'S CRAFT | READING-WRITING BRIDGE

Read Like a Writer

Figurative language helps authors achieve specific purposes, such as expressing ideas in imaginative ways. One example is a simile, which uses *like* or *as* to make a comparison between unlike things.

Model Read the text about Frida Kahlo from *Picturesque Journeys*.

> No matter where Kahlo lived, she made paintings that were like visual autobiographies.

1. **Identify** Yanitzia Canetti uses a simile to describe Kahlo's paintings.
2. **Question** How does this figurative language help me understand Kahlo's work?
3. **Conclude** The simile helps me understand how personal Kahlo's paintings were.

Read the text about Georgia O'Keeffe.

> While there, she began making large-scale paintings of nature at close range, as if she were looking through a magnifying glass.

My TURN Follow the steps to analyze the passage. Describe how the author uses figurative language to achieve specific purposes.

1. **Identify** Yanitzia Canetti uses a simile to compare O'Keeffe's nature paintings to "looking through a magnifying glass."
2. **Question** How does this help me understand O'Keeffe's work?
3. **Conclude** The simile helps me understand how detailed and exact O'Keeffe's nature paintings are.

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Word Study VC*e* Syllables

OBJECTIVES

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

Spell grade-appropriate words correctly, consulting references as needed.

FLEXIBLE OPTION

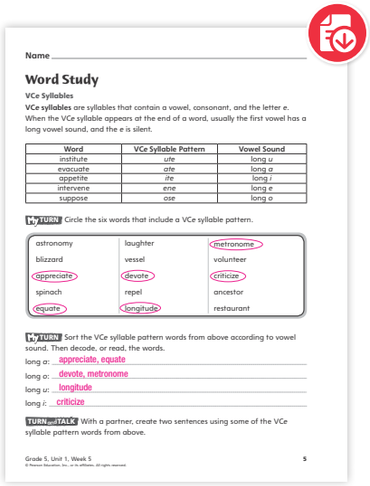
LESSON 3

More Practice

FOCUS ON STRATEGIES Tell students that they may be able to pronounce a word that they have not seen before by breaking it into smaller parts and looking for patterns such as VC*e*.

MODEL AND PRACTICE Discuss the VC*e* words *became*, *define*, and *countryside*. Ask: How can breaking those words into smaller parts make them easier to pronounce? Have students use this strategy for the words *adventure,* (contains *venture*) and *insight* (*sight*).

APPLY Have students complete *Word Study* p. 5 from the *Resource Download Center*. Tell students to consult a reference, as needed, to spell words correctly.



Name _____

Word Study

VCe Syllables

VCe syllables are syllables that contain a vowel, consonant, and the letter *e*. When the VCe syllable appears at the end of a word, usually the first vowel has a long vowel sound, and the *e* is silent.

Word	VCe Syllable Pattern	Vowel Sound
institute	*ute*	long *u*
evacuate	*ate*	long *a*
appetite	*ite*	long *i*
intervene	*ene*	long *e*
suppose	*ose*	long *o*

TRY IT Circle the six words that include a VCe syllable pattern.

astronomy	laughter	metronome
blizzard	vessel	volunteer
appreciate	devote	criticize
spinach	repel	ancestor
equate	longitude	restaurant

TRY IT Sort the VCe syllable pattern words from above according to vowel sound. Then decode, or read, the words.

long *a*: appreciate, equate

long *o*: devote, metronome

long *u*: longitude

long *i*: criticize

TURN & TALK With a partner, create two sentences using some of the VCe syllable pattern words from above.

Grade 5, Unit 1, Week 5

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***Word Study*, p. 5**

FLEXIBLE OPTION

LESSON 3

More Practice

LESSON 1

Teach VCe Syllables

LESSON 2

Apply VCe Syllables

FLEXIBLE OPTION

LESSON 4

Spiral Review:

Suffixes *-able, -ible*

FLEXIBLE OPTION

LESSON 5

Assess Understanding

Use the QUICK CHECK on p. T299 to determine small group instruction.

Teacher-Led Options

Strategy Group

ANALYZE TEXT STRUCTURE

Teaching Point The text structure is the organization of the text. Paying attention to the structure can help readers better understand how ideas connect.

ELL Targeted Support

To help students identify text structures, guide them in using transition words and phrases to connect ideas.

Show students an example of cause and effect, such as a picture of a bat swinging at a ball and a picture of the ball breaking a window. Describe the events orally. Connect them with a cause-and-effect transition, such as *because* or *so*. Then work as a group to use other transition words to connect these ideas. **EMERGING**

Have pairs choose cause-and-effect transition words to complete these sentences: *The street flooded _____ it rained so hard. _____ of the storms, we lost power.* Have them take turns using different transitions to show cause-and-effect structure. **DEVELOPING**

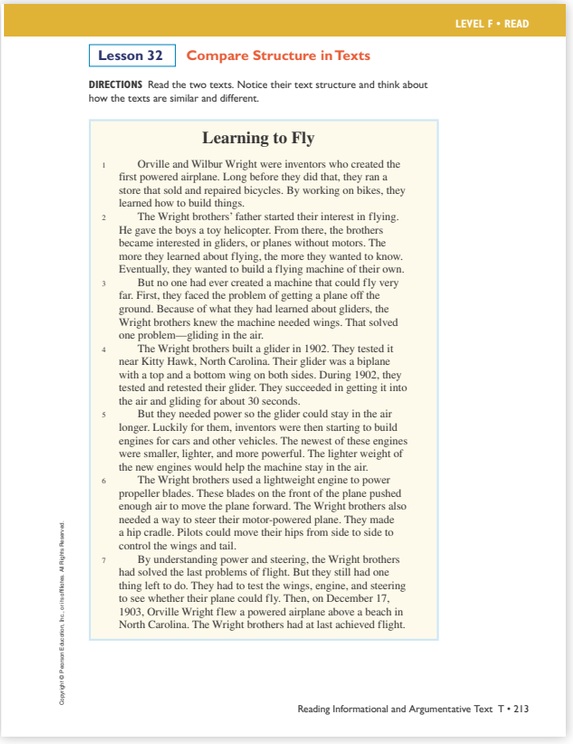
Have students write cause-and-effect sentences about an event, using different transitions. Then have each student exchange his or her work with a partner. Each student should circle the transitions in his or her partner's writing and rewrite the sentence. **EXPANDING/BRIDGING**

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

Intervention Activity

ANALYZE TEXT STRUCTURE

Use Lesson 32, pp. T213–T218, in the *myFocus Intervention Teacher's Guide* for instruction on analyzing text structure.



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

RATE

Have student pairs practice reading a short passage with the appropriate speed.

ORAL READING RATE AND ACCURACY

Use pp. 25–30 in Unit 1 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

myView Digital: REALIZE READER, VIDEO, ANNOTATE, DOWNLOAD, ASSESSMENT, AUDIO, GAME, NOTEBOOK, INTERACTIVITY

SMALL GROUP

Conferring

3 students/ 3–4 minutes per conference

ANALYZE TEXT STRUCTURE

Talk About Independent Reading Ask students to look back at the details listed in their notebooks and share what they have learned about text structure.

Possible Conference Prompts

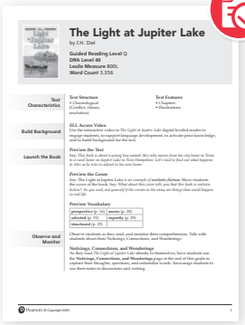
- What is the structure of the text?
- What transition words and phrases does the author include?
- How does knowing the structure help you understand this text?

Possible Teaching Point Readers pay attention to the text structure to figure out how ideas connect and to better understand what the author wants them to know about the topic.

LEVELED READERS

ANALYZE TEXT STRUCTURE

- For suggested titles, see "Matching Texts to Learning," pp. T272–T273.
- For instructional support on how to analyze text structure, see *Leveled Reader Teacher's Guide*.



Independent/Collaborative

Independent Reading

Students can

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

Centers

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

Literacy Activities

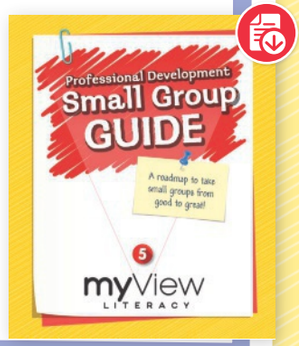
Students can

- complete the graphic organizer on p. 176 of the *Student Interactive*.
- list words with VCe syllables.
- play the *myView* games.
- take turns with a partner reading a passage with the appropriate speed.

SUPPORT INDEPENDENT READING

Encourage students to practice independent reading by urging them to choose texts with genres and topics that appeal to them.

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



Whole Group

Share Bring the class back together. Invite one or two students to identify the text structure in one of the books they have read. Ask them to explain how they determined the structure and how it helped them better understand the text.

Confirm or Correct Predictions

Picturesque Journeys

OBJECTIVES

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

Use text evidence to support an appropriate response.

ADDITIONAL VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about art. Give students sentence starters, such as

- Traveling to another place to draw or paint the area would be an adventure because ___.
- Artists who have wandered away from their hometowns can experience ___.

Minilesson

FOCUS ON STRATEGIES Readers can preview a text to make predictions about what will happen or what the text will reveal. Readers can use clues from the text's structure, including headings, sidebars, and captions, and clues based on the genre, such as the main idea and details.

- Look for structure and genre clues in the text as you preview it.
- Consider any prior knowledge you have about the topic.
- Make a guess about what the text will reveal.
- Read the text to confirm or correct your prediction.
- If your prediction is incorrect, update the prediction you made.

MODEL AND PRACTICE Use the Close Read note on p. 160 of the *Student Interactive* to model how to annotate the text to make and confirm or correct predictions:

As I read, I notice many details about different places. I see that Kahlo has a diverse background. Her father was Hungarian, and her mother was Spanish and Mexican Indian. Her background shaped her perspective. I think having a diverse background will lead Kahlo to paint about a variety of subjects and show how they relate to her life. That's my guess, or prediction, based on the text. As I read the text, I will highlight details that confirm or correct my prediction. If my prediction is incorrect, I will update the prediction based on new information I read.

Have students preview the text on p. 161 and make a prediction about how the bus crash might have affected Kahlo. Then have them continue reading to confirm or correct their prediction.

ELL Targeted Support **Use Prior Knowledge** Tell students that prior knowledge can help them make predictions as they preview a text. Read aloud a paragraph from *Picturesque Journeys*.

Ask: What do you know about this topic? What guess can you make about the text based on what you already know? **EMERGING**

Have student pairs use background knowledge and the text to make predictions. Provide sentence frames: *I already know _____. Based on the text, I think_____.* **DEVELOPING**

myView Digital ANNOTATE NOTEBOOK

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for confirming or correcting predictions.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Confirm or Correct Predictions and then use the text evidence from their annotations to complete the chart on p. 177.

OPTION 2 **Use Independent Text** Have students preview the text to make two predictions. Guide them to look for clues as they preview the book to guess what the text will reveal. Then have them write two guesses in their reader's notebook. After they complete the reading, they will return to their notebooks to confirm or correct their predictions.

QUICK CHECK

Notice and Assess Can students confirm or correct predictions while reading an informational text?

Decide

- **If students struggle,** revisit instruction for confirming or correcting predictions in Small Group on pp. T312–T313.
- **If students show understanding,** extend instruction for confirming or correcting predictions in Small Group on pp. T312–T313.

STUDENT INTERACTIVE, p. 177

READING WORKSHOP

Confirm or Correct Predictions

Before reading, readers preview the text to identify clues using structure, such as headings, sidebars, and captions, and genre, such as central ideas and details. They **make predictions,** or guesses, about the text. After reading, readers **confirm** that their predictions were correct.

1. **My TURN** Go back to the Close Read notes and highlight evidence that confirms or corrects the predictions you made before reading.
2. **Text Evidence** Use your highlighted text to confirm or correct the predictions you made about each artist.

Possible responses:

My Predictions

1. **Kahlo:** Kahlo's diverse background will influence her painting style.
2. **O'Keeffe:** O'Keeffe's travels to the Southwest will influence her art.
3. **Gauguin:** Gauguin's life in France shaped the colorful tropical paintings he made.

Text Evidence

1. **Kahlo:** "missed her colorful and warm homeland"
2. **O'Keeffe:** "became fascinated with the landscapes of the Southwest"
3. **Gauguin:** "greatly influenced by his cultural background and travels"

Confirmed or Corrected

1. **Kahlo:** Confirmed: Mexico is a recurring theme in Kahlo's art.
2. **O'Keeffe:** Confirmed: The text includes details about her admiration of Southwest landscape and architecture.
3. **Gauguin:** Corrected: His tropical paintings were more a result of his travels to the Caribbean than his life in France.

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Write for a Reader

Use Figurative Language

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 informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

Minilesson

FOCUS ON STRATEGIES Another type of figurative language is the metaphor—a comparison that does not include the word *like* or *as*. For instance, explain that the expression "I have a frog in my throat" does not mean that the person has swallowed an amphibian. Instead, it means the person has a voice like a croaking frog. Writers use metaphors to enrich their writing and to keep their readers' attention.

MODEL AND PRACTICE Invite students to go back to *Picturesque Journeys* and write metaphors based on the images and the text. For example, instead of writing "Frida Kahlo felt sad," students could write "Frida Kahlo was a weeping willow." (You may need to tell students that a weeping willow is a type of tree that has drooping branches.) Explain that many people would describe Georgia O'Keeffe's love of independence as "being a lone wolf."

ELL Targeted Support **Identify Language Structures** Provide these sentence frames to help students develop a better understanding of challenging language structures, including figurative language.

When my best friend went away for six weeks, I was a _____.
The lights went out in the scary old house, making Francisco a _____.
I became a _____ on the first day of summer vacation.

Ask small groups to complete each sentence frame with a word or two. **EMERGING**

Have pairs complete each sentence frame with two or three words. **DEVELOPING**

Ask pairs to complete each sentence frame two ways. **EXPANDING**

Have partners use what they have learned about language structures to write their own metaphors about events in a text or in their own lives. **BRIDGING**

ASSESS UNDERSTANDING

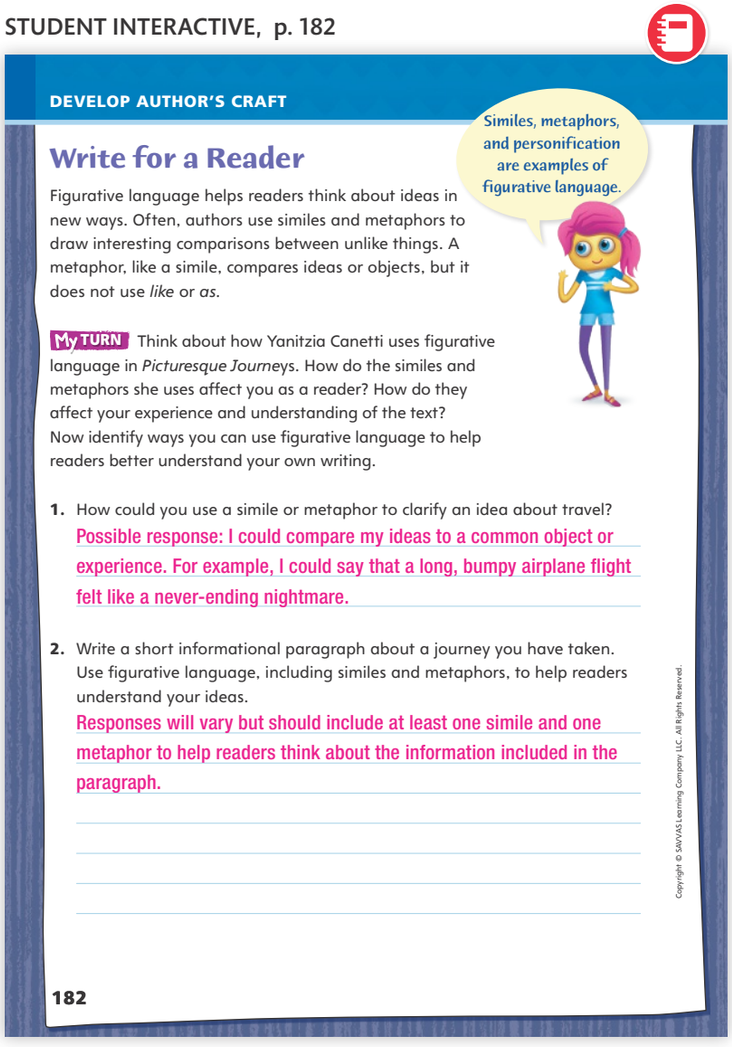
Apply

MyTURN Have students complete the activity on p.182 of the *Student Interactive*. Explain that students may be sharing their informational paragraphs with the class, so the paragraphs should not contain information that the students consider personal.

Writing Workshop

Have students use figurative language in their personal narratives from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to meaningfully include figurative language in their narratives.

STUDENT INTERACTIVE, p. 182



DEVELOP AUTHOR'S CRAFT

Write for a Reader

Similes, metaphors, and personification are examples of figurative language.

Figurative language helps readers think about ideas in new ways. Often, authors use similes and metaphors to draw interesting comparisons between unlike things. A metaphor, like a simile, compares ideas or objects, but it does not use *like* or *as*.

MyTURN Think about how Yanitzia Canetti uses figurative language in *Picturesque Journeys*. How do the similes and metaphors she uses affect you as a reader? How do they affect your experience and understanding of the text? Now identify ways you can use figurative language to help readers better understand your own writing.

1. How could you use a simile or metaphor to clarify an idea about travel?
   Possible response: I could compare my ideas to a common object or experience. For example, I could say that a long, bumpy airplane flight felt like a never-ending nightmare.

2. Write a short informational paragraph about a journey you have taken. Use figurative language, including similes and metaphors, to help readers understand your ideas.
   Responses will vary but should include at least one simile and one metaphor to help readers think about the information included in the paragraph.

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Word Study Spiral Review

OBJECTIVE

Decode words using advanced knowledge of the influence of prefixes and suffixes on base words.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-able, -ible*

FOCUS ON STRATEGIES Review the strategies on pp. T214–T215 on the meaning and use of the suffixes *-able* and *-ible*.

MODEL AND PRACTICE Write the word *definable* on the board and challenge students to pronounce it and guess what it means. Explain to students that when they are adding *-able* or *-ible* to a word that ends with a silent *e*, they will usually need to remove the silent *e* before adding the suffix.

APPLY Group students, and provide each group with a dictionary. Ask them to think of as many *-able* and *-ible* words as they can, check the spellings in the dictionary, and write the words on sticky notes. Use the notes to create a word wall, and discuss which words came up in more than one group.

ELL Targeted Support

Suffixes *-able, -ible* Tell students that studying word parts will help them comprehend English vocabulary. Explain that the suffixes *-able* and *-ible* mean "can be done."

Display *wash*. Have students say it. Then display *washable.* Ask what it probably means (can be washed). Repeat with *understand.* **EMERGING**

Have students work in pairs to write and pronounce *wash* and *understand,* then add suffixes. Ask them to explain what each word means. **DEVELOPING**

Have students work in pairs to write and pronounce the words *washable* and *understandable.* Ask them to explain what each word means and use it in a sentence. **EXPANDING**

Have partners list and use a dictionary to define five other words with these suffixes. Then have students use the words in sentences. **BRIDGING**

Use the QUICK CHECK on p. T307 to determine small group instruction.

Teacher-Led Options

Strategy Group

CONFIRM OR CORRECT PREDICTIONS

Teaching Point When you make a guess, you use the information you have to tell what you think may or may not happen. Your guess could turn out to be right or wrong. A *prediction* is another word for *guess*. Readers can make predictions as they preview a text to tell what will happen or what the text will reveal. As they read, they can look for details that confirm or correct their predictions.

ELL Targeted Support

Encourage students to ask questions as they preview a text to make and confirm predictions.

Work together as a group, and have students list questions that could be helpful to ask as they preview a text to make predictions. For example, *What is this book about? What is the author's focus? What clues can help me make a prediction? What do I think will happen? What does the author want me to know?* **EMERGING**

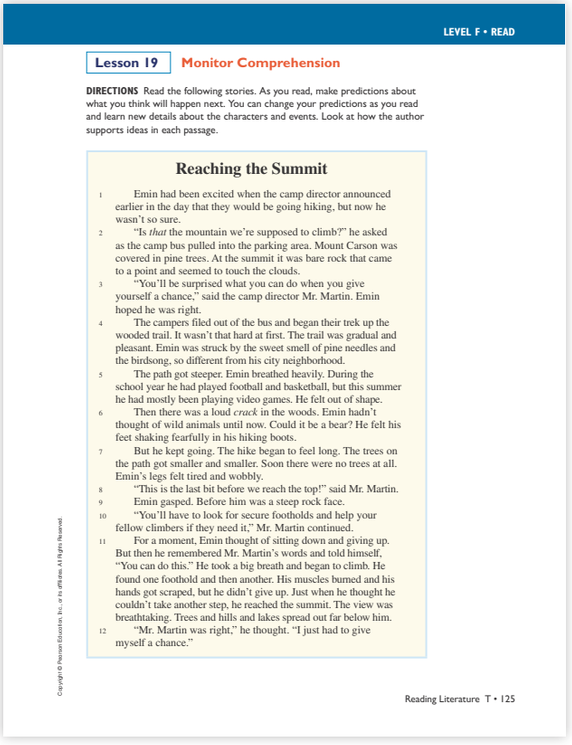
Have students work individually to write a list of two or three questions, such as the examples listed above, to help them make and confirm predictions as they read. **EXPANDING/BRIDGING**

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 or 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.

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 the appropriate speed.

ORAL READING RATE AND ACCURACY

Use pp. 25–30 in Unit 1 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

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SMALL GROUP

Conferring

3 students/3–4 minutes per conference

CONFIRM OR CORRECT PREDICTIONS

Talk About Independent Reading Ask students to look back at the guesses listed in their notebooks and confirm their predictions. Have students talk with partners about which clues in the text helped them make their predictions as they previewed the book.

Possible Conference Prompts

- How did your prediction match or differ from the text?
- Which clues were the most helpful, and why?

Possible Teaching Point Paying attention to clues in the text helps readers make predictions. It can make reading more fun and interesting to guess what will happen, and then you can continue reading to see whether you were correct.

Leveled Readers

CONFIRM OR CORRECT PREDICTIONS

- For suggested titles, see "Matching Texts to Learning," pp. T272–T273.
- For instructional support on how to confirm or correct predictions, see *Leveled Reader Teacher's Guide*.

The Light at Jupiter Lake

by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 830L
Word Count 2,156

Text Characteristics
Text Structure
• Sequence of events
Text Features
• Chapters
• Illustrations

Build Background
ELL Access Video

Launch the Book
Preview the Text

Preview Vocabulary
perspective (p. 31)
refracted (p. 29)
reported (p. 29)
weathered (p. 29)

Observe and Monitor

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 an informational text like a reporter.

Centers

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

Literacy Activities

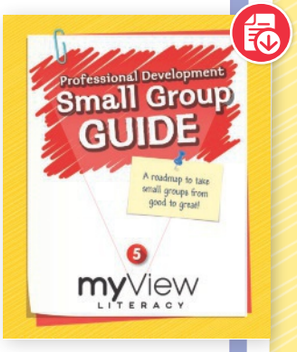
Students can

- complete the graphic organizer on *Student Interactive* p. 177.
- write about the book in their reader's notebook.
- play the *myView* games.
- with a partner, take turns reading a text with appropriate speed.

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.



Whole Group

Share Bring the class back together. Invite one or two students to share the predictions that they made and confirm whether those predictions were correct.

Reflect and Share

Picturesque Journeys

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 insight does an artist's work provide about him or her?
- What other kinds of artwork are you curious to learn more about?

Talk About It

Minilesson

FOCUS ON STRATEGIES Explain to students that when they write or express an opinion, it is important to gather information to support it. Supporting an opinion with facts and details can help convince others that what you think or believe is right.

- Write a claim, or statement that expresses your opinion.
- Choose two or three texts.
- Record details from the texts that support your opinion.
- Make sure to note the name of the text, the author, and the page number for each quotation or piece of information you write down.

MODEL AND PRACTICE Model how to gather information to support a claim: I believe the Grand Canyon is one of the best places to visit in the United States. To support this idea, I need to find out more information. So, I will check books or Web sites about the Grand Canyon. I will try to find out what people can see and do when they visit this area and how it has affected their lives. I will also look for quotes from people who have traveled there and enjoyed it.

ELL Targeted Support **Express Opinions** Give students an example of an opinion based on the slideshow on *Student Interactive* pp. 154–155. Say: There are many different kinds of locations around the world. One way locations can differ is by climate. Some places are warm and rainy, others are cold and dry, and so on. I believe the climate where you live can have a big effect on your life. It definitely affects the clothes you wear every day. It also can affect the work you do or activities you enjoy.

Display the sentence frames *I believe* _____. *Locations can affect* _____. *People who live in different places* _____. Then have student partners orally complete the sentences to express opinions on how location affects people's lives. **EMERGING/DEVELOPING**

myView Digital NOTEBOOK

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 this week's texts to give a short presentation about how location affects people's lives. Have students use eye contact to communicate their ideas effectively.

OPTION 2 **Use Independent Text** Students should use their self-selected independent reading texts to give a short presentation, with proper eye contact, about other locations they have read about.

QUICK CHECK

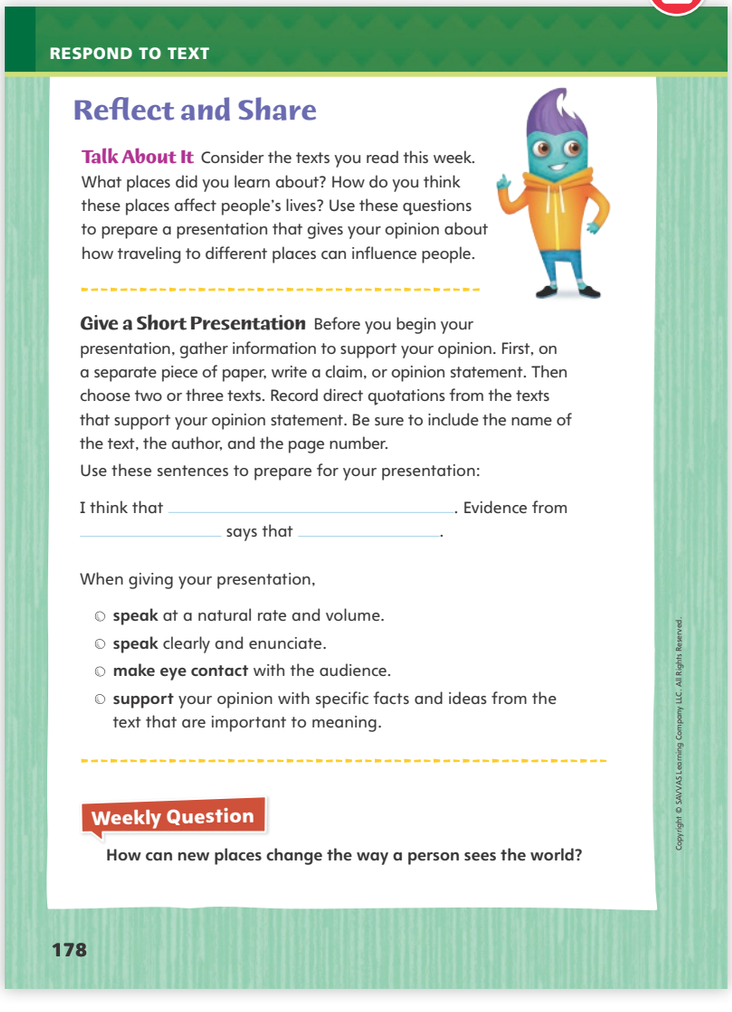
Notice and Assess Can students make comparisons across texts?

Decide

- **If students struggle,** revisit instruction for making text comparisons in Small Group on pp. T318–T319.
- **If students show understanding,** extend instruction for making text comparisons in Small Group on pp. T318–T319.

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. 178



RESPOND TO TEXT

Reflect and Share

Talk About It Consider the texts you read this week. What places did you learn about? How do you think these places affect people's lives? Use these questions to prepare a presentation that gives your opinion about how traveling to different places can influence people.

Give a Short Presentation Before you begin your presentation, gather information to support your opinion. First, on a separate piece of paper, write a claim, or opinion statement. Then choose two or three texts. 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.

Use these sentences to prepare for your presentation:

I think that _____. Evidence from _____ says that _____.

When giving your presentation,

- **speak** at a natural rate and volume.
- **speak** clearly and enunciate.
- **make eye contact** with the audience.
- **support** your opinion with specific facts and ideas from the text that are important to meaning.

Weekly Question

How can new places change the way a person sees the world?

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Word Study VC*e* Syllables

OBJECTIVE

Decode multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

WEEKLY STANDARDS PRACTICE

To assess student progress on Word Study, use the weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Assess Understanding

To assess students' understanding of VC*e* words, provide them with the following words: *declare* and *inspire*. Write sample sentences on the board:

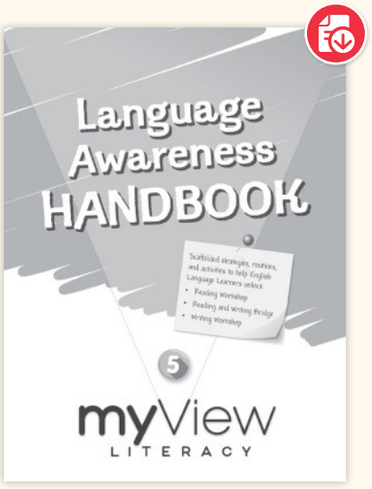
It did not take long for Angela to declare her opinion: "Wow!"

"Angela, you inspire me to keep working," I told her.

Have students use their knowledge of the VC*e* pattern to pronounce each word.

Develop Language Awareness

For additional practice with VCe syllables, complete the activity on p. 17 of the *Language Awareness Handbook.* In this practice activity, students will use contextual support to understand VCe syllables.



LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	FLEXIBLE OPTION LESSON 5
Teach VCe Syllables	Apply VCe Syllables	More Practice	Spiral Review: Suffixes *-able, -ible*	Assess Understanding

Use the QUICK CHECK on p. T315 to determine small group instruction.

Teacher-Led Options

Strategy Group

COMPARE TEXTS

Teaching Point Critical readers think about the different ways authors present similar issues and ideas in order to form opinions about a big idea. Create a one-column chart for students to list ideas that they have learned from this week's texts about travel and location.

ELL Targeted Support

Have students fill in this sentence starter. *One idea from "A Painted Journey" that relates to* Picturesque Journeys *is* _____.

Next, write these sentence starters on the board. Have students work in cooperative groups by sharing information about the text and completing the sentences orally with a partner. Then have them write their responses in their notebooks.

The three artists in Picturesque Journeys *all made paintings of* _____. **EMERGING**

Traveling can help artists _____. **DEVELOPING**

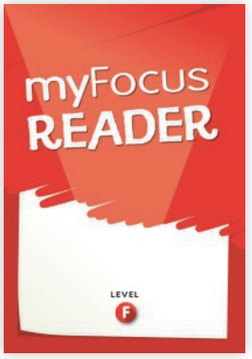
One way that artists try to understand the world around them is _____. **EXPANDING**

Over time, an artist's body of work can show _____. **BRIDGING**

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

Intervention Activity

myFOCUS READER



Reread pp. 14–15 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 location influencing a person's point of view. 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 location and point of view 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*.

myView Digital: REALIZE READER, AUDIO, ANNOTATE, DOWNLOAD, VIDEO, GAME, INTERACTIVITY, RESEARCH

SMALL GROUP

Conferring

3 students/3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they learned about making connections. Have them refer to p. 178 in the *Student Interactive* if desired.

Possible Conference Prompts

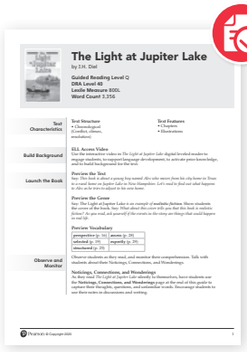
- How were all three artists affected by travel and location?
- What does this tell you about how location influences point of view?

Possible Teaching Point Readers think about other texts they have read to make connections between people, places, events, and ideas.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T272–T273.
- For instructional support on how to compare texts, see *Leveled Reader Teacher's Guide*.


The Light at Jupiter Lake

by J.H. Diaz

Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356

Text Characteristics
Text Structure
- Chronological
- Chapters, headings, vocabulary

Text Features
- Chapters
- Illustrations

Build Background

ELL Access Video
View the video trailer's video to The Light at Jupiter Lake digital-leveled e-reader to engage students, to support language development, to activate prior knowledge, and to build background for the text.

Launch the Book

Preview the Text
Text Title's book is about a young boy named Alex who moves from his city home to Texas to a rural home on Jupiter Lake in New Hampshire. Let's read to find out what happens to Alex as he tries to adjust to his new home.

Preview the Genre
The Light at Jupiter Lake is an example of realistic fiction. Show students the cover of the book. Say: What about this cover tells you that this book is realistic fiction? As you read, ask yourself if the events in the story are things that could happen in real life.

Preview Vocabulary
perspective (p. 15) aware (p. 29)
selected (p. 29) expertly (p. 29)
structured (p. 29)

Observe and Monitor
Observe students as they read, and monitor their comprehension. Talk with students about their Noticings, Connections, and Wonderings.

Noticings, Connections, and Wonderings
As they read The Light at Jupiter Lake already in themselves, have students use the Noticings, Connections, and Wonderings page at the end of this guide to capture their thoughts, questions, and connections to texts. Encourage students to use their notes in discussions and writing.

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Independent/Collaborative

Independent Reading

Students can

- reread or listen to "A Painted Journey" 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 forms of communication based on "A Painted Journey."
- play the *myView* games.

BOOK CLUB

See Book Club, pp. T480–T481, for

- teacher's summary of stories in *Journeys in Time.*
- 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.

Whole Group

Share Bring the class back together. Invite one or two students to share the connections they made to ideas in other texts or to experiences in their own lives. Encourage students to describe how the relationships are similar.

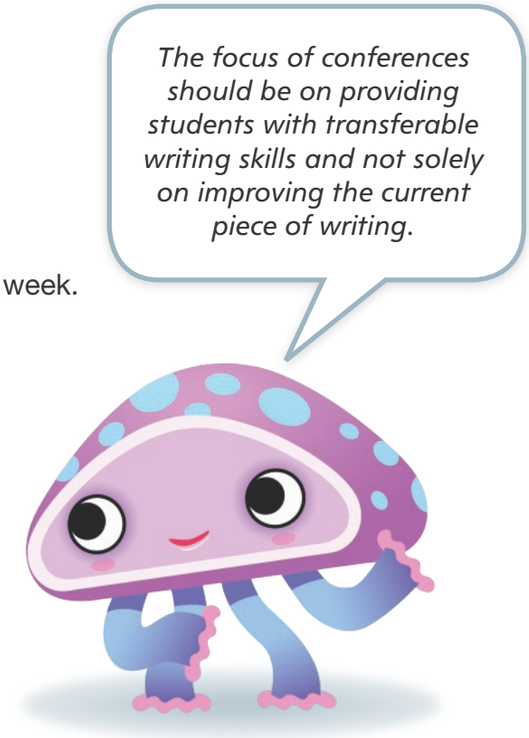
Resources

Stacks of Mentor Texts Mentor STACK	• 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.



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

Research → Name → Decide on → Teach

Research	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.
Name a Strength	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.
Decide on a Teaching Point	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.
Teach	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.

myView Digital DOWNLOAD

Writing Assessment Options

Performance-Based Assessment

ONLINE OPTION

Prompt

You have read two passages about characters who take action when they feel colonists are being treated unjustly. Write a personal narrative about a time you stood up for something you believed in.

Sources

- The Shoemaker and the Tea Party
- Lydia's Boston Tea Party: 1767

Download a performance-based assessment from SavvasRealize.com for students to demonstrate their understanding of the reading and writing skills from the unit.

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.

Units of Study

This Unit: Narrative

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 narraatives

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 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

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 5 POETRY: POEM

Students will

- study elements of poetry
- use rhythm, rhyme, and figurative language
- use subordinating conjunctions correctly
- write poetry

FAST TRACK Your Writing Workshop for Standards Success

UNIT 1 NARRATIVE: PERSONAL NARRATIVE

WEEK 1 **INTRODUCE AND IMMERSE**	**Minilessons:** • Analyze a Personal Narrative • Plan Your Personal Narrative
WEEK 2 **DEVELOP ELEMENTS**	**Minilessons:** • Develop an Engaging Idea • Develop Specific Details • Develop Sensory Details • Develop Point of View • Compose with Dialogue
WEEK 3 **DEVELOP STRUCTURE**	**Minilessons:** • Develop an Introduction • Develop a Sequence of Events • Draft with Transitions • Develop a Conclusion
WEEK 4 **WRITER'S CRAFT**	**Minilessons:** • Use Adjectives • Edit for Adverbs • Edit for Indefinite Pronouns • Revise by Adding Ideas for Clarity • Revise by Deleting Ideas for Clarity
WEEK 5 **PUBLISH, CELEBRATE, ASSESS**	**Minilessons:** • Revise by Rearranging and Combining Ideas • Assessment

Weekly Overview

Students will

- analyze personal narratives to see how authors write in this genre.
- learn about the defining characteristics of personal narratives.
- begin planning their own personal narratives.

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
MINILESSON 5–10 min.	Analyze a Personal Narrative T330	Know the Narrator T334	Analyze Setting and Sequence of Events T338
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T331	Independent Writing and Conferences T335	Independent Writing and Conferences T339
SHARE BACK FOCUS 5–10 min.	Narrator, Topic, Setting, and Events T331	Words, Actions, Feelings T335	Setting and Events T339
READING-WRITING WORKSHOP BRIDGE 5–10 min.	FLEXIBLE OPTION • **Spelling** Assess Prior Knowledge T332 FLEXIBLE OPTION • **Language & Conventions** Spiral Review: Complete Sentences T333	• **Spelling** Teach Spell Words with Suffixes *-ic, -ism,* and *-ive* T336 FLEXIBLE OPTION • **Language & Conventions** Oral Language: Simple Sentences T337	FLEXIBLE OPTION • **Spelling** More Practice T340 • **Language & Conventions** Teach Simple Sentences T341

Mentor STACK

- "Teeth" from *Marshfield Dreams* by Ralph Fletcher
- *The Diary of a Young Girl* by Anne Frank
- *The Field* by Baptiste Paul
- *Sophie Scott Goes South* by Alison Lester

Use the following criteria to add to your personal narrative stack:

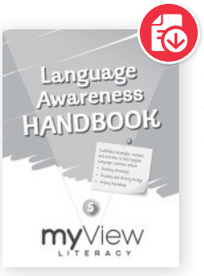
- The length of the narrative is approximately the same length as the students' narratives should be.
- The narrative describes how a significant life experience changed or influenced the author.
- The narrative has a clear setting and logical sequence of events.

Preview these selections for appropriateness for your students. Selections are subject to availability.

	LESSON 4	FAST TRACK LESSON 5
	Brainstorm a Topic T342	Plan Your Personal Narrative T346
	Independent Writing and Conferences T343	Writing Club and Conferences T346–T347
	Ideas for Personal Narratives T343	Freewriting Process T346
	FLEXIBLE OPTION • **Spelling** Spiral Review T344 • **Language & Conventions** Practice Simple Sentences T345	• **Spelling** Assess Understanding T348 FLEXIBLE OPTION • **Language & Conventions** Standards Practice T349

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Write a Journal Entry	Consider Your Audience
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Freewriting Process	Engaging Ideas



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 personal narratives in order to gauge where students may need support in their personal narrative writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT Conference Prompts

Genre Immersion Lessons	
If students need additional support,	**Then** choose a personal narrative from the stack to review together and discuss its narrator, setting, and events.
If students show understanding,	**Then** ask: Which elements from the personal narratives you have read will you focus on in your own writing?
Characteristics of Personal Narratives	
If students need additional support,	**Then** ask: Did you find it most difficult to analyze the narrator, setting, or events in a personal narrative?
If students show understanding,	**Then** ask: Which element of personal narrative writing do you think will be most challenging to write?
Brainstorm a Topic	
If students need additional support,	**Then** ask: What experiences have you had that have been interesting, meaningful, or life-changing?
If students show understanding,	**Then** ask: How will you write about this topic in a way that readers will find interesting?
Plan Your Personal Narrative	
If students need additional support,	**Then** ask: What did you find most challenging about freewriting?
If students show understanding,	**Then** ask: Which part of your personal narrative do you think will be most challenging to write?

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **text structure** and **simple sentences.**

Conference Support for ELL

EMERGING

- Use gestures, drawings, and high-frequency words to model talking about a personal experience.
- Have students draw a picture of a personal experience. Ask simple questions about it and teach relevant vocabulary.
- Use modeled writing to help students plan a personal narrative.

DEVELOPING

- Invite students to describe an experience they would like to write about.
- Help students make a time line of events in their personal narrative.
- Use modeled writing to help students plan a personal narrative.

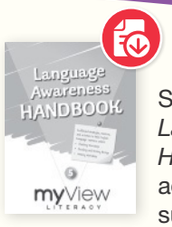
EXPANDING

- Invite students to share their opinions about mentor stack texts. Discuss elements of personal narratives.
- Invite students to describe in detail an experience they would like to write about.
- Use guided writing to help students brainstorm and plan personal narratives.

BRIDGING

- Invite students to explain how the mentor stack texts will influence their own personal narrative writing.
- Discuss ways to make personal narratives interesting and engaging for the reader.
- Use guided writing to help students brainstorm and plan personal narratives.

ELL Minilesson Support



See the online *Language Awareness Handbook* for additional writing support.

Week 1: Introduce and Immerse

During the immersion week, your ELLs will benefit from additional language 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 characteristics of personal narratives.

Use this note for the minilesson on p. T330.

ELL Targeted Support

ANALYZE A PERSONAL NARRATIVE

Reading and discussing a personal narrative is a good way for students to learn the characteristics of personal narratives and the associated vocabulary.

Read aloud a personal narrative. Work individually with students to identify its elements. Provide sentence frames such as: *The narrator is _____. The events take place in _____.* **EMERGING**

Read aloud a personal narrative. Have students work in pairs to identify its elements by taking turns asking and answering questions. Provide a list of possible questions such as: *Who is the narrator? Where do the events take place?* **DEVELOPING**

Have student pairs each read a personal narrative together and then discuss its elements. Remind them to use the words *narrator, topic, setting,* and *events* during their discussion. **EXPANDING**

Have students silently read a personal narrative. Then have them work in pairs, telling their partner about the personal narrative they read. Remind them to use the words *narrator, topic, setting,* and *events* in their conversation. **BRIDGING**

Use this note for the minilesson on p. T334.

ELL Targeted Support

KNOW THE NARRATOR

Encourage students to discuss narrators in mentor texts to enhance and confirm their understanding of the characteristics of personal narratives. Work with students to analyze the narrator's thoughts, actions, and personality.

Read aloud the text and make a few observations about the narrator. Ask students for their thoughts about the narrator, providing sentence frames such as: *I think the narrator is _____ because ____* or *I think the narrator feels _____ when _____.* **EMERGING**

Read aloud the text for students. Have small groups respond to questions about the narrator such as: *Do you think the narrator is happy when _____ happens? Do you think the narrator is brave? Why?* **DEVELOPING**

Have student pairs read a personal narrative and discuss the narrator, using at least three words to describe him or her. For each word, they should record evidence from the narrative. **EXPANDING**

Have students read a personal narrative with a partner. Then have them work together to write a short biography of the narrator. **BRIDGING**

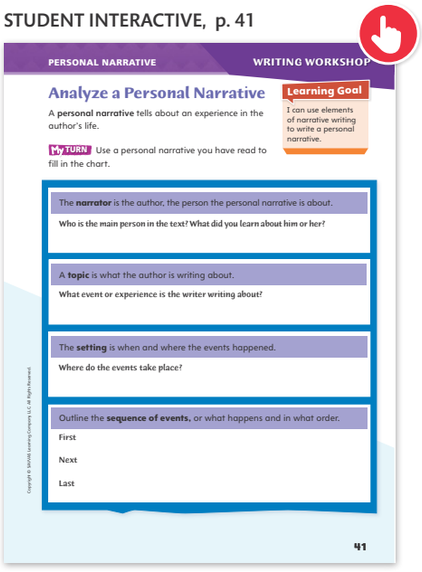
FAST TRACK

Analyze a Personal Narrative

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 41


PERSONAL NARRATIVE WRITING WORKSHOP

Analyze a Personal Narrative

A **personal narrative** tells about an experience in the author's life.

Learning Goal
I can use elements of narrative writing to write a personal narrative.

MY TURN Use a personal narrative you have read to fill in the chart.

The **narrator** is the author, the person the personal narrative is about.
Who is the main person in the text? What did you learn about him or her?

A **topic** is what the author is writing about.
What event or experience is the writer writing about?

The **setting** is when and where the events happened.
Where do the events take place?

Outline the **sequence of events**, or what happens and in what order.
First
Next
Last

41

Minilesson

Mentor STACK

TEACHING POINT An author usually writes personal narratives to describe a significant, meaningful, or life-changing experience in his or her life. Personal narratives usually include

- a narrator and other major and minor characters.
- a setting of a specific time and place.
- a sequence of real events, often involving a problem or conflict.

MODEL AND PRACTICE Explain that students will be reading and analyzing various personal narratives over the next three days in preparation for writing their own personal narratives. Today they will begin to explore the main elements of personal narratives.

Read aloud at least two personal narratives from the mentor stack. Pause to discuss the narrator, topic, setting, and/or sequence of events in each one.

To prompt discussion, ask questions such as the following:

- Who is telling the story? What have you learned about him or her?
- What is the narrative about? Why do you think the author decided to write about this experience?
- When and where do these events take place? How were the events influenced by the time period and place in which they happened?
- How did the experience described in the narrative change the author's life?

Direct students to p. 41 in the *Student Interactive*. Have them complete the activity using one of the narratives you just read together or another narrative from the stack.

Independent Writing

Mentor STACK

FOCUS ON GENRE After the minilesson, students should transition into independent writing.

- If students need additional opportunities for understanding personal narratives, they should read additional narratives from the mentor stack.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying the narrator, topic, setting, and sequence of events.
- **Shared** Ask guiding questions to help students identify the narrator, topic, setting, and sequence of events in a narrative.
- **Guided** Guide students to identify the narrative elements of a stack text.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to planning and writing their own personal narratives in their writer's notebook.

See the **Conference Prompts** on p. T328.

Share Back

Invite a few volunteers to share their notes about the narrator, topic, setting, and/or sequence of events in the personal narrative they analyzed.

Spelling Spell Words with Suffixes *-ic, -ism, -ive*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change to base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

heroic	organism
heroism	capitalism
comic	federalism
atomic	secretive
kinetic	defensive
dramatic	deflective
artistic	executive
historic	perspective
tourism	narrative
realism	representative

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T348, to assess students' prior knowledge of words with suffixes *-ic, -ism,* and *-ive*.

For students who well understand that adding a suffix to a base word often involves spelling changes such as dropping a final *e,* include the following Challenge Words with the spelling list.

Challenge Words

possessive

aerobic

athleticism

ELL Targeted Support

Base Words, Suffixes, and Spelling Display, read aloud, and have students echo *hero, atom, drama, artist,* and *history.* Guide them to match each base word to a spelling word. EMERGING/DEVELOPING

For each spelling word with a base word in which the spelling changes when adding a suffix, display and say the base word, cross out the dropped letter(s), and add the suffix. EXPANDING/BRIDGING

FLEXIBLE OPTION

LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 4
Spiral Review: Suffixes *-er, -est*

LESSON 5
Assess Understanding

Language & Conventions
Spiral Review

FLEXIBLE OPTION

LESSON 1

Spiral Review: Complete Sentences

FOCUS ON STRATEGIES Remind students that sentences need a subject (who or what does the action) and predicate (action) to be complete.

MODEL AND PRACTICE Display the following for students:

Late last night.

Played the guitar.

Watched the buses go by.

On the other side of the net.

When we get home.

For each statement, have students tell you if it is a complete sentence or a fragment. Then have students tell how to fix the sentence by adding a subject, predicate, or both.

APPLY Have students create their own fragments to have their partners rewrite as complete sentences.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

ELL Targeted Support

Sentence Parts Point out that forming full sentences makes writing easier to understand. Define *subject*, which says who or what the sentence is about, and *predicate*, which says what the subject is or does. Give students the incomplete sentences:

1. The red dog _____.
2. ____ ate a big lunch.

Ask students to fill in the blanks orally. Prompt with questions if needed. **EMERGING**

Ask Who? for both sentences and have a volunteer circle the subject. Ask What did they do? and draw a box around the predicate in both sentences. Label both. **DEVELOPING**

Have partners write flashcards with subjects and predicates and then match them to form complete sentences. Ask volunteers to read their sentences aloud to the class. **EXPANDING**

FLEXIBLE OPTION
LESSON 1
Spiral Review: Complete Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Simple Sentences

LESSON 3
Teach Simple Sentences

LESSON 4
Practice Simple Sentences

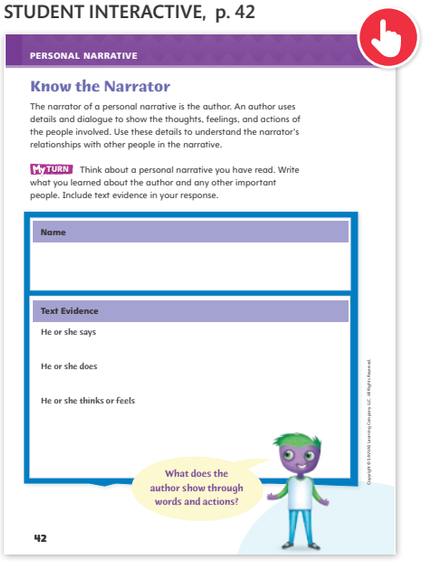
FLEXIBLE OPTION
LESSON 5
Standards Practice

Know the Narrator

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 42


PERSONAL NARRATIVE

Know the Narrator

The narrator of a personal narrative is the author. An author uses details and dialogue to show the thoughts, feelings, and actions of the people involved. Use these details to understand the narrator's relationships with other people in the narrative.

MY TURN Think about a personal narrative you have read. Write what you learned about the author and any other important people. Include text evidence in your response.

Name

Text Evidence

He or she says

He or she does

He or she thinks or feels

What does the author show through words and actions?

42

Minilesson

Mentor STACK

TEACHING POINT Personal narratives are written from the first-person perspective and describe the author's own experiences. Explain that

- the author and the narrator are the same person.
- the author uses description and dialogue to show what he or she did, said, thought, and felt.
- the author usually learns something or changes in some way.

MODEL AND PRACTICE Tell students that they will be reading some personal narratives and thinking about the narrator in each one.

Read two personal narratives from the stack, pausing at appropriate times to discuss the narrator's thoughts, feelings, words, or actions. Use questions such as these to prompt discussion:

- Why do you think the narrator did that?
- How did the narrator feel when _____ happened? How can you tell?
- What can you tell about the narrator's personality?
- How would you describe the relationship between the narrator and _____?

Direct students to p. 42 in the *Student Interactive*. Have them complete the activity using one of the narratives you just read or another narrative from the stack.

Possible Teaching Point

Language & Conventions | Simple Sentences

Writers of personal narratives often express themselves in direct, everyday language using simple sentences, especially in dialogue. They also use a variety of simple sentence types: interrogative, declarative, exclamatory, and imperative. Challenge students to create their narrative voice with a variety of types of simple sentences, not just declarative sentences.

Independent Writing

Mentor STACK

FOCUS ON NARRATOR After the minilesson, students should transition into independent writing.

- If students need additional opportunities to develop their understanding of narrators, they should read additional narratives from the mentor stack.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model analyzing the narrator.
- **Shared** Ask guiding questions to help students analyze the narrator of a stack text.
- **Guided** Help students consider what the narrator does, says, thinks, and feels as they analyze a stack text independently.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to planning and writing their own personal narratives in their writer's notebook.

See the **Conference Prompts** on p. T328.

Share Back

Have students share their notes about the narrator in the narrative they analyzed. Ask what the narrator's words and actions show about him or her.

Spelling Spell Words with Suffixes *-ic, -ism, -ive*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change to base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

heroic	organism
heroism	capitalism
comic	federalism
atomic	secretive
kinetic	defensive
dramatic	deflective
artistic	executive
historic	perspective
tourism	narrative
realism	representative

LESSON 2

Teach

FOCUS ON STRATEGIES Point out that some base words do not change spellings when adding a suffix. Other base words, however, do change spellings.

MODEL AND PRACTICE
Model adding the suffix *-ic* to the base word *drama*: If I didn't add the *t* to *drama,* the word would sound odd: *drama-ic*.

Write the base words *history*, *defense,* and *represent*. Guide students to change each word's spelling before adding a suffix.

APPLY My TURN
Have students complete the activity on p. 39 of the *Student Interactive*.

SPELLING READING-WRITING BRIDGE

Spell Words with Suffixes *-ic, -ism, -ive*

A **suffix** is a group of letters added to the end of a word that can change the word's meaning or part of speech. For example, adding *-ic* to the noun *hero* changes the noun to the adjective *heroic.*

When you add *-ic* or *-ive* to a word that ends in e, drop the e. For example, *defense* changes to *defensive.*

My TURN Read the words. Spell and sort the words in alphabetical order.

SPELLING WORDS

heroic	dramatic	organism	deflective
heroism	artistic	capitalism	executive
comic	historic	federalism	perspective
atomic	tourism	secretive	narrative
kinetic	realism	defensive	representative

artistic	heroism
atomic	historic
capitalism	kinetic
comic	narrative
defensive	organism
deflective	perspective
dramatic	realism
executive	representative
federalism	secretive
heroic	tourism

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 4
Spiral Review: Suffixes *-er, -est*

LESSON 5
Assess Understanding

Language & Conventions
Simple Sentences

FLEXIBLE OPTION

LESSON 2

Oral Language: Simple Sentences

FOCUS ON STRATEGIES Introduce simple sentences by giving oral examples of the four kinds: declarative, interrogative, exclamatory, and imperative. In each sentence, point out the subject and the verb.

Tell students that a fragment does not have a subject or does not have a verb. A comma splice happens when two independent clauses are incorrectly connected with a comma. Tell students to avoid fragments and comma splices when they write.

MODEL AND PRACTICE Guide students to write declarative, interrogative, exclamatory, and imperative simple sentences. Have them circle the subject and underline the verb in each. Check to make sure they use correct subject-verb agreement.

Write a comma splice. Model using end punctuation to make two simple sentences.

APPLY Have students work in pairs to create one oral simple sentence of each type. Ask partners to share their sentences with another pair who can identify each sentence's type.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Complete Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Simple Sentences

LESSON 3
Teach Simple Sentences

LESSON 4
Practice Simple Sentences

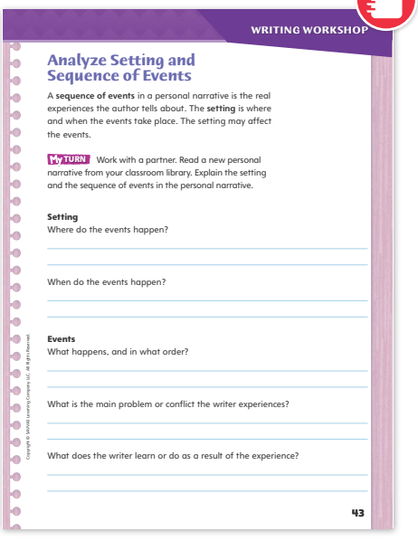
FLEXIBLE OPTION
LESSON 5
Standards Practice

Analyze Setting and Sequence of Events

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 43



WRITING WORKSHOP

Analyze Setting and Sequence of Events

A **sequence of events** in a personal narrative is the real experiences the author tells about. The **setting** is where and when the events take place. The setting may affect the events.

MY TURN Work with a partner. Read a new personal narrative from your classroom library. Explain the setting and the sequence of events in the personal narrative.

Setting
Where do the events happen?

When do the events happen?

Events
What happens, and in what order?

What is the main problem or conflict the writer experiences?

What does the writer learn or do as a result of the experience?

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Minilesson

Mentor STACK

TEACHING POINT As in fiction, personal narratives have a setting and sequence of events. Remind students that in personal narratives the setting is a real place and the events really happened. Help them understand that

- the setting of a narrative includes both a time and a place.
- the setting often affects the events.
- the sequence of events has a beginning, middle, and end.
- the events often focus on a problem or conflict that is usually solved by the end.

MODEL AND PRACTICE Using one of the stack narratives that you have already discussed, work with students to create a time line of the events in the narrative. Ask: Which events seem the most important? Why? Where and when do these events take place? If relevant, discuss how the setting influences the events.

Direct students to work in pairs on the activity on p. 43 in the *Student Interactive*, analyzing the setting and sequence of events in a narrative you assign from the classroom library.

Possible Teaching Point

Spelling | Spell Words with Suffixes *-ic, -ism, -ive*

Remind students that the spelling of certain words changes when suffixes are added to their base (*dramatic, defensive*), while other words do not change their spelling (*heroic, secretive*). As students analyze the setting and sequence of events in a narrative, have them check that they are correctly changing the spelling of base words when they add the suffixes *-ic, -ism,* or *-ive*.

Independent Writing

Mentor STACK

FOCUS ON SETTING AND EVENTS After the minilesson, students should transition into independent writing.

- If students need additional opportunities to analyze setting and sequence of events, they should read additional personal narratives from the stack.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model analyzing the setting and events.
- **Shared** Help students make a time line of events in a stack text and describe its setting.
- **Guided** Guide students to make a time line of events in a significant personal experience and a word web to list details about the setting

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they can transition to planning and writing their own personal narratives in their writing notebooks. Tell students to think about a significant experience in their own lives and record what they remember about the setting and events.

See the **Conference Prompts** on p. T328.

Share Back

Call on a few student pairs to share their ideas about the setting and events in the personal narrative they analyzed.

Spelling Spell Words with Suffixes *-ic, -ism, -ive*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change to base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

heroic	organism
heroism	capitalism
comic	federalism
atomic	secretive
kinetic	defensive
dramatic	deflective
artistic	executive
historic	perspective
tourism	narrative
realism	representative

FLEXIBLE OPTION

LESSON 3

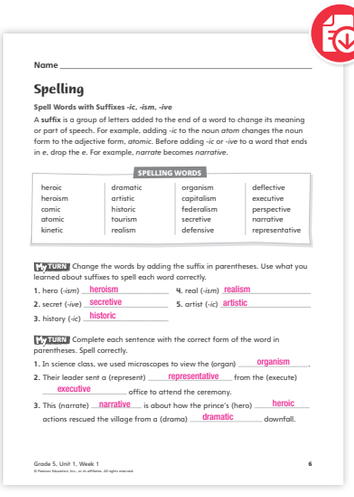
More Practice

FOCUS ON STRATEGIES Remind students that the spelling of many base words must change before a suffix is added.

MODEL AND PRACTICE Write or display the following questions. Have students work in pairs to answer them.

1. How do you get from *hero* to *heroic*? (Add *-ic*.)
2. How do you get from *narrate* to *narrative*? (Drop the *e* and add *-ive*.)

APPLY Have students complete *Spelling* p. 6 from the *Resource Download Center.*



Name _____

Spelling

Spell Words with Suffixes *-ic, -ism, -ive*

A **suffix** is a group of letters added to the end of a word to change its meaning or part of speech. For example, adding *-ic* to the noun *atom* changes the noun form to the adjective form, *atomic*. Before adding *-ic* or *-ive* to a word that ends in *e*, drop the *e*. For example, *narrate* becomes *narrative*.

SPELLING WORDS

heroic	dramatic	organism	deflective
heroism	artistic	capitalism	executive
comic	historic	federalism	perspective
atomic	tourism	secretive	narrative
kinetic	realism	defensive	representative

TRY IT Change the words by adding the suffix in parentheses. Use what you learned about suffixes to spell each word correctly.

1. hero (*-ism*) heroism
2. secret (*-ive*) secretive
3. history (*-ic*) historic
4. real (*-ism*) realism
5. artist (*-ic*) artistic

TRY IT Complete each sentence with the correct form of the word in parentheses. Spell correctly.

1. In science class, we used microscopes to view the (organ) organism.
2. Their leader sent a (represent) representative from the (execute) executive office to attend the ceremony.
3. This (narrate) narrative is about how the prince's (hero) heroic actions rescued the village from a (drama) dramatic downfall.

Grade 5, Unit 1, Week 1 6

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FLEXIBLE OPTION

LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION

LESSON 3
More Practice: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION

LESSON 4
Spiral Review: Suffixes *-er, -est*

LESSON 5
Assess Understanding

Language & Conventions
Simple Sentences

LESSON 3

Teach Simple Sentences

FOCUS ON STRATEGIES Say that a **simple sentence** expresses one complete idea and has a subject and a verb. It begins with a capital letter and ends with an end punctuation mark: a period, a question mark, or an exclamation mark.

Explain that **subject-verb agreement** means that a singular subject goes with a singular verb *(Ana plays)* while a plural or compound subject goes with a plural verb (*The sisters play; Ana and Addie play*).

Tell students that if a statement is missing a subject or verb, it is a fragment. Writers usually avoid fragments. Writers should also avoid comma splices, or two independent clauses connected with a comma.

MODEL AND PRACTICE Write four kinds of simple sentences: declarative—*Dad cooks dinner on weekends.*; interrogative—*What does he usually cook on Saturday night?*; exclamatory—*I love my dad's homemade pizza!*; imperative—*Drink all the milk in your glass.* For each sentence, have a volunteer circle the subject and underline the verb.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

ELL Targeted Support

Subject-Verb Agreement Write these sentences: *I play. You play. Ana plays. They play*. Read each aloud. Have students echo you. Circle subjects and underline verbs. For each, ask: Is this word a subject or a verb? EMERGING

Have students complete frames with the form of *to enjoy*. *I _____ movies. You _____ movies. She _____ movies. They _____ movies.* DEVELOPING

Display this sentence: *My mom and I likes the same flavor of ice cream*. Ask different volunteers to circle the compound subject, underline the verb, and revise the verb so that it agrees with *My mom and I*. EXPANDING

Have pairs write sentences with incorrect subject-verb agreement. Then have pairs exchange and correct the sentences. BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Complete Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Simple Sentences

LESSON 3
Teach Simple Sentences

LESSON 4
Practice Simple Sentences

FLEXIBLE OPTION
LESSON 5
Standards Practice

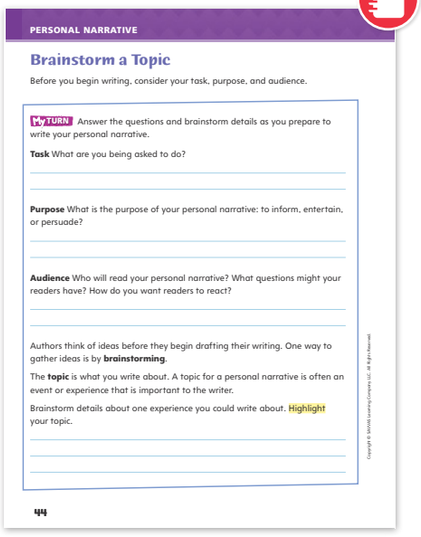
Brainstorm a Topic

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. 44



PERSONAL NARRATIVE

Brainstorm a Topic

Before you begin writing, consider your task, purpose, and audience.

MY TURN Answer the questions and brainstorm details as you prepare to write your personal narrative.

Task What are you being asked to do?

Purpose What is the purpose of your personal narrative: to inform, entertain, or persuade?

Audience Who will read your personal narrative? What questions might your readers have? How do you want readers to react?

Authors think of ideas before they begin drafting their writing. One way to gather ideas is by **brainstorming**.

The **topic** is what you write about. A topic for a personal narrative is often an event or experience that is important to the writer.

Brainstorm details about one experience you could write about. Highlight your topic.

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Minilesson

Mentor STACK

TEACHING POINT Explain to students that before they write, authors need to select a purpose and an intended audience for their work. The purpose can be to inform, entertain, or persuade. Keeping their audience in mind allows authors to focus their writing.

Remind students that authors of personal narratives write about events that really happened to them. When brainstorming ideas for a personal narrative, students should think about personal experiences that

- they remember very well.
- changed their lives in some way.
- will be interesting to readers.

MODEL AND PRACTICE Review a few personal narratives that you have read with your students this week. For each narrative, ask: What is this narrative mainly about? Why do you think the author decided to write about this topic? Ask students to explain which topics they found most interesting and why.

Direct students to p. 44 in the *Student Interactive*, and tell them to use the prompts to help them brainstorm ideas for their own personal narratives.

Possible Teaching Point

Writing Process

Prewriting | Brainstorming

This week students will be writing a personal narrative. They will share a personal experience that they remember well, that affected their lives in some way, and that will be interesting to their readers. As students brainstorm, remind them

- to think about what made the personal narratives they have read interesting
- to choose an experience that they would be comfortable sharing with an audience
- to think about the *who, what, when, where, why,* and *how* details of the event

Independent Writing

Mentor STACK

FOCUS ON TOPIC After the minilesson, students should transition into independent writing.

- If students need to finalize a topic, they may use this time to continue brainstorming.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model brainstorming different life experiences.
- **Shared** Invite students to share experiences they could write about.
- **Guided** Ask students to explain why they have chosen a particular experience to write about.

Intervention Refer to the *Small Group Guide* for support.

- If students have already decided on a topic, they can use this time to record additional details about it.

See the **Conference Prompts** on p. T328.

Share Back

Ask several students to share the topic that they have decided to write about. Also have them share the purpose of their personal narrative as well as their intended audience.

Spelling Spiral Review

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change to base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

heroic	organism
heroism	capitalism
comic	federalism
atomic	secretive
kinetic	defensive
dramatic	deflective
artistic	executive
historic	perspective
tourism	narrative
realism	representative

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with comparative and superlative forms.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-er, -est*

FOCUS ON STRATEGIES Review spellings for comparative and superlative forms (adding *-er* and *-est*).

MODEL AND PRACTICE Display the following sentences and have volunteers change the underlined words to comparative or superlative forms.

Lee was young than Elena. Maya was young than Lee. Maya was the young of the three. (*younger, younger, youngest*)

APPLY Invite pairs to alternate writing sentences in the following format:

Kim is wise. Christa is wiser than Kim. Keira is the wisest of all.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 4
Spiral Review: Suffixes *-er, -est*

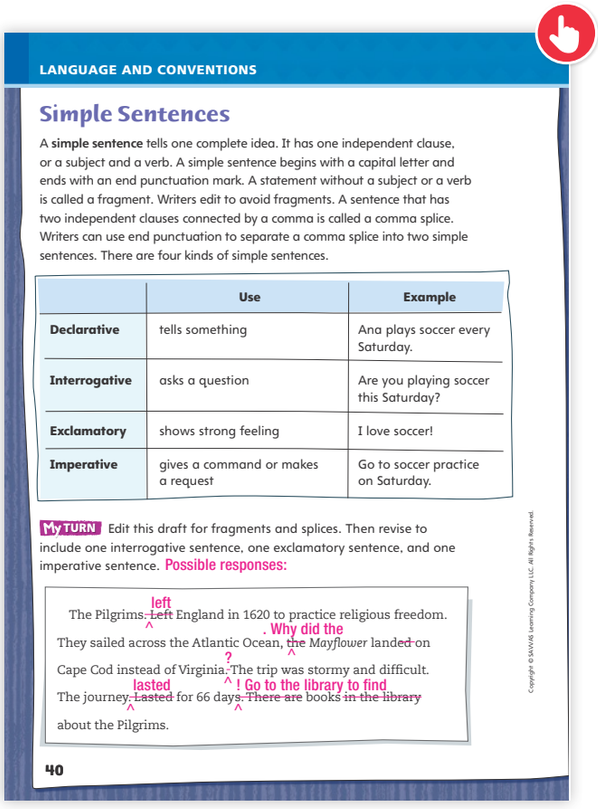
LESSON 5
Assess Understanding

Language & Conventions
Simple Sentences

LESSON 4

Practice Simple Sentences

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 40.



LANGUAGE AND CONVENTIONS

Simple Sentences

A **simple sentence** tells one complete idea. It has one independent clause, or a subject and a verb. A simple sentence begins with a capital letter and ends with an end punctuation mark. A statement without a subject or a verb is called a fragment. Writers edit to avoid fragments. A sentence that has two independent clauses connected by a comma is called a comma splice. Writers can use end punctuation to separate a comma splice into two simple sentences. There are four kinds of simple sentences.

	Use	Example
Declarative	tells something	Ana plays soccer every Saturday.
Interrogative	asks a question	Are you playing soccer this Saturday?
Exclamatory	shows strong feeling	I love soccer!
Imperative	gives a command or makes a request	Go to soccer practice on Saturday.

My TURN Edit this draft for fragments and splices. Then revise to include one interrogative sentence, one exclamatory sentence, and one imperative sentence. Possible responses:

The Pilgrims ~~Left~~ left England in 1620 to practice religious freedom. They sailed across the Atlantic Ocean, ~~the~~ *Mayflower* landed ~~on~~ Cape Cod instead of Virginia. The trip was stormy and difficult. The journey ~~Lasted~~ lasted for 66 days. ~~There are~~ books ~~in the library~~ about the Pilgrims. Why did the ? ! Go to the library to find

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OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

Writing Workshop

As students begin writing drafts for their Writing Workshop project, suggest that they vary the kinds and lengths of the sentences they write. Also remind them to edit their sentences for comma splices and fragments.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Complete Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Simple Sentences

LESSON 3
Teach Simple Sentences

LESSON 4
Practice Simple Sentences

FLEXIBLE OPTION
LESSON 5
Standards Practice

FAST TRACK

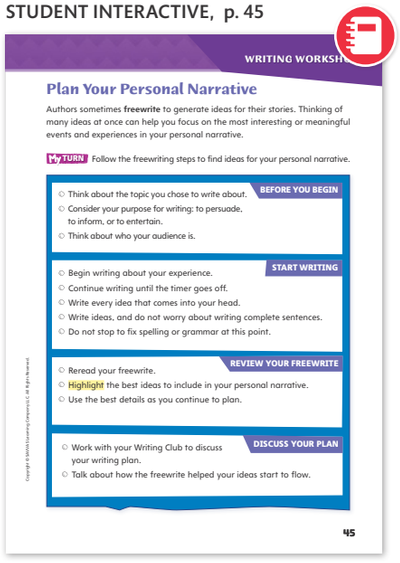
Plan Your Personal Narrative

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. 45



WRITING WORKSH

Plan Your Personal Narrative

Authors sometimes **freewrite** to generate ideas for their stories. Thinking of many ideas at once can help you focus on the most interesting or meaningful events and experiences in your personal narrative.

MY TURN Follow the freewriting steps to find ideas for your personal narrative.

BEFORE YOU BEGIN
- Think about the topic you chose to write about.
- Consider your purpose for writing: to persuade, to inform, or to entertain.
- Think about who your audience is.

START WRITING
- Begin writing about your experience.
- Continue writing until the timer goes off.
- Write every idea that comes into your head.
- Write ideas, and do not worry about writing complete sentences.
- Do not stop to fix spelling or grammar at this point.

REVIEW YOUR FREEWRITE
- Reread your freewrite.
- Highlight the best ideas to include in your personal narrative.
- Use the best details as you continue to plan.

DISCUSS YOUR PLAN
- Work with your Writing Club to discuss your writing plan.
- Talk about how the freewrite helped your ideas start to flow.

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Minilesson

Mentor STACK

TEACHING POINT Freewriting can be a helpful way to plan a personal narrative. Explain that freewriting helps the narrative writer

- decide if he or she still wants to write about a particular topic.
- gather thoughts, feelings, and memories about an experience in order to decide which details are most important to include.

MODEL AND PRACTICE Have pairs of students reexamine a stack text they have read. Say: What idea do you think started the writer on this narrative? What new ideas did he or she add? Share your thoughts with your partner.

Tell students that today they will plan their own personal narratives. Say: Once you know what topic you want to write about, you need to think about how you are going to write a whole personal narrative about it. One good way to generate ideas for your narrative is by freewriting, or writing every idea that comes into your head. Follow the freewriting steps on page 45 to plan your narrative.

WRITING CLUB

Place students into Writing Club groups. See p. T347 for information on how to run Writing Club. See the **Conference Prompts** on p. T328.

Share Back

Ask volunteers to explain how the freewriting process helped them plan their personal narratives.

WRITING CLUB

What's Happening This Week? In this Week's Writing Club, students will discuss the experience they plan to write about for their personal narrative.

As this is the first week of Writing Club, students should spend 5–10 minutes discussing rules for their group, including

- how to listen attentively and respectfully when others are sharing.
- appropriate ways to give and receive feedback.
- the process for taking turns during discussions.

What Are We Sharing? Students should share and discuss the personal experience they plan to write about. Some students may want help planning a specific element of their personal narratives, such as the setting or the sequence of events. Others may want help deciding which details about the experience are important to include. Students should inform their Writing Club of any specific element on which they want help.

How Do We Get Started? Conversation Starters

Suggest that students use these prompts to begin the discussions in their Writing Club.

- Why did you decide to write about ____?
- What did you learn from this experience? How did it change your life?
- What characters besides you are in your narrative? Why are they important?
- What is your setting? Why is it important?
- What do you think will be most challenging about writing about this experience?

Spelling Spell Words with Suffixes *-ic, -ism, -ive*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change to base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

heroic	**organism**
heroism	**capitalism**
comic	**federalism**
atomic	**secretive**
kinetic	**defensive**
dramatic	**deflective**
artistic	**executive**
historic	**perspective**
tourism	**narrative**
realism	**representative**

LESSON 5

Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. We saw a **comic** play that made us laugh for two hours.
2. Don't be so **dramatic** about that tiny scratch on your finger!
3. We went on a tour of Boston and saw **historic** buildings.
4. These hotels depend on **tourism** to stay in business.
5. Under **capitalism**, people can invest in businesses.
6. Under **federalism**, U.S. government laws may replace or change state laws.
7. Don't get so **defensive** simply because someone suggests that you make a change in your work.
8. Try to look at the situation from my **perspective** instead of seeing it your way.
9. A **narrative** text may tell a true story or an invented one.
10. Please don't judge us all by one member's rude behavior, because she is not **representative** of our club.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Suffixes *-ic, -ism, -ive*

FLEXIBLE OPTION
LESSON 4
Spiral Review: Suffixes *-er, -est*

LESSON 5
Assess Understanding

Language & Conventions
Simple Sentences

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display these sentences and have students respond independently.

Does you talk to the teacher about the test? She ask good questions!

Which revisions are needed for subject-verb agreement?

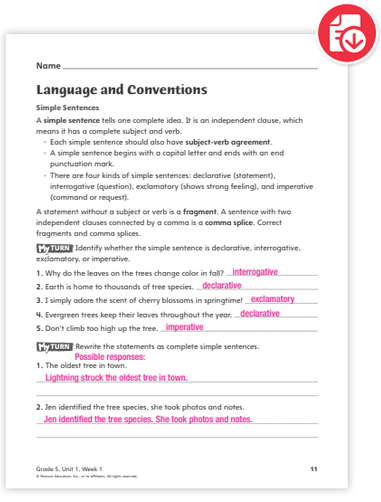
A Change *teacher* to *teachers.*

B Change *does* to *do* and *ask* to *asks*.

C Change *questions* to *question*.

D No revisions are needed.

APPLY Have students complete *Language and Conventions* p. 11 from the *Resource Download Center*.



Name _____

Language and Conventions

Simple Sentences

A **simple sentence** tells one complete idea. It is an independent clause, which means it has a complete subject and verb.
- Each simple sentence should also have **subject-verb agreement**.
- A simple sentence begins with a capital letter and ends with an end punctuation mark.
- There are four kinds of simple sentences: declarative (statement), interrogative (question), exclamatory (shows strong feeling), and imperative (command or request).

A statement without a subject or verb is a **fragment**. A sentence with two independent clauses connected by a comma is a **comma splice**. Correct fragments and comma splices.

TRY IT TURN Identify whether the simple sentence is declarative, interrogative, exclamatory, or imperative.

1. Why do the leaves on the trees change color in fall? interrogative
2. Earth is home to thousands of tree species. declarative
3. I simply adore the scent of cherry blossoms in springtime! exclamatory
4. Evergreen trees keep their leaves throughout the year. declarative
5. Don't climb too high up the tree. imperative

TRY IT TURN Rewrite the statements as complete simple sentences.

Possible responses:

1. The oldest tree in town.
Lightning struck the oldest tree in town.

2. Jen identified the tree species, she took photos and notes.
Jen identified the tree species. She took photos and notes.

Grade 5, Unit 1, Week 1 11

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OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Complete Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Simple Sentences

LESSON 3
Teach Simple Sentences

LESSON 4
Practice Simple Sentences

FLEXIBLE OPTION
LESSON 5
Standards Practice

Weekly Overview

Students will

- learn how an engaging idea can become a personal narrative.
- read personal narratives to see how authors use details and dialogue in this genre.
- start writing their own personal narratives.

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	FAST TRACK LESSON 2	FAST TRACK LESSON 3
MINILESSON 5–10 min.	Develop an Engaging Idea T354	Develop Specific Details T358	Develop Sensory Details T362
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T355	Independent Writing and Conferences T359	Independent Writing and Conferences T363
SHARE BACK FOCUS 5–10 min.	Ideas for Personal Narratives T355	Word Webs T359	Senses Other Than Sight T363
READING-WRITING WORKSHOP BRIDGE 5–10 min.	FLEXIBLE OPTION • **Spelling** Assess Prior Knowledge T356 FLEXIBLE OPTION • **Language & Conventions** Spiral Review: Simple Sentences T357	• **Spelling** Teach Spell Words with Greek Roots T360 FLEXIBLE OPTION • **Language & Conventions** Oral Language: Independent and Dependent Clauses T361	FLEXIBLE OPTION • **Spelling** More Practice T364 • **Language & Conventions** Teach Independent and Dependent Clauses T365

Mentor STACK

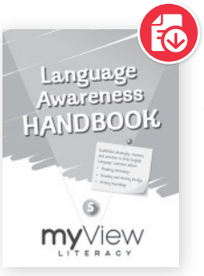
The following criteria may be helpful in selecting texts from the stack to teach students the elements of personal narratives:

- Each narrative should center on and develop an engaging idea from a clearly defined point of view.
- Each of the narratives must have specific details, including sensory details, that enliven the writing.

	FAST TRACK LESSON 4	FAST TRACK LESSON 5
	Develop Point of View T366	Compose with Dialogue T370
	Independent Writing and Conferences T367	Writing Club and Conferences T370–T371
	Examples of Point of View T367	Determine Who Is Speaking T370
	FLEXIBLE OPTION • **Spelling** Spiral Review T368 • **Language & Conventions** Practice Independent and Dependent Clauses T369	• **Spelling** Assess Understanding T372 FLEXIBLE OPTION • **Language & Conventions** Standards Practice T373

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Determine Your Voice	Write a News Story
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Visualize Setting	Write an Introduction



See the online *Language Awareness Handbook* for additional writing support.

See the *Small Group Guide* for additional writing support.

Conferences

Mentor STACK

As you conduct conferences with students, assess for understanding of the elements of personal narratives to pinpoint where students may need support. Make sure stacks and minilessons are available to reference during the conferences.

FORMATIVE ASSESSMENT

Conference Prompts

Develop an Engaging Idea	
If students need additional support,	**Then** review a stack text and discuss what makes it a personal narrative.
If students show understanding,	**Then** say: What makes your idea engaging?
Develop Specific Details	
If students need additional support,	**Then** review a stack text and evaluate its specific details.
If students show understanding,	**Then** ask: How do you know these details are specific?
Develop Sensory Details	
If students need additional support,	**Then** discuss how a stack text's details affect readers.
If students show understanding,	**Then** challenge them to develop sensory details unrelated to sight.
Develop Point of View	
If students need additional support,	**Then** help them find words in stack texts that signal point of view.
If students show understanding,	**Then** have them share reactions and emotions in their writing.
Compose with Dialogue	
If students need additional support,	**Then** locate dialogue in a stack text and use it as a model.
If students show understanding,	**Then** remind them to indicate who is speaking.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **text features** and **independent and dependent clauses**.

Conference Support for ELL

EMERGING

- Use a word web to help students brainstorm ideas.
- Learn key phrases in your students' home languages, such as *Cuéntame más sobre eso*, Spanish for "Tell me more about that."
- Use Modeled Writing to help students plan their personal narrative.

DEVELOPING

- Discuss students' word web graphic organizers.
- Think Aloud telling a personal narrative to show the value of details.
- Use Modeled Writing to help students include sensory details.

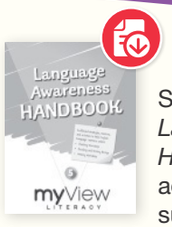
EXPANDING

- Think Aloud adding specific details to a personal narrative.
- Encourage students to appeal to senses other than sight as they add sensory details.
- Use Guided Writing to help students write clear, effective dialogue.

BRIDGING

- Challenge students to explain why their idea is engaging.
- Have students use a thesaurus or dictionary to make their specific, sensory details more sophisticated.
- Use Guided Writing to teach characteristics and structure of personal narratives.

ELL Minilesson Support



See the online *Language Awareness Handbook* for additional writing support.

Week 2: Develop Elements

As the entire class develops elements of personal narratives, ELL students will benefit from extra writing support. English language learners often need help developing specific details and appealing to readers' senses. These targeted supports will help instill a sense of confidence that they can make readers feel what they felt.

Use this note for the minilesson on p. T358.

ELL Targeted Support

DEVELOP SPECIFIC DETAILS

Telling a story about a personal experience can help focus students as they develop their personal narratives. Encourage volunteers to tell the class about the personal narratives they plan to write.

Work individually with students as they describe their personal narratives. Ask them to take notes about the details. Then discuss how they can make those details more specific. **EMERGING**

Give students a few minutes to write down specific details about their narratives. Then have them swap papers with a partner. Encourage partners to ask each other questions to clarify details. **DEVELOPING**

Ask students to create flow charts of the main events of the experience they are describing. Have them write specific details under each event. Tell them to use their flow charts as a guide as they draft their narratives. **EXPANDING**

Have students consult dictionaries, thesauruses, and online references to help them enrich their personal narratives with specific details. **BRIDGING**

Use this note for the minilesson on p. T362.

ELL Targeted Support

DEVELOP SENSORY DETAILS

Read aloud a passage from a stack text rich in sensory details. Ask students to identify specific words the author uses to describe sight, sound, touch, taste, and smell.

Working with students in small groups, discuss their plans for personal narratives. Have group members suggest sensory details for each person's personal narrative. **EMERGING**

Have students create index cards that each list a sensory detail. Create a word wall with the categories *sight, sound, touch, taste*, and *smell*. Help students pin their cards into the appropriate categories. Tell students to use the word wall as they draft their narratives. **DEVELOPING**

Have students create a word web with the topic of their narrative in the center and *see, hear, touch, taste,* and *smell* in the surrounding circles. Ask them to fill in sensory details for all circles if possible. Have them use the word web as they draft their narratives. **EXPANDING**

Have students write examples of personal narratives that they find exciting, intriguing, or otherwise meaningful. Ask them to describe the role each sensory detail plays in making the narratives effective. **BRIDGING**

FAST TRACK

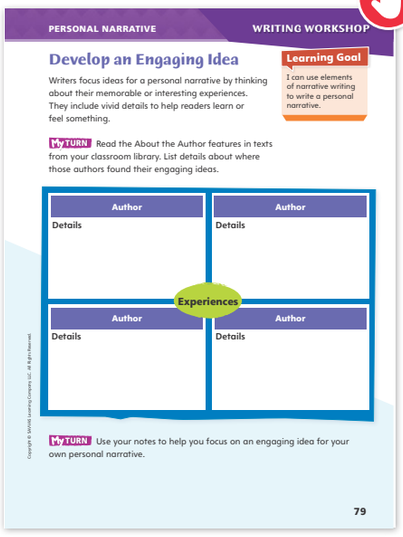
Develop an Engaging Idea

OBJECTIVES

Develop an engaging idea reflecting depth of thought with specific facts and details.

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

STUDENT INTERACTIVE, p. 79


PERSONAL NARRATIVE WRITING WORKSHOP

Develop an Engaging Idea

Learning Goal
I can use elements of narrative writing to write a personal narrative.

Writers focus ideas for a personal narrative by thinking about their memorable or interesting experiences. They include vivid details to help readers learn or feel something.

MY TURN Read the About the Author features in texts from your classroom library. List details about where those authors found their engaging ideas.

Author Details | Author Details | Experiences | Author Details | Author Details

MY TURN Use your notes to help you focus on an engaging idea for your own personal narrative.

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Minilesson

Mentor STACK

TEACHING POINT To help students create narratives that capture readers' attention and are fun to write, encourage them to sift through their memories for an engaging idea. These ideas usually

- center on a memorable or interesting experience.
- feel significant to the person who experienced them.
- can be expanded to include specific facts, details, and dialogue.

MODEL AND PRACTICE Explain that over the next week or so, students will craft a personal narrative—a real-life story that happened to them. Remind them that their mentor stack includes examples of personal narratives.

- Invite a volunteer to read the first paragraph under "Develop an Engaging Idea" in *Student Interactive* p. 79. Elicit the qualities that make an effective personal narrative: memorable or interesting experience, vivid details, readers learn or feel something.
- Complete the activity on p. 79 with students. Discuss where the authors found their ideas. Ask: Which details stand out, and why? Do the narratives include dialogue? If so, how does that dialogue help you visualize what is happening?

Direct students to the bottom of p. 79. Remind students to use the notes they have just taken to help them focus on an idea for their own narratives.

Independent Writing

Mentor STACK

FOCUS ON IDEAS Direct students to freewrite for three minutes about ideas for their own personal narrative.

- When the three minutes are up, have students review their ideas and circle the two or three that most interest them.

WRITING SUPPORT

- **Modeled** Select a personal narrative stack text and do a Think Aloud to model identifying its central idea.
- **Shared** Invite students to choose a personal narrative stack text and identify its central idea.
- **Guided** Using a stack text, point out what makes it engaging—specific facts and details? lively dialogue?

Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T352.

Share Back

Invite volunteers to share their ideas for personal narratives and explain why the experience was memorable or interesting.

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

meteorology	symmetry
photocopy	geocentric
ecology	chronological
geometric	odometer
synchronize	chronic
parameter	photocell
chronology	biosphere
symbiotic	speedometer
photogenic	geology
geography	photon

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T372, to assess students' prior knowledge of words with Greek roots.

For students who understand that knowing the meanings of Greek roots can help them spell and figure out the meanings of unfamiliar words, include the following Challenge Words with the spelling list.

Challenge Words

psychology
photosynthesis
anachronism

ELL Targeted Support

Greek Roots Display, read aloud, and have students echo these words: *ecology, synchronize,* and *geography.* Then display the Spanish cognates *ecología, sincronizar,* and *geografía.* Spanish often uses Greek roots. Have students copy the words. EMERGING/DEVELOPING

Explain that small spelling changes sometimes occur when word parts are added. Ask what spelling change occurs when *chronology* becomes *chronological* (*y* becomes *i*). Have students say and write the words. EXPANDING

FLEXIBLE OPTION

LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Suffixes *-ic, -ism, -ive*

LESSON 5
Assess Understanding

Language & Conventions
Spiral Review

FLEXIBLE OPTION

LESSON 1

Spiral Review: Simple Sentences

FOCUS ON STRATEGIES Review with students what a simple sentence is, and go over the four kinds of simple sentences—declarative, interrogative, exclamatory, and imperative. See p. T341.

MODEL AND PRACTICE Share these sentences:

1. Stop barking, Hollie!
2. Why are you barking?
3. I can't stand listening to nonstop barking!
4. Hollie barks at strangers.

For each, have a volunteer identify the sentence type.

(1. imperative; 2. interrogative; 3. exclamatory; 4. declarative)

APPLY Have students write one declarative, one interrogative, one exclamatory, and one imperative sentence; they can use the same topic for all four.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

ELL Targeted Support

Subject-Verb Agreement Write these sentences: *I play. You play. Ana plays. They play*. Read each aloud. Have students echo you. Circle subjects and underline verbs. For each, ask: Is this word a subject or a verb? EMERGING

Have students complete frames with the form of *to enjoy*. *I _____ movies. You _____ movies. She _____ movies. They _____ movies*. DEVELOPING

Display this sentence: *My mom and I likes the same flavor of ice cream*. Ask different volunteers to circle the compound subject, underline the verb, and revise the verb so that it agrees with *My mom and I*. EXPANDING

Have pairs write sentences with incorrect subject-verb agreement. Then have pairs exchange and correct the sentences. BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Simple Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Independent and Dependent Clauses

LESSON 3
Teach Independent and Dependent Clauses

LESSON 4
Practice Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 5
Standards Practice

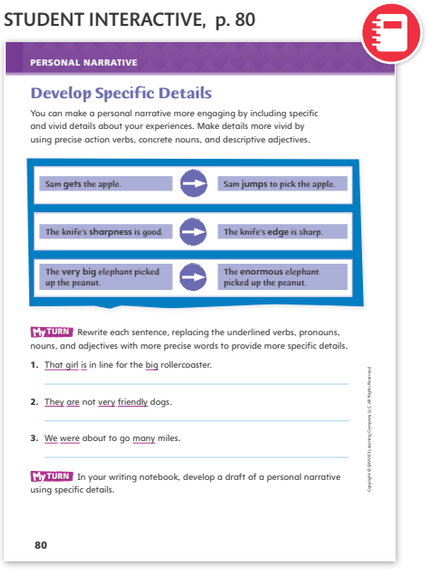
FAST TRACK

Develop Specific Details

OBJECTIVE

Use concrete words and phrases and sensory details to convey experiences and events precisely.

STUDENT INTERACTIVE, p. 80



PERSONAL NARRATIVE

Develop Specific Details

You can make a personal narrative more engaging by including specific and vivid details about your experiences. Make details more vivid by using precise action verbs, concrete nouns, and descriptive adjectives.

Sam gets the apple.	Sam jumps to pick the apple.
The knife's sharpness is good.	The knife's edge is sharp.
The very big elephant picked up the peanut.	The enormous elephant picked up the peanut.

MY TURN Rewrite each sentence, replacing the underlined verbs, pronouns, nouns, and adjectives with more precise words to provide more specific details.

1. That girl is in line for the big rollercoaster.
2. They are not very friendly dogs.
3. We were about to go many miles.

MY TURN In your writing notebook, develop a draft of a personal narrative using specific details.

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Minilesson

Mentor STACK

TEACHING POINT Stress that specific details can make personal narratives more effective. Explain that effective details usually use

- vivid language, producing clear images in a reader's mind.
- precise action verbs (*zoomed* is more specific than *went*), concrete nouns (*macaroni and cheese* is more specific than *food*), and descriptive adjectives (*booming* is more specific than *loud*).

MODEL AND PRACTICE Invite a volunteer to read aloud the first paragraph of p. 80 of the *Student Interactive*.

- Read aloud the first example on p. 80. Point out that *jumps* is a more vivid action verb than *reaching for* because it is easier to picture.
- Have a volunteer read aloud the second example. Talk about why the second version of the sentence is more vivid—it uses the concrete noun *edge* instead of speaking about the entire knife and uses the descriptive adjective *sharp* instead of the vague, overused adjective *good*.
- Discuss why *very big* in the third example is less vivid than *enormous*, eliciting that *very* and *big* are used so often that they have little impact.

Pair students, and have each pair rewrite sentences 1 through 3 on p. 80. Then have students begin drafting a personal narrative that includes specific, vivid details.

Possible Teaching Point

Spelling | Spell Words with Greek Roots

As students work to bring more vivid language and precise words into their writing, remind them that English words with Greek roots sometimes have unusual spellings for their sounds.

- In words like *chronic* and *chronological*, for example, the sound /k/ is spelled *ch.* In *photograph* and *photocopy*, the sound /f/ is spelled *ph*.
- Encourage students to demonstrate and apply the spelling skills they have learned. They should check a word's spelling in a dictionary if they are uncertain of the spelling.

Independent Writing

Mentor STACK

FOCUS ON IDEAS AND DETAILS Model creating a word web with an engaging idea in the central circle ("the first time I cooked by myself") and specific, vivid details around it (*raw, burned, gasped, kept at it,* and *proud*).

- Have students create word webs for the personal narratives they plan to write.

WRITING SUPPORT

- **Modeled** Pick a stack text and model how to find specific, vivid details within it.
- **Shared** Ask students to find specific, vivid details within a stack text or their own writing.
- **Guided** Use a stack text to provide instruction on what makes a detail specific, vivid, or both.

Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T352.

Share Back

Encourage volunteers to share their word webs. As a class, choose the details that you believe are the most vivid and specific. Emphasize that specific, vivid details make a personal narrative more fun to write and more rewarding to read.

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

meteorology	symmetry
photocopy	geocentric
ecology	chronological
geometric	odometer
synchronize	chronic
parameter	photocell
chronology	biosphere
symbiotic	speedometer
photogenic	geology
geography	photon

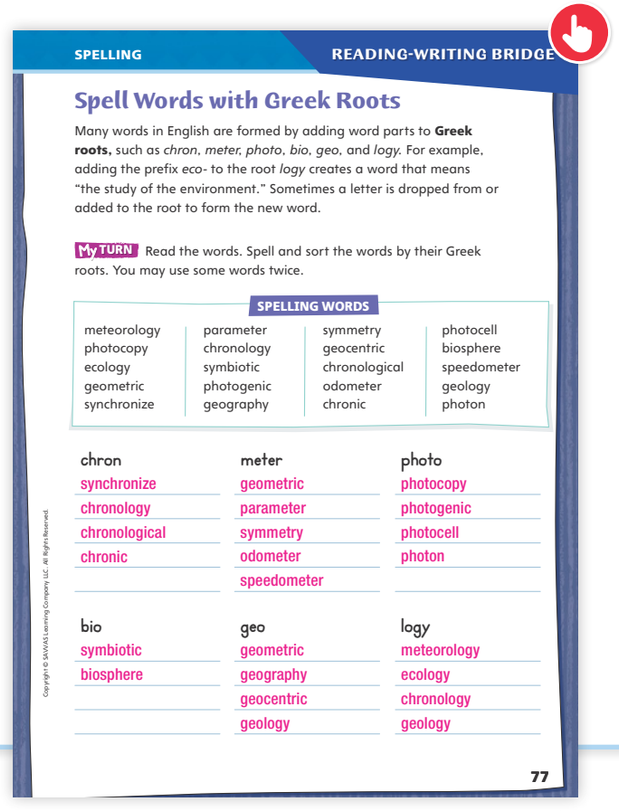
LESSON 2

Teach

FOCUS ON STRATEGIES Point out that English words with Greek roots sometimes have unusual spellings for their sounds.

MODEL AND PRACTICE Write *ch* and say the *ch* sound. Then write the Greek root *chron*, and explain that the *ch* in this root is pronounced with a *k* sound. Have students demonstrate and apply their spelling knowledge by identifying and writing words that illustrate this root's spelling.

APPLY My TURN Have students demonstrate their spelling knowledge by completing the activity on p. 77 of the *Student Interactive*.



SPELLING READING-WRITING BRIDGE

Spell Words with Greek Roots

Many words in English are formed by adding word parts to **Greek roots,** such as *chron, meter, photo, bio, geo,* and *logy.* For example, adding the prefix *eco-* to the root *logy* creates a word that means "the study of the environment." Sometimes a letter is dropped from or added to the root to form the new word.

My TURN Read the words. Spell and sort the words by their Greek roots. You may use some words twice.

SPELLING WORDS

meteorology	parameter	symmetry	photocell
photocopy	chronology	geocentric	biosphere
ecology	symbiotic	chronological	speedometer
geometric	photogenic	odometer	geology
synchronize	geography	chronic	photon

chron	meter	photo
synchronize	geometric	photocopy
chronology	parameter	photogenic
chronological	symmetry	photocell
chronic	odometer	photon
	speedometer	

bio	geo	logy
symbiotic	geometric	meteorology
biosphere	geography	ecology
	geocentric	chronology
	geology	geology

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Suffixes *-ic, -ism, -ive*

LESSON 5
Assess Understanding

Language & Conventions

Independent and Dependent Clauses

FLEXIBLE OPTION

LESSON 2

Oral Language: Independent and Dependent Clauses

FOCUS ON STRATEGIES Introduce dependent and independent clauses by "tailing off" in the middle of a complex sentence: Though I like plain vanilla ice cream . . . and then waiting until students seem impatient for you to go on. Then complete your sentence: I *love* coffee ice cream with bits of chocolate in it!

MODEL AND PRACTICE Give students a frame such as *Because I never/always* _____, *I never/always* _____. Guide students to complete the frame orally.

APPLY Have students work in pairs to write two complex sentences. Ask partners to share their sentences with another pair, who should identify the dependent and independent clauses.

OBJECTIVE

Edit drafts using standard English conventions.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Simple Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Independent and Dependent Clauses

LESSON 3
Teach Independent and Dependent Clauses

LESSON 4
Practice Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 5
Standards Practice

FAST TRACK

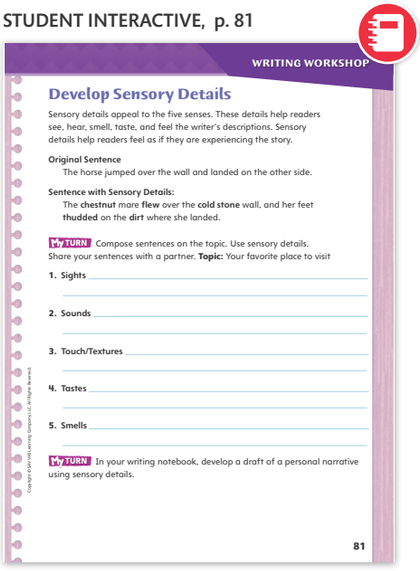
Develop Sensory Details

OBJECTIVES

Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

Use concrete words and phrases and sensory details to convey experiences and events precisely.

STUDENT INTERACTIVE, p. 81



WRITING WORKSHOP

Develop Sensory Details

Sensory details appeal to the five senses. These details help readers see, hear, smell, taste, and feel the writer's descriptions. Sensory details help readers feel as if they are experiencing the story.

Original Sentence
The horse jumped over the wall and landed on the other side.

Sentence with Sensory Details:
The **chestnut** mare **flew** over the **cold stone** wall, and her feet **thudded** on the **dirt** where she landed.

TRY IT Compose sentences on the topic. Use sensory details. Share your sentences with a partner. **Topic:** Your favorite place to visit

1. Sights
2. Sounds
3. Touch/Textures
4. Tastes
5. Smells

TRY IT In your writing notebook, develop a draft of a personal narrative using sensory details.

81

Minilesson

Mentor STACK

TEACHING POINT Ask students: Have you ever told a friend about something that happened to you, and your friend could not wait to hear more? Explain that sensory details can cause this reaction in a reader. These details

- appeal to one or more of the five senses—sight, sound, smell, taste, and touch.
- make readers feel as if they are right there with the writer, seeing what the writer sees and hearing what he or she hears.

Note that details about sight are usually most common, but effective personal narratives usually include details about other senses as well.

MODEL AND PRACTICE Have students silently read the first paragraph on p. 81 of the *Student Interactive* and the two sample sentences that follow. Use these ideas to prompt discussion:

- Which sentence do you think is more interesting? Why?
- To which senses does the second sentence appeal?

Direct students to complete the exercise on p. 81. Challenge them to include more than one detail for each of the five senses.

Possible Teaching Point

Writing Process

Drafting | Sensory Details

This week students will be focusing on narrative techniques and sensory details as they prepare to write a personal narrative about an event that had a strong impact on them. Have students

- think about why sensory details make writing more interesting
- consider what kinds of sensory details will have the strongest impact on readers

Independent Writing

Mentor STACK

FOCUS ON SENSORY DETAILS Students should transition into independent writing in their writer's notebooks.

- If students want to write about a place they have visited, then the exercise on p. 81 is an excellent start.

WRITING SUPPORT

- **Modeled** Pick a stack text and do a Think Aloud to pinpoint sensory details in the narrative.
- **Shared** Prompt students to choose a stack text and identify its most vivid or interesting sensory details.
- **Guided** Using the stack texts, provide explicit instruction on how to use sensory details to improve writing.

Intervention Refer to the *Small Group Guide* for support.

- If students want to write about another topic, encourage them to freewrite about an idea they have, focusing on sensory details.

See the **Conference Prompts** on p. T352.

Share Back

Encourage students to share passages from their drafts or freewriting. Praise those who include many sensory details, especially if those details are related to a sense other than sight.

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

meteorology	symmetry
photocopy	geocentric
ecology	chronological
geometric	odometer
synchronize	chronic
parameter	photocell
chronology	biosphere
symbiotic	speedometer
photogenic	geology
geography	photon

FLEXIBLE OPTION

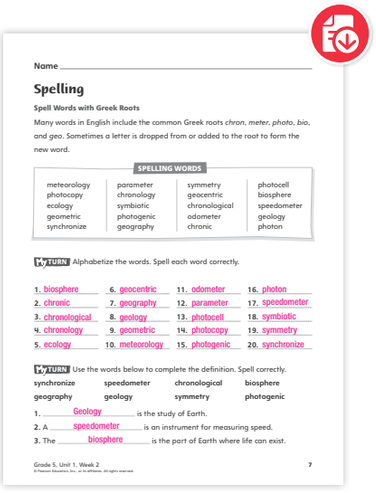
LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that some Greek roots have unusual spellings. For example, the root *chron* uses a *ch* spelling for the *k* sound.

MODEL AND PRACTICE Display the Greek root *photo*. Explain that this root uses the letters *ph* to spell the *f* sound. Have students identify and write the spelling words that illustrate this root's spelling *(photocopy, photogenic, photocell, photon).* Ask which other spelling word also illustrates this spelling *(geography).*

APPLY Have students complete *Spelling* p. 7 from the *Resource Download Center*.



Name _____

Spelling

Spell Words with Greek Roots

Many words in English include the common Greek roots *chron, meter, photo, bio,* and *geo.* Sometimes a letter is dropped from or added to the root to form the new word.

SPELLING WORDS

meteorology	parameter	symmetry	photocell
photocopy	chronology	geocentric	biosphere
ecology	symbiotic	chronological	speedometer
geometric	photogenic	odometer	geology
synchronize	geography	chronic	photon

TRY IT Alphabetize the words. Spell each word correctly.

1. biosphere	6. geocentric	11. odometer	16. photon
2. chronic	7. geography	12. parameter	17. speedometer
3. chronological	8. geology	13. photocell	18. symbiotic
4. chronology	9. geometric	14. photocopy	19. symmetry
5. ecology	10. meteorology	15. photogenic	20. synchronize

TRY IT Use the words below to complete the definition. Spell correctly.

synchronize speedometer chronological biosphere
geography geology symmetry photogenic

1. Geology is the study of Earth.
2. A speedometer is an instrument for measuring speed.
3. The biosphere is the part of Earth where life can exist.

Grade 5, Unit 1, Week 2 7

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Suffixes *-ic, -ism, -ive*

LESSON 5
Assess Understanding

Language & Conventions
Independent and Dependent Clauses

LESSON 3

Teach Independent and Dependent Clauses

FOCUS ON STRATEGIES Say that a **clause** has a noun and a verb. An **independent clause** can stand on its own, but a **dependent clause** cannot. A **complex sentence** consists of one independent and one dependent clause. Example: *Because we have four furry animals at home, we must vacuum often.*

Point out that a dependent clause often begins with a **subordinating conjunction** such as *after, if, since, until, when, though, although,* or *because.*

MODEL AND PRACTICE Use the top box on p. 78 of the *Student Interactive* to model determining which clause is dependent: If I say, "When Clara went outside" and then stop, you probably would ask, "What *happened* when she went outside?" That is how you can tell that this clause is dependent. But if I say, "She noticed the rainbow," it is a complete thought—it is an independent clause that can stand on its own.

OBJECTIVE

Edit drafts using standard English conventions.

ELL Targeted Support

Independent and Dependent Clauses Write on the board the following clauses: *If I leave early; After winter ends.*

Explain that these dependent clauses need another clause to complete them, and work with students to generate independent clauses: *If I leave early, I can catch the bus. After winter ends, more people will travel.* EMERGING

Guide students to add an independent clause to each dependent clause, completing a complex sentence. DEVELOPING

Have students write two sentences with independent and dependent clauses. Each sentence should have at least one independent clause and one dependent clause. EXPANDING

Have students write a paragraph that uses independent and dependent clauses. Then ask them to share their paragraph with a partner. BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Simple Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Independent and Dependent Clauses

LESSON 3
Teach Independent and Dependent Clauses

LESSON 4
Practice Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 5
Standards Practice

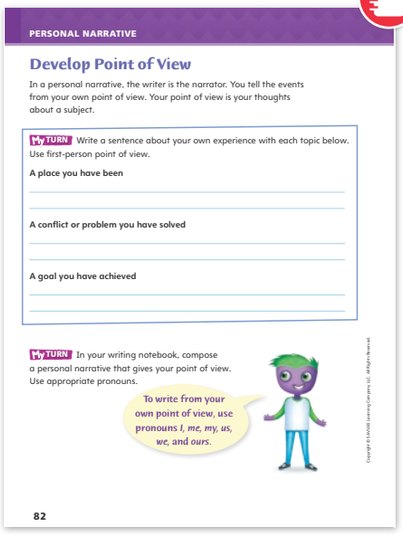
FAST TRACK

Develop Point of View

OBJECTIVES

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

STUDENT INTERACTIVE, p. 82



PERSONAL NARRATIVE

Develop Point of View

In a personal narrative, the writer is the narrator. You tell the events from your own point of view. Your point of view is your thoughts about a subject.

MY TURN Write a sentence about your own experience with each topic below. Use first-person point of view.

A place you have been

A conflict or problem you have solved

A goal you have achieved

MY TURN In your writing notebook, compose a personal narrative that gives your point of view. Use appropriate pronouns.

To write from your own point of view, use pronouns *I, me, my, us, we,* and *ours.*

82

Minilesson

Mentor STACK

TEACHING POINT One genre characteristic of personal narratives is that they are written from first-person point of view. Point of view is one tool writers use to craft their narratives. Clarify that point of view here means the writer's opinions and thoughts on a subject. Note that it

- comes from the writer, not the reader or listener.
- is often expressed using the pronouns *I, me,* and *my* and verbs such as *think, seem, feel, want,* and *believe*.
- can make writing more effective by focusing on the writer's views and emotions and making the reader care about them.

MODEL AND PRACTICE Read aloud the first paragraph on p. 82 of the *Student Interactive*. Note the first item students must complete, "A place you have been," and model how *not* to describe it from the student's point of view: "Lincolnville is a big city" or "Maria loves Lincolnville." Then model how students could describe it from their point of view: "I felt scared when I first went to Lincolnville because it seemed huge and crowded."

Direct students to complete the exercise on p. 82. Then have partners check each other's work and circle any instances of the words *I, me, my*, and forms of *think, feel, seem, want,* or *believe*.

Possible Teaching Point

Language & Conventions | Independent and Dependent Clauses

Tell students that using all short, simple sentences, or independent clauses, can make writing choppy and uninteresting.

- Ask students to evaluate the sentence variety in their writing by reading it aloud.
- Have them revise some simple sentences with dependent clauses to create complex sentences. Point out that adding dependent clauses can help them elaborate on details and create coherence.
- Remind students to use such subordinating conjunctions as *as, after, if, since, until, when, though, although,* or *because* to introduce their dependent clauses.

Independent Writing

Mentor STACK

FOCUS ON POINT OF VIEW After the minilesson, students should transition into independent writing.

- Tell students that the prompts on p. 82 may spark ideas for their own personal narrative, but it would also be fine to write on an entirely different topic.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model a clear point of view. For your subject matter, choose one of the prompts on p. 82.
- **Shared** With the class, create a word web listing characteristics of point of view and examples from stack texts or student writing.
- **Guided** Ask questions to help students use a strong, clear point of view in their independent writing or in the exercise on p. 82.

Intervention Refer to the *Small Group Guide* for support.

- Remind students that their narrative should exhibit the genre characteristic and craft of being written in first-person point of view.

See the **Conference Prompts** on p. T352.

Share Back

Invite students to share examples of text that reflect an individual's point of view. If they have begun their personal narratives, have volunteers read parts aloud to illustrate their points of view.

Spelling Spiral Review

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change to base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

SPELLING WORDS

meteorology	**symmetry**
photocopy	**geocentric**
ecology	**chronological**
geometric	**odometer**
synchronize	**chronic**
parameter	**photocell**
chronology	**biosphere**
symbiotic	**speedometer**
photogenic	**geology**
geography	**photon**

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with suffixes *-ic, -ism,* and *-ive* and words with Greek roots.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Words with Suffixes *-ic, -ism, -ive*

FOCUS ON STRATEGIES See p. T336 to review spelling words with suffixes *-ic, -ism, and -ive.*

MODEL AND PRACTICE Model adding the suffix *-ic* to the base word *athlete*: Drop the final silent *e* in *athlete* before adding *-ic: athlete + -ic = athletic.*

Write or display the words *active, athlete, execute, history, myth, narrate, relate.* Guide students as they change each word's spelling before adding *-ic, -ism,* or *-ive*.

active + -ism = activism
history + -ic = historic
relate + -ive = relative

APPLY Invite students to create a word search using the spelling words on p. T336.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Suffixes *-ic, -ism, -ive*

LESSON 5
Assess Understanding

myView Digital INTERACTIVITY

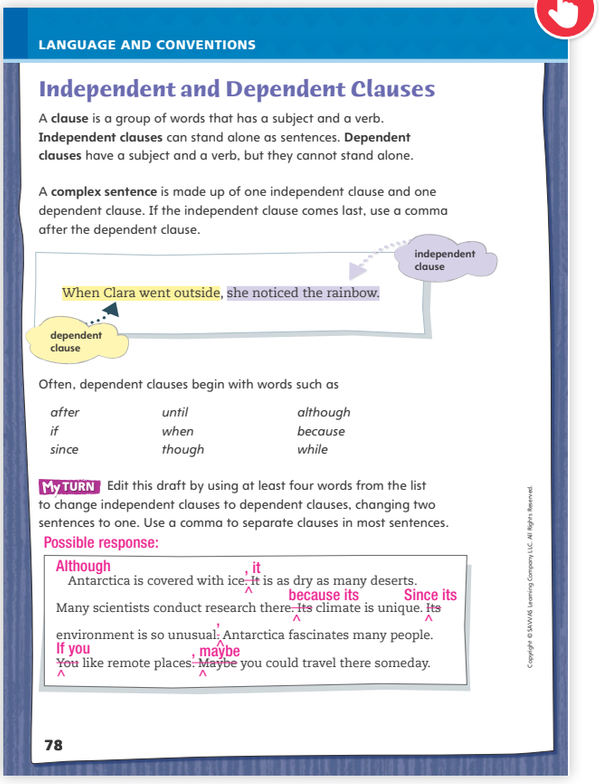
WRITING BRIDGE

Language & Conventions
Independent and Dependent Clauses

LESSON 4

Practice Independent and Dependent Clauses

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 78.



LANGUAGE AND CONVENTIONS

Independent and Dependent Clauses

A **clause** is a group of words that has a subject and a verb. **Independent clauses** can stand alone as sentences. **Dependent clauses** have a subject and a verb, but they cannot stand alone.

A **complex sentence** is made up of one independent clause and one dependent clause. If the independent clause comes last, use a comma after the dependent clause.

When Clara went outside, she noticed the rainbow.

independent clause

dependent clause

Often, dependent clauses begin with words such as

after	*until*	*although*
if	*when*	*because*
since	*though*	*while*

My TURN Edit this draft by using at least four words from the list to change independent clauses to dependent clauses, changing two sentences to one. Use a comma to separate clauses in most sentences.

Possible response:

Although Antarctica is covered with ice, it is as dry as many deserts. Many scientists conduct research there because its climate is unique. Since its environment is so unusual, Antarctica fascinates many people. If you like remote places, maybe you could travel there someday.

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OBJECTIVE

Edit drafts using standard English conventions.

Writing Workshop

As students begin writing drafts for their Writing Workshop project, suggest that they vary the kinds and the lengths of sentences they write. Point out that using only short, simple sentences makes writing sound choppy—and boring.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Simple Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Independent and Dependent Clauses

LESSON 3
Teach Independent and Dependent Clauses

LESSON 4
Practice Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 5
Standards Practice

FAST TRACK

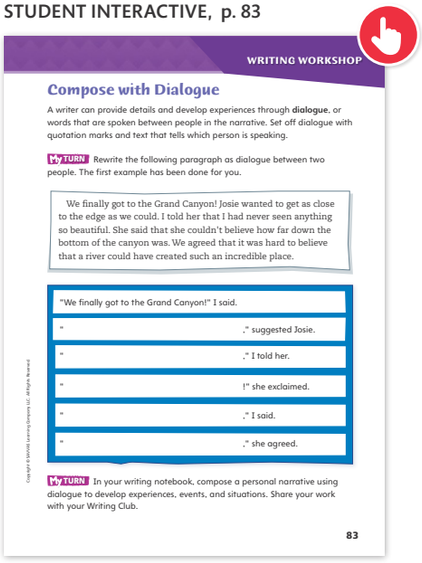
Compose with Dialogue

OBJECTIVES

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

Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

STUDENT INTERACTIVE, p. 83



WRITING WORKSHOP

Compose with Dialogue

A writer can provide details and develop experiences through **dialogue**, or words that are spoken between people in the narrative. Set off dialogue with quotation marks and text that tells which person is speaking.

MY TURN Rewrite the following paragraph as dialogue between two people. The first example has been done for you.

We finally got to the Grand Canyon! Josie wanted to get as close to the edge as we could. I told her that I had never seen anything so beautiful. She said that she couldn't believe how far down the bottom of the canyon was. We agreed that it was hard to believe that a river could have created such an incredible place.

"We finally got to the Grand Canyon!" I said.
" ," suggested Josie.
" ," I told her.
" !" she exclaimed.
" ," I said.
" ," she agreed.

MY TURN In your writing notebook, compose a personal narrative using dialogue to develop experiences, events, and situations. Share your work with your Writing Club.

83

Minilesson

Mentor STACK

TEACHING POINT Personal narratives often include the genre characteristic of dialogue. Explain that dialogue

- is the words that people speak to each other within a narrative.
- must be set off within quotation marks.
- must include text that identifies who is speaking so that the reader does not get confused.

Explain that writers carefully craft dialogue to make characters or people in a narrative come alive for the reader. Dialogue makes narratives more exciting.

MODEL AND PRACTICE Ask a volunteer to read aloud the first paragraph on p. 83 of the *Student Interactive*. Then read aloud the text about the Grand Canyon. Model two examples of dialogue to complete the first fill-in item in the exercise:

- "I guess we should sit here," suggested Josie.
- "Let's get closer to the edge," suggested Josie.

Elicit that the second example is more effective because it conveys more interesting information and shows more about Josie's personality. Then have students complete the exercise in pairs or small groups.

Ask students to begin crafting dialogue for their personal narrative. If they have difficulty, encourage them to use stack text as models.

WRITING CLUB

Place students into Writing Club groups. See p. T371 for details of how to run Writing Club. See the **Conference Prompts** on p. T352.

Share Back

Ask volunteers to share passages of dialogue from their narrative drafts. Discuss whether it is possible for the reader or listener to tell who is speaking.

WRITING CLUB

What's Happening This Week? This week's Writing Club gives students a chance to share their ideas and drafts for their personal narratives.

Because students are still getting used to being in Writing Club groups, have them spend the first 5-10 minutes in their groups answering these questions:

- What do we expect of a club member who is describing an idea or reading aloud a draft?
- What do we expect of club members who are listening to someone else describe or read?
- What rules should we make about kindness and politeness when responding to other club members?

What Are We Sharing? Before students share their narratives or narrative ideas, they should identify the element of their personal narratives on which they would like feedback in today's Writing Club—specific details, for example, or dialogue. Explain that doing this will help Writing Club members maintain their focus.

How Do We Get Started? Conversation Starters

These prompts can help start student discussions within Writing Club.

- Why did you choose ____ to write about? What makes that topic engaging to you?
- Please tell me where you plan to include dialogue.
- Which details in your narrative do you think are most specific and vivid?
- To how many senses did you appeal in your narrative?
- How do you think your narrative will end?

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

meteorology	**symmetry**
photocopy	**geocentric**
ecology	**chronological**
geometric	**odometer**
synchronize	**chronic**
parameter	**photocell**
chronology	**biosphere**
symbiotic	**speedometer**
photogenic	**geology**
geography	**photon**

LESSON 5

Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. Stanley studied **meteorology** and works as a weatherman at a local TV station.
2. Please make a **photocopy** of this test to take home.
3. My favorite **geometric** shape is a square.
4. Texting and passing notes in class are outside the **parameters** of our school rules.
5. When you study **geography** you usually use a lot of maps.
6. Nobody's face has perfect **symmetry,** with one side exactly the same as the other.
7. List the events in **chronological** order starting in 1776.
8. Nadiri studied **geology** and now teaches classes about Earth's physical structure.
9. **Chronic** pain is horrible because it keeps coming back.
10. Dad checked the **speedometer** to see how fast he was driving.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Greek Roots

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Suffixes *-ic, -ism, -ive*

LESSON 5
Assess Understanding

Language & Conventions

Independent and Dependent Clauses

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the clauses and have students respond independently.

1. **Until next summer vacation.**
2. **I will start reading the story.**
3. **I am going to concentrate on finishing my projects.**
4. **While I wait for Mom.**

Which two clauses are dependent?

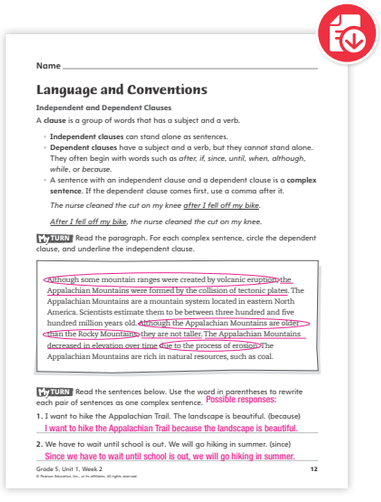
A 1 and 2 are dependent.

B 1 and 3 are dependent.

C 1 and 4 are dependent.

D 2 and 3 are dependent.

APPLY Have students complete *Language and Conventions* p. 12 from the *Resource Download Center.*



Name _____

Language and Conventions

Independent and Dependent Clauses

A **clause** is a group of words that has a subject and a verb.

- **Independent clauses** can stand alone as sentences.
- **Dependent clauses** have a subject and a verb, but they cannot stand alone. They often begin with words such as *after, if, since, until, when, although, while, or because.*
- A sentence with an independent clause and a dependent clause is a **complex sentence.** If the dependent clause comes first, use a comma after it.

The nurse cleaned the cut on my knee after I fell off my bike.

After I fell off my bike, the nurse cleaned the cut on my knee.

TRY IT Read the paragraph. For each complex sentence, circle the dependent clause, and underline the independent clause.

Although some mountain ranges were created by volcanic eruptions, the Appalachian Mountains were formed by the collision of tectonic plates. The Appalachian Mountains are a mountain system located in eastern North America. Scientists estimate them to be between three hundred and five hundred million years old. Although the Appalachian Mountains are older than the Rocky Mountains, they are not taller. The Appalachian Mountains decreased in elevation over time due to the process of erosion. The Appalachian Mountains are rich in natural resources, such as coal.

TRY IT Read the sentences below. Use the word in parentheses to rewrite each pair of sentences as one complex sentence. Possible responses:

1. I want to hike the Appalachian Trail. The landscape is beautiful. (because)
I want to hike the Appalachian Trail because the landscape is beautiful.

2. We have to wait until school is out. We will go hiking in summer. (since)
Since we have to wait until school is out, we will go hiking in summer.

Grade 5, Unit 1, Week 2 12

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OBJECTIVE

Edit drafts using standard English conventions.

WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Simple Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Independent and Dependent Clauses

LESSON 3
Teach Independent and Dependent Clauses

LESSON 4
Practice Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 5
Standards Practice

Weekly Overview

Students will

- learn what makes effective introductions and conclusions to personal narratives.
- develop a series of events and use transitions in personal narratives.
- revise to include important events in personal narratives.

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	FAST TRACK LESSON 2	FAST TRACK LESSON 3
MINILESSON 5–10 min.	Develop an Introduction T378	Develop a Sequence of Events T382	Draft with Transitions T386
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T379	Independent Writing and Conferences T383	Independent Writing and Conferences T387
SHARE BACK FOCUS 5–10 min.	Narrator and Situation or Problem T379	Event Sequence T383	Transitions T387
READING-WRITING WORKSHOP BRIDGE 5–10 min.	FLEXIBLE OPTION • **Spelling** Assess Prior Knowledge T380 FLEXIBLE OPTION • **Language & Conventions** Spiral Review: Independent and Dependent Clauses T381	• **Spelling** Teach Spell Words with Vowel Teams T384 FLEXIBLE OPTION • **Language & Conventions** Oral Language: Compound and Complex Sentences T385	FLEXIBLE OPTION • **Spelling** More Practice T388 • **Language & Conventions** Teach Compound and Complex Sentences T389

Mentor STACK

The following criteria may be helpful in selecting texts from the stack to teach students the elements of personal narratives:

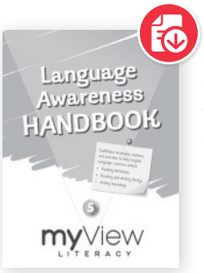
- Narratives include an effective introduction that grabs reader interest.
- Authors develop a series of events with clear transitions.
- Texts include an effective conclusion that sums up the narrative and its significance.

FAST TRACK

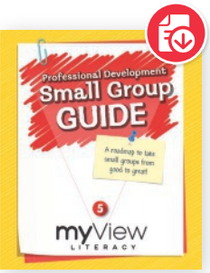
LESSON 4	LESSON 5
Revise to Include Important Events T390	Develop a Conclusion T394
Independent Writing and Conferences T391	Select a Genre and Conferences T394–T395
Unimportant Details T391	Importance of Narrative T394
FLEXIBLE OPTION • **Spelling** Spiral Review T392 • **Language & Conventions** Practice Compound and Complex Sentences T393	• **Spelling** Assess Understanding T396 FLEXIBLE OPTION • **Language & Conventions** Standards Practice T397

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Communicate Thoughts	Strong Ending
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Add Details to Connect Ideas	Write a Conclusion



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 structures of personal narratives in order to gauge where students may need support in their personal narrative writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT

Conference Prompts

Develop an Introduction	
If students need additional support,	**Then** help them analyze the introduction of a stack text.
If students show understanding,	**Then** ask: How will your introduction lead into the first event?
Develop a Sequence of Events	
If students need additional support,	**Then** ask: What happened first? What happened next? What happened last?
If students show understanding,	**Then** ask: How will readers recognize the order of events?
Draft with Transitions	
If students need additional support,	**Then** review the sequence of events that students want to write about.
If students show understanding,	**Then** say: Using transitions will help make the sequence clear.
Revise to Include Important Events	
If students need additional support,	**Then** ask: Which details seem unimportant to you?
If students show understanding,	**Then** ask: How will you check your text for relevant details?
Develop a Conclusion	
If students need additional support,	**Then** ask: How did you change or solve your problem by the end of the experience?
If students show understanding,	**Then** review to make sure the conclusion sums up the experience.

Conference Support for ELL

EMERGING

- Have students keep a vocabulary journal and include transition words.
- Use visuals such as pictures and tangible items to help illustrate details.
- Use Modeled Writing to help students plan a personal narrative.

DEVELOPING

- Create an interactive word wall for students to use independently or as a group.
- Learn key writing phrases in students' home language(s).
- Use Shared Writing to model how to write a personal narrative.

EXPANDING

- Have students use a graphic organizer to plan their personal narrative.
- Have students respond to complex texts in their writing journals.
- Use Guided Writing to help students brainstorm and plan writing.

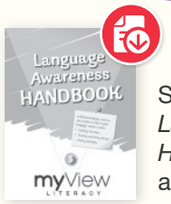
BRIDGING

- Use visuals from stacks to discuss elements of realistic fiction.
- Invite students to read and think aloud literary elements from stacks.
- Use Guided Writing to teach characteristics and structure of personal narratives.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **voice** and **sentence types**.

ELL Minilesson Support



See the online *Language Awareness Handbook* for additional support.

Week 3: Develop Structure

During the develop structure week, your ELLs will benefit from additional writing support that helps them practice this genre's features and look more critically at their narratives. These targeted supports were chosen to help students better understand the structural framework and editing process.

Use this note for the minilesson on p. T386.

ELL Targeted Support

DRAFT WITH TRANSITIONS

Writers give readers a sense of time by adding transitions to their personal narratives. Have students discuss transitions they use in everyday speech and then practice using this newly acquired vocabulary in their writing.

Model for students a sentence that includes a transition. Talk about the transition you used, and then have students write a sentence with it. **EMERGING**

Encourage volunteers to orally state to the group a few sentences that use transitions. Have students name the transitions they hear and use them to write another sentence. **DEVELOPING**

Recount to students something that happened to you. Include transitions. Challenge students to list your transitions and use a few in their own narratives. **EXPANDING**

Encourage volunteers to recount an experience using transitions. Challenge students to write sentences using the transitions they heard. **BRIDGING**

Use this note for the minilesson on p. T390.

ELL Targeted Support

REVISE TO INCLUDE IMPORTANT EVENTS

After writing, students must revise not only for grammar and vocabulary but also to make sure that they have narrated key events with specific details. Guide students to identify relevant and irrelevant details.

Provide a model paragraph that includes irrelevant details. Provide support as the group rewrites the paragraph to remove those details that distract from the narrative. **EMERGING**

Have students in small groups read aloud their own paragraphs. Provide support to the group as they identify details that distract from the narrative. **DEVELOPING**

Have partners read aloud their own paragraphs and discuss details that do not belong or distract from the narrative. Have partners suggest revisions. **EXPANDING**

Have partners exchange paragraphs and suggest revisions for details that are unclear or distract from the narrative. Have them brainstorm words and phrases that will add relevant details to the most important events in the narrative. **BRIDGING**

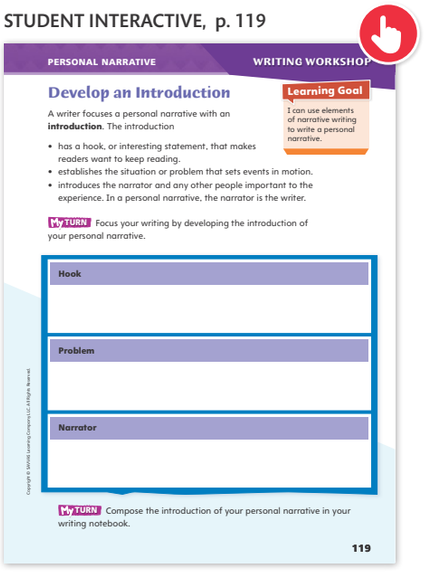
FAST TRACK

Develop an Introduction

OBJECTIVE

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

STUDENT INTERACTIVE, p. 119



PERSONAL NARRATIVE WRITING WORKSHOP

Develop an Introduction

Learning Goal

I can use elements of narrative writing to write a personal narrative.

A writer focuses a personal narrative with an **introduction**. The introduction

- has a hook, or interesting statement, that makes readers want to keep reading.
- establishes the situation or problem that sets events in motion.
- introduces the narrator and any other people important to the experience. In a personal narrative, the narrator is the writer.

MY TURN Focus your writing by developing the introduction of your personal narrative.

Hook

Problem

Narrator

MY TURN Compose the introduction of your personal narrative in your writing notebook.

119

Minilesson

Mentor STACK

TEACHING POINT An effective personal narrative begins with an introduction that

- has an interesting statement (called the "hook") that makes readers want to keep reading.
- focuses on a main situation or problem that sets up the whole story.
- introduces the narrator (the person telling the story) and other important people.

MODEL AND PRACTICE Tell students that the introduction of a personal narrative sets the stage for the action of the story. Read aloud two to three texts from the personal narrative stack. Pause to discuss the important parts of introductions you read. The following questions may be used to prompt discussion:

- What situation or problem does the author focus on?
- Who are the important people in the narrative?
- Ask yourself: "What is the hook? What statements in this introduction make me want to read more?"

Direct students to p. 119 in the *Student Interactive*. Have them use one of the texts in the stack as an example for completing the activity.

Independent Writing

Mentor STACK

FOCUS ON INTRODUCTION After the minilesson, students should transition into independent writing.

- If students need additional opportunities to develop their understanding of personal narratives, they should read additional texts from the stack.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying elements of introductions.
- **Shared** Have students choose a stack text. Transcribe as you discuss the elements of introductions.
- **Guided** Use the stack texts to provide explicit instruction on introductions.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to planning and writing the introduction to their personal narrative in their writer's notebook.

See the **Conference Prompts** on p. T376.

Share Back

Ask for volunteers to identify the narrators and the main situation or problem in the texts they read.

Spelling Spell Words with Vowel Teams

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

approach	royalty
zeal	concealment
zealous	cowardice
committee	leukemia
treachery	treasury
typhoon	flounder
marshmallow	allowance
bayonet	proclaim
realm	nautical
embroider	gauntlet

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T396, to assess students' prior knowledge of vowel teams.

For students who understand the ways the spelling of vowel teams can differ, include the following Challenge Words with the spelling list.

Challenge Words

scoundrel
endowment
endeavor

ELL Targeted Support

Recognize Vowel Sounds Tell students that recognizing vowel sounds will help them speak, understand, and spell words.

Display the words *treasury* and *zeal*. Explain that the vowels are spelled the same but pronounced differently. Have students repeat each word. EMERGING

Expand the above activity to include *zealous* and *concealment*. DEVELOPING

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 4
Spiral Review: Greek Roots

LESSON 5
Assess Understanding

Language & Conventions
Spiral Review

FLEXIBLE OPTION

LESSON 1

Spiral Review: Independent and Dependent Clauses

FOCUS ON STRATEGIES Review the language-and-conventions topic independent and dependent clauses. See p. T365.

MODEL AND PRACTICE Display the clauses *When Mike went to the store* and *He bought groceries*. Have students identify which is an independent clause and which is a dependent clause. Remind them that independent clauses can stand on their own as complete sentences; dependent clauses are incomplete and must be combined with an independent clause to form a sentence. Then rewrite the two clauses as a complete sentence: *When Mike went to the store, he bought groceries*.

APPLY Have students work in pairs. Each should write a dependent clause. Then they should exchange clauses and add an independent clause to form a complete sentence.

OBJECTIVE

Edit drafts using standard English conventions.

ELL Targeted Support

Independent and Dependent Clauses Write on the board the following clauses: *If I leave early; After winter ends.*

Explain that these dependent clauses need another clause to complete them, and work with students to generate independent clauses: *If I leave early, I can catch the bus. After winter ends, more people will travel.* EMERGING

Guide students to add an independent clause to each dependent clause, completing a complex sentence. DEVELOPING

Have students write two sentences with independent and dependent clauses. Each sentence should have at least one independent clause and one dependent clause. EXPANDING

Have students write a paragraph that uses independent and dependent clauses. Then ask them to share their paragraph with a partner. BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 2
Oral Language: Compound and Complex Sentences

LESSON 3
Teach Compound and Complex Sentences

LESSON 4
Practice Compound and Complex Sentences

FLEXIBLE OPTION
LESSON 5
Standards Practice

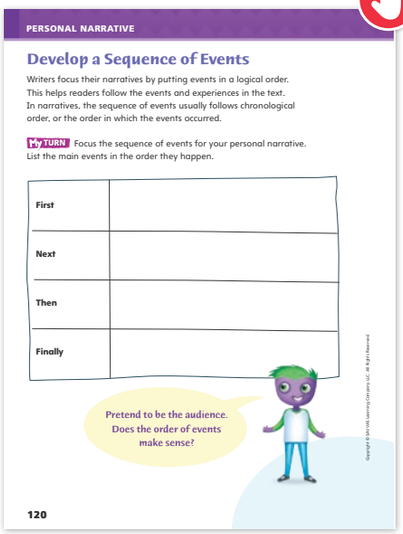
FAST TRACK

Develop a Sequence of Events

OBJECTIVE

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

STUDENT INTERACTIVE, p. 120


PERSONAL NARRATIVE

Develop a Sequence of Events

Writers focus their narratives by putting events in a logical order. This helps readers follow the events and experiences in the text. In narratives, the sequence of events usually follows chronological order, or the order in which the events occurred.

MY TURN Focus the sequence of events for your personal narrative. List the main events in the order they happen.

First	
Next	
Then	
Finally	

Pretend to be the audience. Does the order of events make sense?

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Minilesson

Mentor STACK

TEACHING POINT Readers want to understand when and how events occur. To make a personal narrative easier to follow, writers focus their narratives by sequencing the events in a logical order.

- The sequence of events usually reflects the order in which the events occurred.
- Writers use transition words such as *first, next, then,* and *finally* to show the sequence.

MODEL AND PRACTICE Review sequence of events on p. 120 in the *Student Interactive*. Tell students that they will be reading new texts to identify ways that writers narrate a sequence of events.

- As you read together texts from your stack, ask students to identify how they know the writer is focusing on putting events in the order in which they happened. Ask: Why would an author want to tell about events in the order they happened? What words might an author use to show the sequence?
- Have students choose a text the class has just read. Encourage them to use it as an example to guide them in planning their own personal narrative sequence on p. 120 of the *Student Interactive*.

Possible Teaching Point

Language & Conventions | Compound and Complex Sentences

Point out to students that they should use a variety of sentence types, including compound and complex sentences, to effectively sequence events in their narratives.

- *And, but, or, yet, for* and other conjunctions used in compound sentences are also transition words and will help students make their narratives easier to follow and logically sequenced.
- Encourage students to occasionally use complex sentences that begin with a dependent clause. Remind them to include a comma after the dependent clause.

Independent Writing

Mentor STACK

FOCUS ON SEQUENCE OF EVENTS After the minilesson, students should transition into independent writing.

- If students need additional opportunities to develop their understanding of personal narratives, they should read additional texts from the stack.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model a sequence of events.
- **Shared** Have students choose a stack text. Transcribe as you discuss a sequence of events.
- **Guided** Use the stack texts to provide explicit instruction on writing a clear sequence of events.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should begin planning and writing their personal narratives in their writer's notebook.

See the **Conference Prompts** on p. T376.

Share Back

Call on a few students to share the event sequence in one of the texts they read. Ask them which transition words and phrases describe the passage of time.

Spelling Spell Words with Vowel Teams

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

approach	royalty
zeal	concealment
zealous	cowardice
committee	leukemia
treachery	treasury
typhoon	flounder
marshmallow	allowance
bayonet	proclaim
realm	nautical
embroider	gauntlet

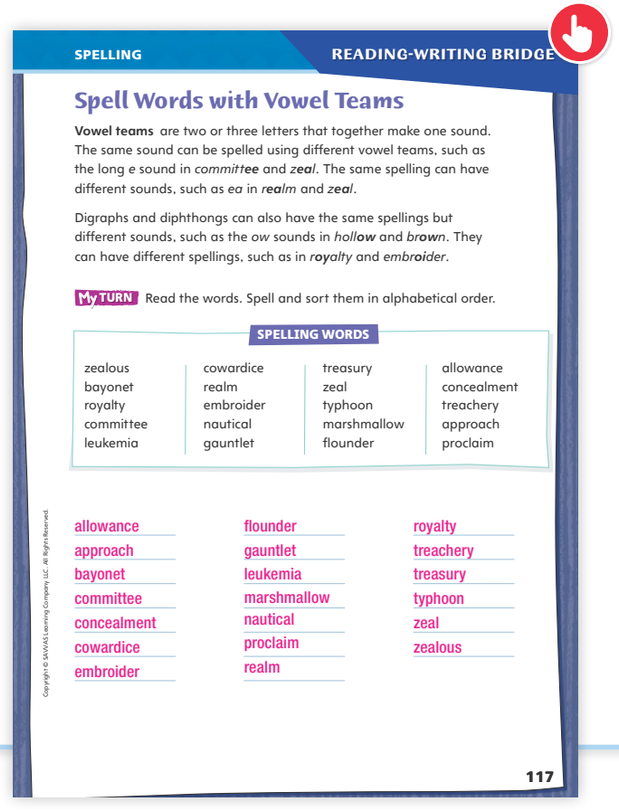
LESSON 2

Teach

FOCUS ON STRATEGIES Explain that, in a vowel team, the same sound can be spelled in different ways, and the same spelling can have different sounds.

MODEL AND PRACTICE Display and say *committee/concealment.* Point out the digraphs *ee* and *ea* and the two spellings for the same long *e* sound. Then display and say *clown/hollow.* Note the diphthong *ow* and the two sounds spelled with the same letters *ow.*

APPLY My TURN Have students independently complete the activity on *Student Interactive* p. 117.



SPELLING READING-WRITING BRIDGE

Spell Words with Vowel Teams

Vowel teams are two or three letters that together make one sound. The same sound can be spelled using different vowel teams, such as the long *e* sound in *committee* and *zeal*. The same spelling can have different sounds, such as *ea* in *realm* and *zeal*.

Digraphs and diphthongs can also have the same spellings but different sounds, such as the *ow* sounds in *hollow* and *brown*. They can have different spellings, such as in *royalty* and *embroider*.

My TURN Read the words. Spell and sort them in alphabetical order.

SPELLING WORDS

zealous	cowardice	treasury	allowance
bayonet	realm	zeal	concealment
royalty	embroider	typhoon	treachery
committee	nautical	marshmallow	approach
leukemia	gauntlet	flounder	proclaim

allowance	flounder	royalty
approach	gauntlet	treachery
bayonet	leukemia	treasury
committee	marshmallow	typhoon
concealment	nautical	zeal
cowardice	proclaim	zealous
embroider	realm	

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 4
Spiral Review: Greek Roots

LESSON 5
Assess Understanding

Language & Conventions
Compound and Complex Sentences

FLEXIBLE OPTION

LESSON 2

Oral Language: Compound and Complex Sentences

FOCUS ON STRATEGIES Explain that compound sentences include two independent clauses. Complex sentences include an independent clause and a dependent clause.

MODEL AND PRACTICE Display three sentences:

The day was sunny.

After the rain started, we ran inside.

Francesa forgot her umbrella, and we got wet!

Help students identify the simple, compound, and complex sentences. Have them work individually to expand the simple sentence into a compound and a complex sentence by adding a clause.

APPLY Have students work in pairs to practice forming simple, compound, and complex sentences.

OBJECTIVES

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

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.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 2
Oral Language: Compound and Complex Sentences

LESSON 3
Teach Compound and Complex Sentences

LESSON 4
Practice Compound and Complex Sentences

FLEXIBLE OPTION
LESSON 5
Standards Practice

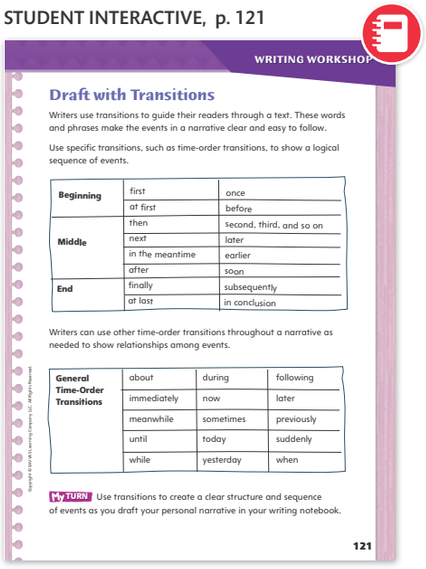
FAST TRACK

Draft with Transitions

OBJECTIVE

Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

STUDENT INTERACTIVE, p. 121



WRITING WORKSHOP

Draft with Transitions

Writers use transitions to guide their readers through a text. These words and phrases make the events in a narrative clear and easy to follow.

Use specific transitions, such as time-order transitions, to show a logical sequence of events.

Beginning	first	once
	at first	before
Middle	then	second, third, and so on
	next	later
	in the meantime	earlier
	after	soon
End	finally	subsequently
	at last	in conclusion

Writers can use other time-order transitions throughout a narrative as needed to show relationships among events.

General Time-Order Transitions	about	during	following
	immediately	now	later
	meanwhile	sometimes	previously
	until	today	suddenly
	while	yesterday	when

MY TURN Use transitions to create a clear structure and sequence of events as you draft your personal narrative in your writing notebook.

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Minilesson

Mentor STACK

TEACHING POINT To guide readers through a text, writers use transitions that describe the order of events. Remind students that transitions

- Make reading smooth and focused.
- Give readers a sense of time.
- Include words such as *first* and *next* to describe time order, and words such as *meanwhile* and *suddenly* to show a relationship among events.

MODEL AND PRACTICE Have a volunteer tell about something that happened this morning. Encourage the class to listen for a sequence of events and any transitions that describe what is happening. Ask: Why is it important to tell a narrative in the order the events happened? Explain to students that transitions, such as *first, next, then,* and *finally,* help writers narrate events in a particular order. Ask: Which transitions did you hear?

Pair students and direct them to p. 121 in the *Student Interactive*. Have partners tell each other a brief personal narrative from the stack or from an experience. Ask: What transition words or phrases did you hear? How did they help you understand the passage of time in the narrative?

Possible Teaching Point

Writing Process

Drafting | Using Transitions

Remind students that good writers guide their readers through their personal narratives by using transition words to maintain a chronological (first, next, last) order.

Have students

- discuss what difficulties readers could have understanding the sequence of events if no transitions are used
- find a model passage in one of the narratives they read that demonstrates a good use of time transition words
- create a list of useful transitions that help to describe a passage of time

Independent Writing

Mentor STACK

FOCUS ON TRANSITIONS Direct students to begin writing ideas for transitions in their narratives.

- As students write, have them refer to the stack to help generate ideas and to check for elements of personal narratives.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model usage of transitions.
- **Shared** Have students choose a stack text. Transcribe as you hear transitions.
- **Guided** Use the stack texts to find examples of transitions.

Intervention Refer to the *Small Group Guide* for support.

- If students are ready to add transitions to their narratives, they may write in their writer's notebooks.

See the **Conference Prompts** on p. T376.

Share Back

Invite a few students to name a transition. Then have volunteers describe how transition words help the reader understand the passage of time.

Spelling Spell Words with Vowel Teams

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

approach	royalty
zeal	concealment
zealous	cowardice
committee	leukemia
treachery	treasury
typhoon	flounder
marshmallow	allowance
bayonet	proclaim
realm	nautical
embroider	gauntlet

FLEXIBLE OPTION

LESSON 3

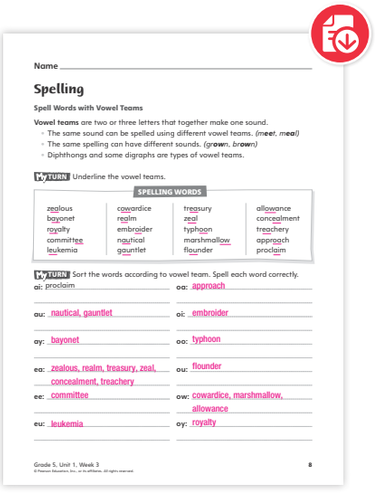
More Practice

FOCUS ON STRATEGIES In vowel teams, digraphs, and diphthongs, the same sound can have different spellings (long *e* in *conceal*/*meet*), and the same spelling can have different sounds (*ow* in *hollow*/*coward*).

MODEL AND PRACTICE Have students complete these sentences with a spelling word.

1. A queen is ____. **(royalty)**
2. Something related to the sea is ____. **(nautical)**

APPLY Have students complete *Spelling* p. 8 from the *Resource Download Center.*



Name _____

Spelling

Spell Words with Vowel Teams

Vowel teams are two or three letters that together make one sound.
- The same sound can be spelled using different vowel teams. (*meet*, *meal*)
- The same spelling can have different sounds. (*grown*, *brown*)
- Diphthongs and some digraphs are types of vowel teams.

TURN Underline the vowel teams.

SPELLING WORDS

zealous	cowardice	treasury	allowance
bayonet	realm	zeal	concealment
royalty	embroider	typhoon	treachery
committee	nautical	marshmallow	approach
leukemia	gauntlet	flounder	proclaim

TURN Sort the words according to vowel team. Spell each word correctly.

oa: proclaim
oa: approach
au: nautical, gauntlet
oi: embroider
ay: bayonet
oo: typhoon
ea: zealous, realm, treasury, zeal, concealment, treachery
ou: flounder
ee: committee
ow: cowardice, marshmallow, allowance
eu: leukemia
oy: royalty

Grade 5, Unit 1, Week 3 8

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 4
Spiral Review: Greek Roots

LESSON 5
Assess Understanding

Language & Conventions
Compound and Complex Sentences

LESSON 3

Teach Compound and Complex Sentences

FOCUS ON STRATEGIES A **compound sentence** joins two independent clauses with a comma and a conjunction such as *and*, *but*, *or*, *yet*, or *for*. A **complex sentence** joins an independent clause with a dependent clause. If the dependent clause appears first in a sentence, a comma follows it.

Emphasize to students the importance of avoiding comma splices. A **comma splice** occurs when two independent clauses are joined with a comma but no conjunction. This is incorrect and must be revised.

MODEL AND PRACTICE Display the simple sentence *Tom bought pizza.* Demonstrate adding clauses to create a compound and a complex sentence. *Tom bought pizza because he was hungry.* (complex) *Tom bought a pizza, and he took it home.* (compound)

Give students another simple sentence to expand into a complex sentence and into a compound sentence. Have students explain how their complex sentences use commas and conjunctions correctly.

OBJECTIVES

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

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

Vary Sentences Explain to students that using different kinds of sentences can make their writing stronger.

Have partners describe an event using one compound and one complex sentence. EMERGING

Have partners write one compound and one complex sentence. DEVELOPING

Have students write a paragraph that includes both types of sentences. EXPANDING

Have partners edit each other's paragraphs for sentence variety. BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Independent and Dependent Clauses

FLEXIBLE OPTION
LESSON 2
Oral Language: Compound and Complex Sentences

LESSON 3
Teach Compound and Complex Sentences

LESSON 4
Practice Compound and Complex Sentences

FLEXIBLE OPTION
LESSON 5
Standards Practice

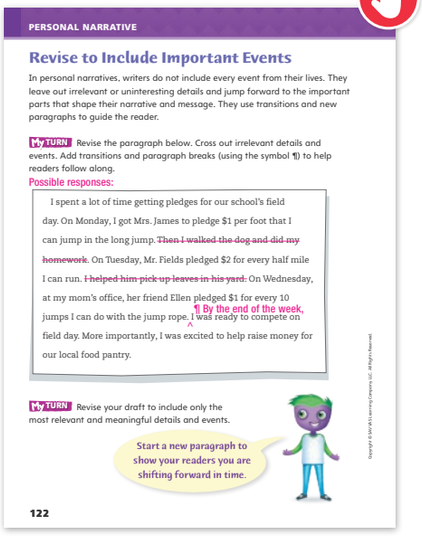
Revise to Include Important Events

OBJECTIVES

Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, and a conclusion.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 122



PERSONAL NARRATIVE

Revise to Include Important Events

In personal narratives, writers do not include every event from their lives. They leave out irrelevant or uninteresting details and jump forward to the important parts that shape their narrative and message. They use transitions and new paragraphs to guide the reader.

MY TURN Revise the paragraph below. Cross out irrelevant details and events. Add transitions and paragraph breaks (using the symbol ¶) to help readers follow along.

Possible responses:

I spent a lot of time getting pledges for our school's field day. On Monday, I got Mrs. James to pledge $1 per foot that I can jump in the long jump. ~~Then I walked the dog and did my homework.~~ On Tuesday, Mr. Fields pledged $2 for every half mile I can run. ~~I helped him pick up leaves in his yard.~~ On Wednesday, at my mom's office, her friend Ellen pledged $1 for every 10 jumps I can do with the jump rope. ¶ By the end of the week, I was ready to compete on field day. More importantly, I was excited to help raise money for our local food pantry.

MY TURN Revise your draft to include only the most relevant and meaningful details and events.

Start a new paragraph to show your readers you are shifting forward in time.

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Minilesson

Mentor STACK

TEACHING POINT To make personal narratives effective, writers avoid irrelevant or uninteresting details and instead focus on details that best shape their narrative and help it grow. Personal narratives should be revised to

- Focus on important events and details.
- Include transitions to jump to different points in the sequence of events.
- Use new paragraphs to help the reader move through the sequence.

MODEL AND PRACTICE Support students as they use the stack to look for paragraphs about important events. As they work, explain that good narratives supply information that supports the main focus in a paragraph. If a sentence seems out of place, it might be irrelevant or uninteresting and should be deleted. Ask: Why do you think authors leave out uninteresting details?

Direct students to p. 122 of the *Student Interactive*. Tell them to think about how they would revise the prompt to include only relevant details and events. If they come up with ideas they want to use in their own narratives, have them write those ideas in their writer's notebooks.

Possible Teaching Point

Spelling | Spell Words with Vowel Teams

As they write details, encourage students to demonstrate and apply the spelling skill they have learned. Remind students that in a vowel team

- the same sound can be spelled in different ways. For example, the sound /ē/ can be spelled *ee* or *ea* (*engineer, feasible*)
- the same spelling can have more than one sound. For example, *ea* in *threadbare* is pronounced /e/, and *ea* in *peanut* is pronounced /ē/

Independent Writing

Mentor STACK

FOCUS ON EVENTS AND DETAILS After the minilesson, students should transition into independent writing.

- Students who are still developing an introduction and planning a sequence may use the time to work on those tasks.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model revising for irrelevant details.
- **Shared** Have students choose a stack text. Transcribe and give reasons for your revisions.
- **Guided** Use the stack texts to compare and contrast irrelevant vs. important details.

Intervention Refer to the *Small Group Guide* for support.

- If students have started their narratives, they should continue and make any modifications based on today's minilesson.

See the **Conference Prompts** on p. T376.

Share Back

Ask for partners to help each other find irrelevant or uninteresting details. Then invite a few volunteers to share how their partner revised to avoid them.

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

approach	royalty
zeal	concealment
zealous	cowardice
committee	leukemia
treachery	treasury
typhoon	flounder
marshmallow	allowance
bayonet	proclaim
realm	nautical
embroider	gauntlet

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with Greek roots.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Greek Roots

FOCUS ON STRATEGIES See p. T360 to review spelling words with Greek roots.

MODEL AND PRACTICE Display this sentence: *A kronic illness continues over time.* Call on a volunteer to correct the misspelled word. Note that if writers know how to spell the Greek root *chron,* then they will know how to spell words that contain it.

APPLY Using the spelling words on p. T360, invite students to make flashcards for the words, to quiz each other on the correct spellings, or to create a word search or crossword puzzle using the words with Greek roots.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 4
Spiral Review: Greek Roots

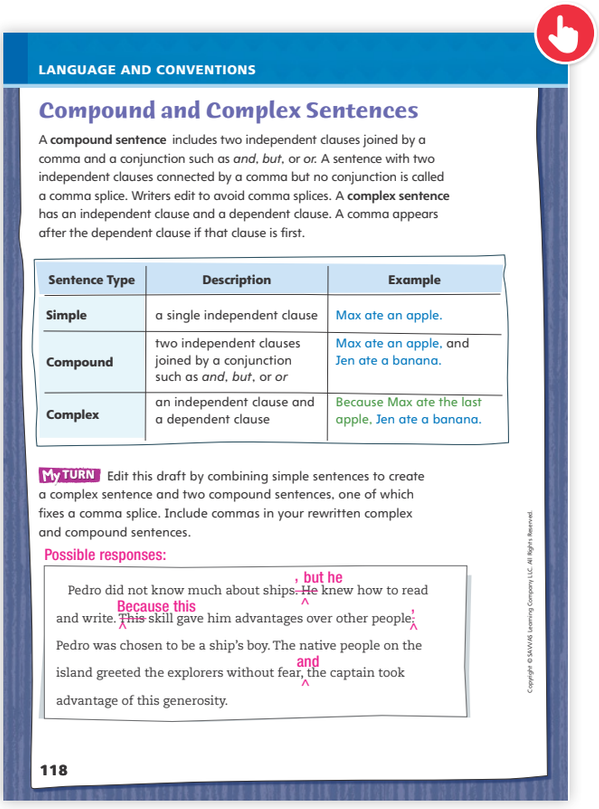
LESSON 5
Assess Understanding

Language & Conventions
Compound and Complex Sentences

LESSON 4

Practice Compound and Complex Sentences

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 118.



LANGUAGE AND CONVENTIONS

Compound and Complex Sentences

A **compound sentence** includes two independent clauses joined by a comma and a conjunction such as *and*, *but*, or *or*. A sentence with two independent clauses connected by a comma but no conjunction is called a comma splice. Writers edit to avoid comma splices. A **complex sentence** has an independent clause and a dependent clause. A comma appears after the dependent clause if that clause is first.

Sentence Type	Description	Example
Simple	a single independent clause	Max ate an apple.
Compound	two independent clauses joined by a conjunction such as *and*, *but*, or *or*	Max ate an apple, and Jen ate a banana.
Complex	an independent clause and a dependent clause	Because Max ate the last apple, Jen ate a banana.

My TURN Edit this draft by combining simple sentences to create a complex sentence and two compound sentences, one of which fixes a comma splice. Include commas in your rewritten complex and compound sentences.

Possible responses:

Pedro did not know much about ships. ~~He~~ , but he knew how to read and write. ~~This~~ Because this skill gave him advantages over other people. Pedro was chosen to be a ship's boy. The native people on the island greeted the explorers without fear, and the captain took advantage of this generosity.

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OBJECTIVES

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

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.

Writing Workshop

During Writing Workshop, have students correctly use punctuation and conjunctions in compound and complex sentences to show relationships, express opinions, and state ideas. Have students trade drafts and discuss the function of conjunctions with a partner.

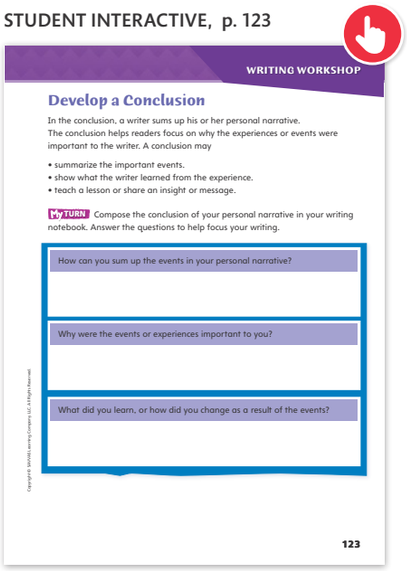
FAST TRACK

Develop a Conclusion

OBJECTIVE

Provide a conclusion that follows from the narrated experiences or events.

STUDENT INTERACTIVE, p. 123



WRITING WORKSHOP

Develop a Conclusion

In the conclusion, a writer sums up his or her personal narrative. The conclusion helps readers focus on why the experiences or events were important to the writer. A conclusion may

- summarize the important events.
- show what the writer learned from the experience.
- teach a lesson or share an insight or message.

MY TURN Compose the conclusion of your personal narrative in your writing notebook. Answer the questions to help focus your writing.

How can you sum up the events in your personal narrative?

Why were the events or experiences important to you?

What did you learn, or how did you change as a result of the events?

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Minilesson

Mentor STACK

TEACHING POINT A writer sums up his or her personal narrative in the conclusion. A conclusion helps the reader focus on which events were most important to the writer and why. A conclusion may

- summarize the beginning, middle, and end of the narrative.
- show what the writer learned, including lessons or personal insight.
- reveal how a writer has changed, and is now different, because of the events in the narrative.

MODEL AND PRACTICE Tell students: Authors often sum up events of a personal narrative in the conclusion. The conclusion might also answer a question or solve a problem posed in the introduction. Have students examine texts in the personal narrative stack that have strong conclusions. Ask them to compare the first and last paragraphs of the text.

Direct students to p. 123 of the *Student Interactive*. Tell them to use the prompts to plan out the conclusions of their personal narratives. Ask them to list in their writer's notebooks ideas about what they want to focus on in their conclusions.

Independent Writing

Transition students to independent writing. Students who are still working on transitions and shifts in time may use this time for those tasks. Students who are further along in their narratives can complete a Select a Genre writing activity (see p. T395) or make modifications to their personal narratives based on today's minilesson. See the **Conference Prompts** on p. T376.

Share Back

Ask for volunteers to share the reasons that their personal narratives are important to them. Invite the class to ask questions about the importance of events and suggest reasons for deleting irrelevant or uninteresting details.

SELECT A GENRE

Topic In their writing notebooks, ask students to map out a possible modification to a detail in a narrative they have written. Use the prompts below to help students generate topics.

- Write your detail in the center of a circle. Map the ways the detail could change by writing alternates. Connect your ideas to the circle with lines.
- How could you change a text from fiction to nonfiction?
- Think about how you could change a personal narrative to realistic fiction.

Students should highlight the topic they would like to write about. If time allows, students can map more than one detail from their text.

Purpose Tell students that determining the purpose of their writing will help them select a genre in which to write. Ask students to think about whether they want to:

- tell about a personal experience,
- explain steps in a process, or
- convince people to have a particular perspective.

Audience With a partner, have students brainstorm possible audiences that would like to read their writing. Then, ask them to decide on an audience and write their decision in their writing notebooks.

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:

- Tall Tales
- Poetry
- Fables
- Informational Text

In their writing notebooks, tell students to begin writing a first draft.

Spelling Spell Words with Vowel Teams

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

approach	**royalty**
zeal	**concealment**
zealous	**cowardice**
committee	**leukemia**
treachery	**treasury**
typhoon	**flounder**
marshmallow	**allowance**
bayonet	**proclaim**
realm	**nautical**
embroider	**gauntlet**

LESSON 5

Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. You will see a lake as we **approach** the cabin.
2. She has a **zeal** for working with animals.
3. The **committee** will discuss plans for the school fair.
4. The **treasury** department handles the budget for our office.
5. After the **typhoon** hit, the harbor suffered heavy damages.
6. A toasted **marshmallow** is delicious!
7. In some countries, the government is in the hands of **royalty**.
8. **Concealment** is important to a spy.
9. You can show bravery or **cowardice** in a difficult situation.
10. A new drug will help fight **leukemia**.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with Vowel Teams

FLEXIBLE OPTION
LESSON 4
Spiral Review: Greek Roots

LESSON 5
Assess Understanding

Language & Conventions
Compound and Complex Sentences

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

Before you go to school you should eat a healthy breakfast.

Which revision would correct the sentence?

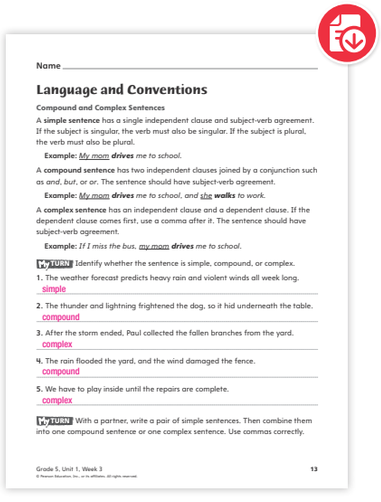
A Add a comma after *Before.*

B Add a comma after *eat.*

C Add a comma after *school.*

D Add a comma after *should.*

APPLY Have students complete *Language and Conventions* p. 13 from the *Resource Download Center.*



Name _____

Language and Conventions

Compound and Complex Sentences

A **simple sentence** has a single independent clause and subject-verb agreement. If the subject is singular, the verb must also be singular. If the subject is plural, the verb must also be plural.

Example: *My mom* ***drives*** *me to school.*

A **compound sentence** has two independent clauses joined by a conjunction such as *and*, *but*, or *or*. The sentence should have subject-verb agreement.

Example: *My mom* ***drives*** *me to school, and she* ***walks*** *to work.*

A **complex sentence** has an independent clause and a dependent clause. If the dependent clause comes first, use a comma after it. The sentence should have subject-verb agreement.

Example: *If I miss the bus, my mom* ***drives*** *me to school.*

TRY IT! Identify whether the sentence is simple, compound, or complex.

1. The weather forecast predicts heavy rain and violent winds all week long.
simple

2. The thunder and lightning frightened the dog, so it hid underneath the table.
compound

3. After the storm ended, Paul collected the fallen branches from the yard.
complex

4. The rain flooded the yard, and the wind damaged the fence.
compound

5. We have to play inside until the repairs are complete.
complex

TRY IT! With a partner, write a pair of simple sentences. Then combine them into one compound sentence or one complex sentence. Use commas correctly.

Grade 5, Unit 1, Week 3 13

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OBJECTIVES

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

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.

WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 1

Spiral Review: Independent and Dependent Clauses

FLEXIBLE OPTION

LESSON 2

Oral Language: Compound and Complex Sentences

LESSON 3

Teach Compound and Complex Sentences

LESSON 4

Practice Compound and Complex Sentences

FLEXIBLE OPTION

LESSON 5

Standards Practice

Weekly Overview

Students will

- effectively use adjectives and adverbs.
- edit for correct use of indefinite pronouns.
- revise by adding and deleting ideas.

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	FAST TRACK LESSON 2	FAST TRACK LESSON 3
MINILESSON 5–10 min.	Use Adjectives T402	Edit for Adverbs T406	Edit for Indefinite Pronouns T410
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T403	Independent Writing and Conferences T407	Independent Writing and Conferences T411
SHARE BACK FOCUS 5–10 min.	Comparative and Superlative Adjectives T403	Conjunctive Adverbs T407	Subject-Verb Agreement with Indefinite Pronouns T411
READING-WRITING WORKSHOP BRIDGE 5–10 min.	FLEXIBLE OPTION • **Spelling** Assess Prior Knowledge T404 FLEXIBLE OPTION • **Language & Conventions** Spiral Review: Compound and Complex Sentences T405	• **Spelling** Teach Spell Words with *-able, -ible* T408 FLEXIBLE OPTION • **Language & Conventions** Oral Language: Common, Proper, and Collective Nouns T409	FLEXIBLE OPTION • **Spelling** More Practice T412 • **Language & Conventions** Teach Common, Proper, and Collective Nouns T413

Mentor STACK

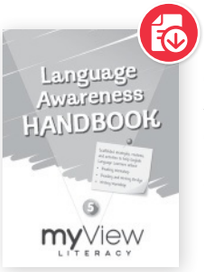
The following criteria may be helpful in selecting texts from the stack to teach students the elements of personal narratives:

- The lengths of the narratives are approximately the same length as the students' narratives should be.
- The narratives cover themes and ideas to which your students can relate.

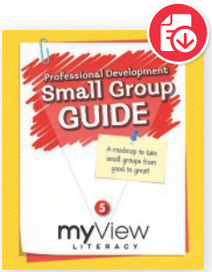
	FAST TRACK LESSON 4	FAST TRACK LESSON 5
	Revise by Adding Ideas for Clarity T414	Revise by Deleting Ideas for Clarity T418
	Independent Writing and Conferences T415	Writing Club and Conferences T418–T419
	Techniques for Revising a Draft T415	Techniques for Revising a Draft T418
	FLEXIBLE OPTION • **Spelling** Spiral Review T416 • **Language & Conventions** Practice Common, Proper, and Collective Nouns T417	• **Spelling** Assess Understanding T420 FLEXIBLE OPTION • **Language & Conventions** Standards Practice T421

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Use Description	Edit Punctuation in Dialogue
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Review and Revise	Edit for Punctuation



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 revising and editing techniques in order to gauge where students may need support in their personal narrative writing. Have stacks and minilessons available to refer to during conferences.

FORMATIVE ASSESSMENT Conference Prompts

Use Adjectives	
If students need additional support,	Then ask: What do adjectives do?
If students show understanding,	Then ask: When is it appropriate to use a superlative adjective?
Edit for Adverbs	
If students need additional support,	Then ask: How can these words help you tell a story?
If students show understanding,	Then ask: Which of your adverbs help connect ideas?
Edit for Indefinite Pronouns	
If students need additional support,	Then ask: What is an indefinite pronoun?
If students show understanding,	Then ask: Why is subject-verb agreement with indefinite pronouns sometimes tricky? How can you practice to get it right?
Revise by Adding Ideas for Clarity	
If students need additional support,	Then ask: How can a writer make the ideas or events in a narrative clear?
If students show understanding,	Then ask: What kinds of details should a writer include?
Revise by Deleting Ideas for Clarity	
If students need additional support,	Then ask: What kinds of details should a writer delete?
If students show understanding,	Then ask: Why should a writer delete some ideas during revision?

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **imagery** and **nouns.**

Conference Support for ELL

EMERGING

- Teach the word *revise*.
- Use Modeled Writing to show the correct word order for comparative and superlative adjectives with nouns.
- Use stack texts and ask students to show examples of indefinite pronouns.

DEVELOPING

- Use Modeled Writing to help students recognize ideas that do not help move the narrative along.
- Use Modeled Writing to help students recognize where ideas are missing.
- Use Shared Writing to help students practice including conjunctive adverbs.

EXPANDING

- Use Guided Writing to help students identify places that need more detail or explanation.
- Use Shared Writing to remove ideas to personal narratives.
- Use Guided Writing to help students write with conjunctive adverbs.

BRIDGING

- Think Aloud to teach students how to read their writing for coherence and clarity.
- Use Guided Writing to teach students how to add ideas for clarity.
- Use stack texts to illustrate how ideas are fully explained.

ELL Minilesson Support

See the online *Language Awareness Handbook* for additional writing support.

Week 4: Writer's Craft

During the writer's craft week, your ELLs will benefit from writing support that helps them connect revising and editing to their own motivations for writing. These targeted supports were chosen to help students develop skills using indefinite pronouns and conjunctive adverbs.

Use this note for the minilesson on p. T406.

ELL Targeted Support

EDIT FOR ADVERBS

Conjunctive adverbs can help give clarity and cohesion to students' writing. They can also help writers organize their ideas and include important information.

Work individually with students. Use simple sentences and pairs of sentences to illustrate the use and meaning of conjunctive adverbs. **EMERGING**

Have students find three examples of conjunctive adverbs in stack texts. Have them copy the sentences, omitting the adverbs. Then have them provide the correct adverb to complete partners' sentences. **DEVELOPING**

Provide sentence stems such as *I studied all night for my test;* _____. Ask students to complete each sentence in three ways, using different conjunctive adverbs. **EXPANDING**

Provide a list of conjunctive adverbs. Have students write four sentences each, using four of the adverbs. **BRIDGING**

Use this note for the minilesson on p. T410.

ELL Targeted Support

EDIT FOR INDEFINITE PRONOUNS

Subject-verb agreement with indefinite pronouns can be a challenge for students. Remind them which indefinite pronouns are singular and which are plural.

Ask students to make a T-chart, writing singular indefinite pronouns on the left and plural ones on the right. Then provide a list of verbs, and have students write singular and plural forms to agree with each pronoun. **EMERGING**

Provide sentence frames, such as *Everyone (be)* _____ *here. Many (have)* _____ *jobs. (Be)* _____ *anyone home?* Have students say the correct form of each verb. **DEVELOPING**

Have students use pronouns in the minilesson chart to write four sentences, two with two singular pronouns and two with plural pronouns. **EXPANDING**

Have students use indefinite pronouns in true or false sentences about the classroom. For example, *Everybody is writing. Nobody has brown hair.* Then have others say whether each sentence is true or false. **BRIDGING**

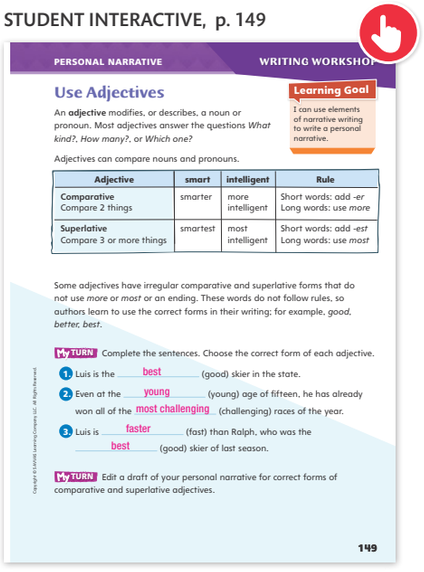
FAST TRACK

Use Adjectives

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

STUDENT INTERACTIVE, p. 149



PERSONAL NARRATIVE WRITING WORKSHOP

Use Adjectives

An **adjective** modifies, or describes, a noun or pronoun. Most adjectives answer the questions *What kind?, How many?,* or *Which one?*

Learning Goal
I can use elements of narrative writing to write a personal narrative.

Adjectives can compare nouns and pronouns.

Adjective	smart	intelligent	Rule
Comparative Compare 2 things	smarter	more intelligent	Short words: add *-er* Long words: use *more*
Superlative Compare 3 or more things	smartest	most intelligent	Short words: add *-est* Long words: use *most*

Some adjectives have irregular comparative and superlative forms that do not use *more* or *most* or an ending. These words do not follow rules, so authors learn to use the correct forms in their writing; for example, *good, better, best.*

MY TURN Complete the sentences. Choose the correct form of each adjective.

1. Luis is the best (good) skier in the state.
2. Even at the young (young) age of fifteen, he has already won all of the most challenging (challenging) races of the year.
3. Luis is faster (fast) than Ralph, who was the best (good) skier of last season.

MY TURN Edit a draft of your personal narrative for correct forms of comparative and superlative adjectives.

149

Minilesson

Mentor STACK

TEACHING POINT Adjectives modify or describe nouns and pronouns. There are three ways in which writers use adjectives:

- to describe without comparing: *a fine writer, a suspenseful book*
- to compare two things (comparative): *a finer writer, a more suspenseful book*
- to compare three or more things (superlative): *the finest writer, the most suspenseful book*

MODEL AND PRACTICE Provide students with three sentences, one with an adjective, one with a comparative adjective, and one with a superlative adjective. Have students use these questions to identify each type of adjective and its function:

- What is the adjective in this sentence?
- What noun or pronoun does it modify?
- Does it make a comparison? If so, does it compare two things or three or more things?

Have students look at the chart on p. 149 of the *Student Interactive.* For comparative adjectives, we add *-er* to most short adjectives and *more* to long adjectives. For superlative adjectives, we add *-est* to most short adjectives and *most* to long adjectives. A few adjectives have irregular comparative and superlative forms, such as *good, better, best.* Have students work in pairs to write comparative and superlative forms of a list of adjectives you provide. Then direct them to complete the activity on p. 149.

Independent Writing

Mentor STACK

FOCUS ON ADJECTIVES Direct students to read through their drafts to add and edit adjectives.

- If students need additional opportunities to use comparative and superlative adjectives, have them look for examples in stack texts and identify what each adjective is modifying.

WRITING SUPPORT

- **Modeled** Offer descriptive sentences from a stack text and do a Think Aloud to show how and why comparative and superlative adjectives are used.
- **Shared** Have students choose stack texts and identify examples of comparative and superlative adjectives.
- **Guided** Have students use a stack text to identify comparative and superlative adjectives and explain why they are used.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them revise their drafts in their writing notebooks.

See the **Conference Prompts** on p. T400.

Share Back

Ask several volunteers to share from their drafts examples of sentences with comparative and superlative adjectives.

Spelling Spell Words with *-able, -ible*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

advisable	allowable
noticeable	perishable
workable	edible
credible	irritable
forcible	reducible
available	compatible
combustible	digestible
justifiable	admissible
accountable	tangible
considerable	producible

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T420, to assess students' prior knowledge of the word parts *-able* and *-ible*.

For students who understand the ways to spell words with *-able* and *-ible,* include the following Challenge Words with the spelling list.

Challenge Words

conceivable
incombustible
apprehensible

ELL Targeted Support

Distinguish Sounds Tell students that being able to hear different sounds will help them understand English words.

Display the words *available* and *workable.* Say each letter sound and have students repeat it. Then say the whole word and have students repeat it. EMERGING

Have partners work together to say the letter sounds for each word. DEVELOPING

FLEXIBLE OPTION
LESSON 1 Assess Prior Knowledge
LESSON 2 Teach: Spell Words with *-able, -ible*
FLEXIBLE OPTION
LESSON 3 More Practice: Spell Words with *-able, -ible*
FLEXIBLE OPTION
LESSON 4 Spiral Review: Words with Vowel Teams
LESSON 5 Assess Understanding

Language & Conventions
Spiral Review

FLEXIBLE OPTION

LESSON 1

Spiral Review: Compound and Complex Sentences

FOCUS ON STRATEGIES Review the language-and-conventions topic, compound and complex sentences. See p. T389.

MODEL AND PRACTICE Display these sentences: *After we saw the baseball game, we went out for dinner. We watched the game first, and we went to dinner afterward.* Ask students to identify which sentence is compound (the second) and which is complex (the first). Remind them that compound sentences are two independent clauses joined by a conjunction such as *and* or *or;* complex sentences join a dependent and independent clause. Compound sentences use a comma before the conjunction; complex sentences use one after a dependent clause if it comes first in the sentence.

APPLY Have students work individually to write one example of a compound sentence and one example of a complex sentence.

OBJECTIVES

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

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

Vary Sentences Explain to students that using different kinds of sentences can make their writing stronger.

Have partners describe an event using one compound and one complex sentence. EMERGING

Have partners write one compound and one complex sentence. DEVELOPING

Have students write a paragraph that includes both types of sentences. EXPANDING

Have partners edit each other's paragraphs for sentence variety. BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Compound and Complex Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Common, Proper, and Collective Nouns

LESSON 3
Teach Common, Proper, and Collective Nouns

LESSON 4
Practice Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 5
Standards Practice

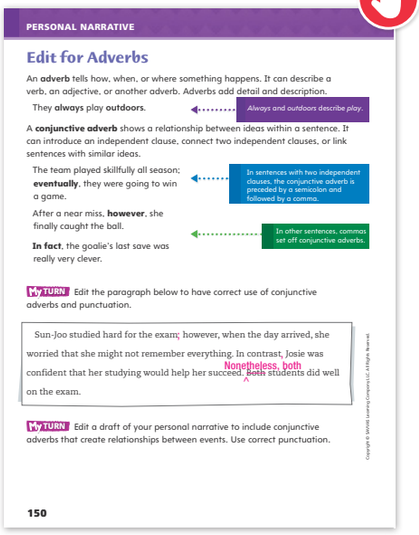
FAST TRACK

Edit for Adverbs

OBJECTIVE

Edit drafts using standard English conventions, including conjunctive adverbs.

STUDENT INTERACTIVE, p. 150



PERSONAL NARRATIVE

Edit for Adverbs

An **adverb** tells how, when, or where something happens. It can describe a verb, an adjective, or another adverb. Adverbs add detail and description.

They **always** play **outdoors**. — *Always and outdoors describe play.*

A **conjunctive adverb** shows a relationship between ideas within a sentence. It can introduce an independent clause, connect two independent clauses, or link sentences with similar ideas.

The team played skillfully all season; **eventually**, they were going to win a game. — In sentences with two independent clauses, the conjunctive adverb is preceded by a semicolon and followed by a comma.

After a near miss, **however**, she finally caught the ball.

In fact, the goalie's last save was really very clever. — In other sentences, commas set off conjunctive adverbs.

MY TURN Edit the paragraph below to have correct use of conjunctive adverbs and punctuation.

Sun-Joo studied hard for the exam; however, when the day arrived, she worried that she might not remember everything. In contrast, Josie was confident that her studying would help her succeed. both students did well on the exam.

Nonetheless,

MY TURN Edit a draft of your personal narrative to include conjunctive adverbs that create relationships between events. Use correct punctuation.

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Minilesson

Mentor STACK

TEACHING POINT Adverbs describe verbs, adjectives, or other adverbs. They provide additional information by

- Telling how, when, or where something happens.
- Connecting the ideas in two independent clauses or sentences to show relationships such as contrast, sequence, and cause and effect.

MODEL AND PRACTICE Display a few sentences from the stack texts to illustrate the use of conjunctive adverbs. Underline the adverbs and ask what two ideas each connects. Then ask: What happens if we leave the adverbs out? (We don't understand how the two ideas are connected.)

Direct students' attention to the *Student Interactive* p. 150 and have them study the punctuation in each sentence. Ask: What punctuation comes after a conjunctive adverb? (a comma) When does a semicolon come before conjunctive adverb? (when it separates independent clauses)

Have students generate a list of common conjunctive adverbs and the relationships they show that includes:

contrast: *however, nevertheless, nonetheless, in contrast, on the other hand*
sequence or time: *first, finally, eventually, meanwhile*
cause and effect: *therefore, as a result*
clarification or emphasis: *for example, for instance, in fact*

Then have them complete the activity.

Possible Teaching Point

Writing Process

Revising and Editing | Connecting Ideas

Point out to students that as they revise and edit their personal narratives, they should use conjunctive adverbs to smoothly and logically connect ideas in their writing.

- Remind students that conjunctive adverbs can show such relationships as contrast, sequence, cause and effect, and clarification or emphasis.
- Have students work with partners or in small groups to review one another's work to identify where relationships between ideas could be corrected by using a conjunctive adverb.

Independent Writing

Mentor STACK

FOCUS ON ADVERBS Have students examine their drafts to see if there are any sentences or independent clauses that they can connect with conjunctive adverbs.

- If students need more models of conjunctive adverb use, have them study stack texts for examples and identify the kind of relationship each adverb shows.

WRITING SUPPORT

- **Modeled** Choose a stack text to do a Think Aloud to identify conjunctive adverbs.
- **Shared** Have students choose stack texts and identify examples of conjunctive adverbs and their purposes.
- **Guided** Review answers for the first activity on *Student Interactive* p. 150. Then guide students to replace their answers with other adverbs.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them edit their own drafts for conjunctive adverbs.

See the **Conference Prompts** on p. T400.

Share Back

Call on two or three students to share from their drafts sentences that contain conjunctive adverbs and explain how they punctuated them.

Spelling Spell Words with *-able, -ible*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

advisable	allowable
noticeable	perishable
workable	edible
credible	irritable
forcible	reducible
available	compatible
combustible	digestible
justifiable	admissible
accountable	tangible
considerable	producible

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that when you add *-able* or *-ible,* the spelling of the base word may change. For example, when you add *-able* to *advise,* you drop the *e* to form *advisable.* In *noticeable,* however, the silent *e* is retained because dropping it would change the *s* sound to a *k* sound.

MODEL AND PRACTICE Write or display the words *advisable, forcible,* and *conceivable.* Say each word aloud and point out the different spellings. Then have student pairs identify the base word of each word, noting how the suffix changed its spelling.

APPLY My TURN
Have students complete the activity on p. 147 of the *Student Interactive* independently.

SPELLING READING-WRITING BRIDGE

Spell Words with *-able, -ible*

When a word includes the word part ***-able* or *-ible***, the first vowels in the word parts spell the same sound. Write the words to practice which form to use.

Adding *-able* or *-ible* as a suffix to a base word may require a spelling change. For example, the word *force* drops its *e* and uses the suffix *-ible* to form *forcible.*

My TURN Read the words. Spell and sort the words by their word parts.

SPELLING WORDS

advisable	compatible	accountable	allowable
noticeable	workable	producible	irritable
admissible	forcible	considerable	combustible
reducible	justifiable	credible	perishable
available	digestible	tangible	edible

-able	-ible
advisable	admissible
noticeable	reducible
available	compatible
workable	forcible
justifiable	digestible
accountable	producible
considerable	credible
allowable	tangible
irritable	combustible
perishable	edible

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with *-able, -ible*

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with *-able, -ible*

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Vowel Teams

LESSON 5
Assess Understanding

Language & Conventions

Common, Proper, and Collective Nouns

FLEXIBLE OPTION

LESSON 2

Oral Language: Common, Proper, and Collective Nouns

FOCUS ON STRATEGIES Introduce the different types of nouns by giving oral examples, such as *player* (common noun), *Ramón Díaz* (proper noun), and *team* (collective noun). Explain that proper nouns usually begin with capital letters; common nouns, with lowercase letters. Collective nouns may be common *(club)* or proper *(Leeville Glee Club).*

MODEL AND PRACTICE Help students identify common, proper, and collective nouns using people and things in the classroom. Work together to create a list that you write on the board and then to form an oral sentence using two or more nouns from the list.

APPLY Have students work in pairs to practice forming oral sentences that include two or more nouns from the list you created as a class.

OBJECTIVE

Edit drafts using standard English conventions, including collective nouns.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Compound and Complex Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Common, Proper, and Collective Nouns

LESSON 3
Teach Common, Proper, and Collective Nouns

LESSON 4
Practice Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 5
Standards Practice

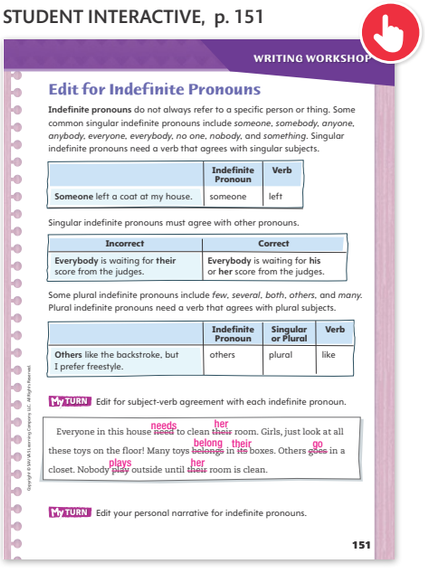
FAST TRACK

Edit for Indefinite Pronouns

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

STUDENT INTERACTIVE, p. 151



WRITING WORKSHOP

Edit for Indefinite Pronouns

Indefinite pronouns do not always refer to a specific person or thing. Some common singular indefinite pronouns include *someone, somebody, anyone, anybody, everyone, everybody, no one, nobody,* and *something*. Singular indefinite pronouns need a verb that agrees with singular subjects.

	Indefinite Pronoun	Verb
Someone left a coat at my house.	someone	left

Singular indefinite pronouns must agree with other pronouns.

Incorrect	Correct
Everybody is waiting for **their** score from the judges.	**Everybody** is waiting for **his or her** score from the judges.

Some plural indefinite pronouns include *few, several, both, others,* and *many*. Plural indefinite pronouns need a verb that agrees with plural subjects.

	Indefinite Pronoun	Singular or Plural	Verb
Others like the backstroke, but I prefer freestyle.	others	plural	like

TRY IT Edit for subject-verb agreement with each indefinite pronoun.

Everyone in this house ~~need~~ needs to clean ~~their~~ her room. Girls, just look at all these toys on the floor! Many toys ~~belongs~~ belong in ~~its~~ their boxes. Others ~~goes~~ go in a closet. Nobody ~~play~~ plays outside until ~~their~~ her room is clean.

TRY IT Edit your personal narrative for indefinite pronouns.

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Minilesson

Mentor STACK

TEACHING POINT Writers use indefinite pronouns when they are not referring to a specific person or thing. Some examples are *someone, nobody,* and *everything*. Writers must make sure the proper verb form is used with each indefinite pronoun.

- Singular indefinite pronouns, such as *everyone*, must be matched with singular verbs, such as *goes*.
- Plural indefinite pronouns, such as *many*, must be matched with plural verbs, such as *go*.

MODEL AND PRACTICE Display sentences using indefinite pronouns; for example, *Someone is knocking on the door. Nobody wants to go to the movies. Everything is late.* Read the sentences aloud. Then ask: Do we know definitely who or what someone, nobody, and everything are? (No, the author was not specific.)

Explain that *someone, nobody,* and *everything* are indefinite pronouns. Ask students to identify the verbs in the sentences, and elicit that they are all singular. Draw a T-chart on the board. Write a few singular indefinite pronouns on the left and plural ones on the right. Direct students to read on p. 151 of *Student Interactive* and suggest more pronouns to add to each section of the chart. Then have students complete p. 151.

Possible Teaching Point

Language & Conventions | Common, Proper, and Collective Nouns

Tell students that unlike indefinite pronouns, nouns refer to particular persons, places, and things.

- Remind students that common nouns name general people, places, or things. Proper nouns name specific people, places, and things. Collective nouns name a group of people, places, or things.
- Point out that singular nouns take singular verbs and plural nouns take plural verbs. Collective nouns usually take a singular verb.

Independent Writing

Mentor STACK

FOCUS ON INDEFINITE PRONOUNS Direct students to read through their drafts and edit for indefinite pronouns and subject-verb agreement.

- If students need additional opportunities to understand indefinite pronouns, have them look back at the text to find examples of indefinite pronouns and subject-verb agreement.

WRITING SUPPORT

- **Modeled** Use a stack text to show how indefinite pronouns are used.
- **Shared** Have students find examples of subject-verb agreement with indefinite pronouns in stack texts.
- **Guided** Write example sentences containing indefinite pronouns on the board, and ask students to identify the verb that goes with each indefinite pronoun. Have them say whether it is a singular or plural verb.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them revise their drafts in their writing notebooks.

See the **Conference Prompts** on p. T400.

Share Back

Ask three or four volunteers to share from their drafts examples of indefinite pronouns and their verbs.

Spelling Spell Words with *-able, -ible*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

advisable	allowable
noticeable	perishable
workable	edible
credible	irritable
forcible	reducible
available	compatible
combustible	digestible
justifiable	admissible
accountable	tangible
considerable	producible

FLEXIBLE OPTION

LESSON 3

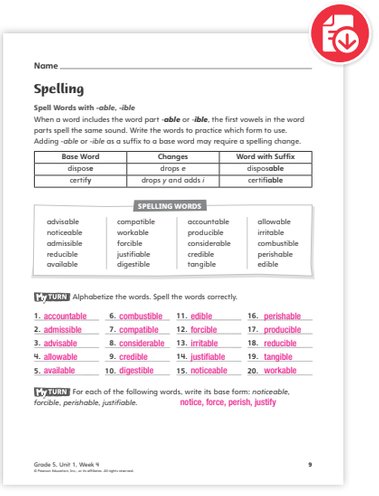
More Practice

FOCUS ON STRATEGIES Explain that with roots rather than base words, *-ible* is usually used: *credible, tangible.* Otherwise, there is no spelling rule for when to add *-able* vs. *-ible.*

MODEL AND PRACTICE Write or display the following sentences. Have students work in pairs to fill in the blanks.

1. It is _____ to read the instructions first. **(advisable)**
2. I think I found a _____ solution to the problem. **(workable)**

APPLY Have students complete *Spelling* p. 9 from the *Resource Download Center.*



Name _____

Spelling

Spell Words with *-able, -ible*

When a word includes the word part ***-able*** or ***-ible***, the first vowels in the word parts spell the same sound. Write the words to practice which form to use. Adding *-able* or *-ible* as a suffix to a base word may require a spelling change.

Base Word	Changes	Word with Suffix
dispose	drops *e*	dispos**able**
certify	drops *y* and adds *i*	certifi**able**

SPELLING WORDS

advisable	compatible	accountable	allowable
noticeable	workable	producible	irritable
admissible	forcible	considerable	combustible
reducible	justifiable	credible	perishable
available	digestible	tangible	edible

TRY IT Alphabetize the words. Spell the words correctly.

1. accountable	6. combustible	11. edible	16. perishable
2. admissible	7. compatible	12. forcible	17. producible
3. advisable	8. considerable	13. irritable	18. reducible
4. allowable	9. credible	14. justifiable	19. tangible
5. available	10. digestible	15. noticeable	20. workable

TRY IT For each of the following words, write its base form: *noticeable, forcible, perishable, justifiable.* notice, force, perish, justify

Grade 5, Unit 1, Week 4

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FLEXIBLE OPTION

LESSON 1 — Assess Prior Knowledge

LESSON 2 — Teach: Spell Words with *-able, -ible*

FLEXIBLE OPTION

LESSON 3 — More Practice: Spell Words with *-able, -ible*

FLEXIBLE OPTION

LESSON 4 — Spiral Review: Words with Vowel Teams

LESSON 5 — Assess Understanding

Language & Conventions

Common, Proper, and Collective Nouns

LESSON 3

Teach Common, Proper, and Collective Nouns

FOCUS ON STRATEGIES Remind students that **common nouns** name general people, places, or things. **Proper nouns** name specific people, places, and things. **Collective nouns** name a group of people, places, or things.

MODEL AND PRACTICE To reinforce the instruction, display the sentence *There's a new teacher on the faculty named Damon Jackson*. Identify each type of noun in the sentence: *teacher* (common noun), *faculty* (collective noun; also a common noun), and *Damon Jackson* (proper noun).

Provide students with a list that includes a variety of nouns of the three types. Have them use the list to write three sentences. Each sentence should include at least two nouns of different types. Remind them to follow the capitalization rules for nouns.

OBJECTIVE

Edit drafts using standard English conventions, including collective nouns.

ELL Targeted Support

Understand Directions Point out that common, proper, and collective nouns can be used to direct people to a new place or show them how to do something.

Display a short list of instructions for completing a classroom task, such as watering plants or straightening books. Read the list aloud. Have students raise their hands every time they hear a noun. EMERGING/DEVELOPING

Have partners write instructions for completing a classroom task. Then have them exchange lists with another student pair and circle all the nouns in the other pair's instructions. EXPANDING/BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Compound and Complex Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Common, Proper, and Collective Nouns

LESSON 3
Teach Common, Proper, and Collective Nouns

LESSON 4
Practice Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 5
Standards Practice

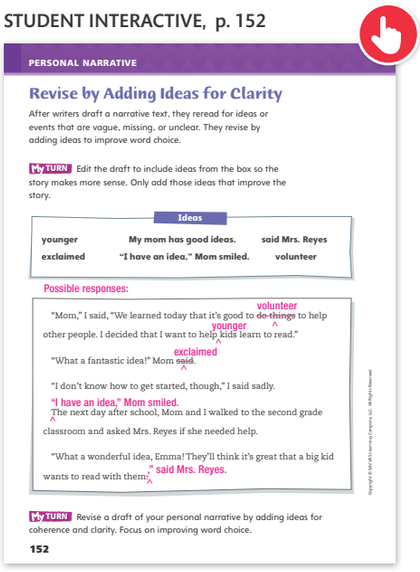
FAST TRACK

Revise by Adding Ideas for Clarity

OBJECTIVE

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

STUDENT INTERACTIVE, p. 152



PERSONAL NARRATIVE

Revise by Adding Ideas for Clarity

After writers draft a narrative text, they reread for ideas or events that are vague, missing, or unclear. They revise by adding ideas to improve word choice.

MY TURN Edit the draft to include ideas from the box so the story makes more sense. Only add those ideas that improve the story.

Ideas

younger | My mom has good ideas. | said Mrs. Reyes
exclaimed | "I have an idea," Mom smiled. | volunteer

Possible responses:

"Mom," I said, "We learned today that it's good to ~~do things~~ volunteer to help younger other people. I decided that I want to help kids learn to read."

"What a fantastic idea!" Mom ~~said~~ exclaimed.

"I don't know how to get started, though," I said sadly.

"I have an idea," Mom smiled. The next day after school, Mom and I walked to the second grade classroom and asked Mrs. Reyes if she needed help.

"What a wonderful idea, Emma! They'll think it's great that a big kid wants to read with them," said Mrs. Reyes.

MY TURN Revise a draft of your personal narrative by adding ideas for coherence and clarity. Focus on improving word choice.

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Minilesson

Mentor STACK

TEACHING POINT Vague, missing, or unclear information can make a text difficult to understand. Authors clarify ideas and word choice to:

- Help the reader follow a sequence of events.
- Help the reader understand cause-effect relationships.
- Help the reader visualize events.
- Make the narrative more interesting and exciting.

MODEL AND PRACTICE Hand out copies of a paragraph from a stack text that you have modified by blacking out important details and changing specific words to vague ones that you have underlined. Read the paragraph as a class. Ask:

- What information do you think appeared in the blacked-out parts?
- How can the underlined words be made clearer by adding details?

After discussion, hand out copies of the original paragraph. Read it as a class and share ideas about what makes it better than the modified paragraph you handed out.

Direct students to complete p. 152 of the *Student Interactive*.

Possible Teaching Point

Spelling | Spell Words with *-able, -ible*

Remind students about what they have learned this week about adding the suffixes *-able* or *-ible* to a base word: the spelling of the base word may change.

- When *-able* is added to *justify*, for example, the *y* is changed to *i* to form *justifiable*. When *-ible* is added to *produce*, the *e* is dropped to form *producible*.
- Have students use some of this week's spelling words, as well as other words ending in *-able* or *-ible,* to make their writing more specific and interesting.

Independent Writing

Mentor STACK

FOCUS ON CLARITY Direct students to examine their drafts for places where information is vague or missing or the narrative is unclear. Ask them to take notes on ideas they want to add and words that they want to change.

- If students need additional support in developing their understanding of how to add details to clarify ideas in their narratives, provide individual feedback in conferences.

WRITING SUPPORT

- **Modeled** Provide vague sentences and transcribe for students as they offer suggestions for adding ideas to make them clearer.
- **Shared** Display detail-rich sentences from a stack text with key details omitted and specific words changed to vague ones. Discuss what seems to be missing. Then provide and discuss the original sentences.
- **Guided** Help students identify places in their drafts that are unclear. Ask questions to help them add details to their ideas.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them use this time to revise their drafts in their writing notebooks by adding ideas for clarity.

See the **Conference Prompts** on p. T400.

Share Back

Ask three or four volunteers to share portions of their drafts before and after revision to show how they revised by adding details for clarity.

Spelling Spiral Review

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

advisable	**allowable**
noticeable	**perishable**
workable	**edible**
credible	**irritable**
forcible	**reducible**
available	**compatible**
combustible	**digestible**
justifiable	**admissible**
accountable	**tangible**
considerable	**producible**

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with vowel teams and with word parts *-able* and *-ible.*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Words with Vowel Teams

FOCUS ON STRATEGIES See p. T384 to review the spelling of vowel teams, reminding students that the same sound can be spelled using different vowel teams and the same vowel team can spell different vowel sounds.

MODEL AND PRACTICE Display this sentence: *The president held a press conference to proclam that she was signing a new law.* Call on a volunteer to correct the misspelled word. Explain that understanding vowel teams can help students know how to spell words that contain them.

APPLY Using the spelling words on p. T384, invite students to make flashcards for the words, to quiz each other on the correct spellings, or to create a word search or crossword puzzle using the words.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with *-able, -ible*

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with *-able, -ible*

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Vowel Teams

LESSON 5
Assess Understanding

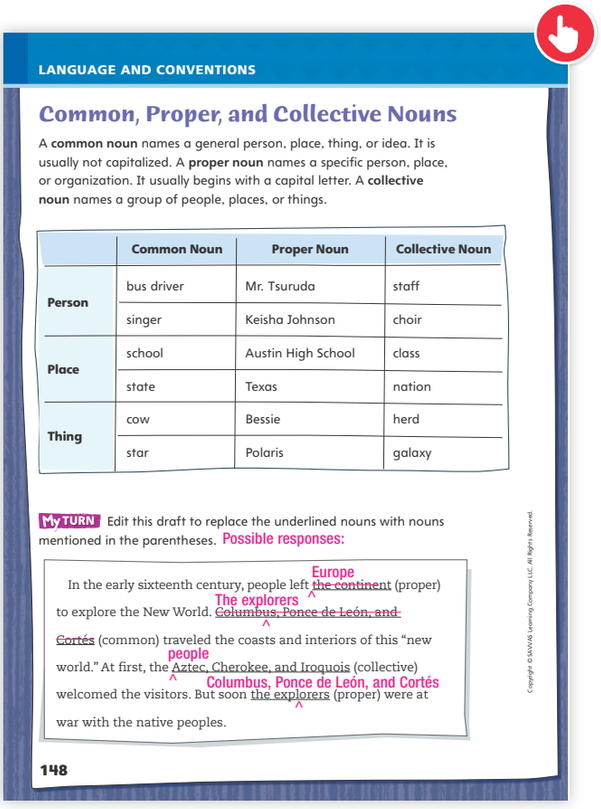
Language & Conventions

Common, Proper, and Collective Nouns

LESSON 4

Practice Common, Proper, and Collective Nouns

APPLY My TURN Have students edit the draft paragraph on Student Interactive p. 148.



LANGUAGE AND CONVENTIONS

Common, Proper, and Collective Nouns

A **common noun** names a general person, place, thing, or idea. It is usually not capitalized. A **proper noun** names a specific person, place, or organization. It usually begins with a capital letter. A **collective noun** names a group of people, places, or things.

	Common Noun	Proper Noun	Collective Noun
Person	bus driver	Mr. Tsuruda	staff
	singer	Keisha Johnson	choir
Place	school	Austin High School	class
	state	Texas	nation
Thing	cow	Bessie	herd
	star	Polaris	galaxy

My TURN Edit this draft to replace the underlined nouns with nouns mentioned in the parentheses. Possible responses:

In the early sixteenth century, people left ~~the continent~~ Europe (proper) to explore the New World. ~~Columbus, Ponce de León, and Cortés~~ The explorers (common) traveled the coasts and interiors of this "new world." At first, the Aztec, Cherokee, and Iroquois people (collective) welcomed the visitors. But soon the explorers Columbus, Ponce de León, and Cortés (proper) were at war with the native peoples.

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OBJECTIVE

Edit drafts using standard English conventions, including collective nouns.

Writing Workshop

As students begin drafts during Writing Workshop, remind them to use common, proper, and collective nouns thoughtfully to ensure clarity and coherence in their writing.

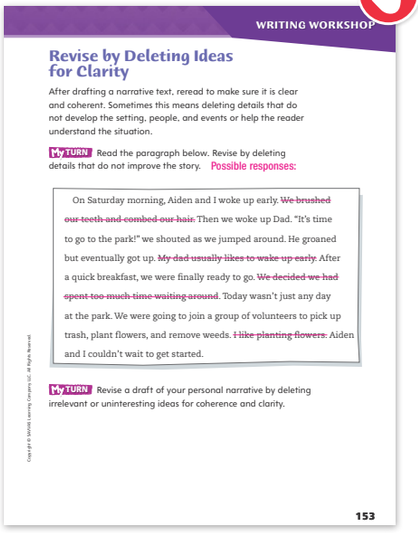
FAST TRACK

Revise by Deleting Ideas for Clarity

OBJECTIVE

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

STUDENT INTERACTIVE, p. 153



WRITING WORKSHOP

Revise by Deleting Ideas for Clarity

After drafting a narrative text, reread to make sure it is clear and coherent. Sometimes this means deleting details that do not develop the setting, people, and events or help the reader understand the situation.

MY TURN Read the paragraph below. Revise by deleting details that do not improve the story. Possible responses:

On Saturday morning, Aiden and I woke up early. ~~We brushed our teeth and combed our hair.~~ Then we woke up Dad. "It's time to go to the park!" we shouted as we jumped around. He groaned but eventually got up. ~~My dad usually likes to wake up early.~~ After a quick breakfast, we were finally ready to go. ~~We decided we had spent too much time waiting around.~~ Today wasn't just any day at the park. We were going to join a group of volunteers to pick up trash, plant flowers, and remove weeds. ~~I like planting flowers.~~ Aiden and I couldn't wait to get started.

MY TURN Revise a draft of your personal narrative by deleting irrelevant or uninteresting ideas for coherence and clarity.

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Minilesson

Mentor STACK

TEACHING POINT When we revise, we go back to a draft to make sure it is clear and coherent. We remove details that distract or mislead readers. We also revise the draft to improve sentence structure and word choice by deleting ideas. In order to make sure that a personal narrative is clear, it is important to

- Delete details that are not important to the narrative.
- Delete repetitious details.
- Delete ideas to improve sentence structure and word choice.

MODEL AND PRACTICE Hand out copies of a paragraph from a stack text that you have changed by adding irrelevant or redundant details or by adding ideas that make the sentences and wording unclear.

Read the paragraph as a class. Then read it a second time, sentence by sentence, and ask students: Are there any details that do not move the narrative along, do not belong in it, or were already mentioned elsewhere in the paragraph? (Have students identify such information.)

After discussion, provide the original paragraph and have a volunteer read it aloud. Ask: How is the original paragraph from the stack text better? (The narrative is clearer and less repetitive, and all the details are relevant.)

Direct students to complete p. 153 of the *Student Interactive* to continue practicing deleting ideas for clarity and to improve sentence structure and word choice.

WRITING CLUB

Place students into Writing Club groups. See p. T419 for details of how to run Writing Club. See the **Conference Prompts** on p. T400.

Share Back

Call on students to share examples of information they deleted and explain why they deleted it.

WRITING CLUB

What's Happening This Week? In this week's Writing Club, students will share revised drafts of their personal narratives. To ensure that students give feedback in an organized manner, they should spend the first 5-10 minutes in their groups discussing the following:

- the order in which they will share their drafts
- the situations in which it is appropriate to ask a writer to pause or repeat what he or she just read
- the way to organize feedback—one person at a time, for example, or one issue at a time

What Are We Sharing? Before sharing their narratives, students should decide on which elements of their work they would like feedback in today's Writing Club. To help the group focus, students should mention these concerns before they begin.

How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- Are there ideas that fail to move the narrative along?
- Does information seem to be missing?
- Are comparative and superlative adjectives used correctly?
- Are conjunctive adverbs used to connect ideas?
- Do indefinite pronouns agree with their verbs?

Spelling Spell Words with *-able, -ible*

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e,* changing *y* to *i,* and doubling final consonants.

SPELLING WORDS

advisable	**allowable**
noticeable	**perishable**
workable	**edible**
credible	**irritable**
forcible	**reducible**
available	**compatible**
combustible	**digestible**
justifiable	**admissible**
accountable	**tangible**
considerable	**producible**

LESSON 5

Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. Our teacher said it was **advisable** to read the chapter before the test.
2. We think this fix is **workable** and will help us finish the job.
3. The witness was not **credible**, and the jury thought she was lying.
4. When the police investigated the robbery, they saw signs of a **forcible** entry.
5. Can you let me know when the jersey will be **available** in my size?
6. The automobile runs on a **combustible** engine.
7. It is **allowable** to pay half now and the other half within a month.
8. Those items are **perishable** and should go in the refrigerator.
9. The chef made a dessert using the prettiest **edible** flowers.
10. Marta is not usually cranky, but her cold is making her **irritable**.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with *-able, -ible*

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with *-able, -ible*

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with Vowel Teams

LESSON 5
Assess Understanding

Language & Conventions

Common, Proper, and Collective Nouns

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

The Principal, Mr. Lee, holds an assembly at the beginning of each semester.

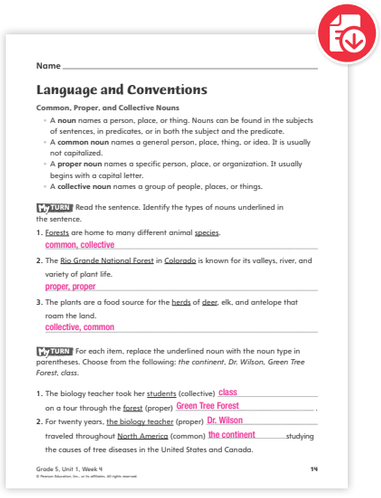
Which revision would correct the sentence?

(A) *Principal* should begin with a lowercase letter.

B *Lee* should begin with a lowercase letter.

C *Semester* should begin with a capital letter.

APPLY Have students complete *Language and Conventions* p. 14 from the *Resource Download Center.*



Name _____

Language and Conventions

Common, Proper, and Collective Nouns

- A **noun** names a person, place, or thing. Nouns can be found in the subjects of sentences, in predicates, or in both the subject and the predicate.
- A **common noun** names a general person, place, thing, or idea. It is usually not capitalized.
- A **proper noun** names a specific person, place, or organization. It usually begins with a capital letter.
- A **collective noun** names a group of people, places, or things.

TURN Read the sentence. Identify the types of nouns underlined in the sentence.

1. Forests are home to many different animal species.
   common, collective
2. The Rio Grande National Forest in Colorado is known for its valleys, river, and variety of plant life.
   proper, proper
3. The plants are a food source for the herds of deer, elk, and antelope that roam the land.
   collective, common

TURN For each item, replace the underlined noun with the noun type in parentheses. Choose from the following: *the continent, Dr. Wilson, Green Tree Forest, class.*

1. The biology teacher took her students (collective) class on a tour through the forest (proper) Green Tree Forest.
2. For twenty years, the biology teacher (proper) Dr. Wilson traveled throughout North America (common) the continent studying the causes of tree diseases in the United States and Canada.

Grade 5, Unit 1, Week 4 14

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OBJECTIVE

Edit drafts using standard English conventions, including collective nouns.

WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Compound and Complex Sentences

FLEXIBLE OPTION
LESSON 2
Oral Language: Common, Proper, and Collective Nouns

LESSON 3
Teach Common, Proper, and Collective Nouns

LESSON 4
Practice Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 5
Standards Practice

Weekly Overview

Students will

- learn how to rearrange and combine ideas for coherence and clarity.
- edit for subject-verb agreement, using simple and compound sentences.
- revise and publish their own personal narratives.

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
MINILESSON 5–10 min.	Revise by Rearranging and Combining Ideas T426	Edit for Subject-Verb Agreement T430	Publish and Celebrate T434
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T427	Independent Writing and Conferences T431	Independent Writing and Conferences T435
SHARE BACK FOCUS 5–10 min.	Revising Ideas T427	Subject-Verb Agreement T431	Sharing Personal Narratives T435
READING-WRITING WORKSHOP BRIDGE 5–10 min.	FLEXIBLE OPTION • **Spelling** Assess Prior Knowledge T428 FLEXIBLE OPTION • **Language & Conventions** Spiral Review: Common, Proper, and Collective Nouns T429	• **Spelling** Teach Spell Words with VCe Syllables T432 FLEXIBLE OPTION • **Language & Conventions** Oral Language: Regular and Irregular Plural Nouns T433	FLEXIBLE OPTION • **Spelling** More Practice T436 • **Language & Conventions** Teach Regular and Irregular Plural Nouns T437

Mentor STACK

The following criteria may be helpful in selecting texts from the stack to teach students the elements of personal narratives:

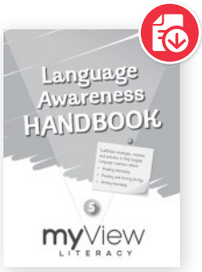
- The length of the text is approximately the same length as the students' personal narratives should be.
- Events are clearly organized and unfold naturally.
- Authors use a variety of simple and compound sentences.

FAST TRACK

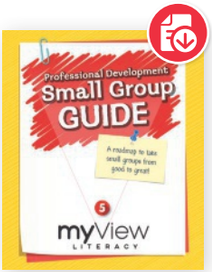
LESSON 4	LESSON 5
Prepare for Assessment T438	Assessment T442
Independent Writing and Conferences T439	Assessment T442–T443
Assessment Practice T439	Assessment T442
FLEXIBLE OPTION • **Spelling** Spiral Review T440 • **Language & Conventions** Practice Regular and Irregular Plural Nouns T441	• **Spelling** Assess Understanding T444 FLEXIBLE OPTION • **Language & Conventions** Standards Practice T445

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Edit for Definite Pronouns	Use Technology for Formatting
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Identify Definite Pronouns	Formatting Choices



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 standard English conventions in order to gauge where students may need support in their writing. Have stacks and minilessons available to reference during conferences.

FORMATIVE ASSESSMENT Conference Prompts

Revise by Rearranging and Combining Ideas	
If students need additional support,	**Then** review a text from the stack together and discuss how the author orders and combines ideas.
If students show understanding,	**Then** ask: How will you rearrange and combine ideas to improve the way your writing sounds?
Edit for Subject-Verb Agreement	
If students need additional support,	**Then** review a text from the stack together and discuss how the subject and verb of each sentence work together.
If students show understanding,	**Then** ask: How will you use what you know about subject-verb agreement to revise your writing?
Publish and Celebrate	
If students need additional support,	**Then** review a text from the stack and discuss how to make final revisions to their narrative.
If students show understanding,	**Then** ask: Based on the texts that you've read, what do you think you need to keep in mind as you finalize your writing?
Assessment Lessons	
If students need additional support,	**Then** ask: Can you think of a time you had an experience similar to the prompt?
If students show understanding,	**Then** ask: How will you build your experience into a personal narrative?

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **figurative language** and **irregular nouns**.

Conference Support for ELL

EMERGING

- Utilize cloze sentences and a word bank to practice subject-verb agreement.
- Use simple sentences from students' writing to explicitly model how to combine ideas.
- Use Modeled Writing to help students revise personal narratives.

DEVELOPING

- Use a web graphic organizer and a stack text to demonstrate how authors order ideas.
- Do a Think Aloud to model combining ideas.
- Use Modeled Writing to help students revise personal narratives.

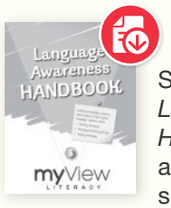
EXPANDING

- Use a web graphic organizer to analyze how authors order ideas.
- Do a Think Aloud to model combining ideas to improve the way writing sounds.
- Use Guided Writing to help students revise personal narratives.

BRIDGING

- Invite students to outline a stack text to identify how authors order ideas.
- Have students read and think aloud combining ideas from their writing.
- Use Guided Writing to help students revise personal narratives.

ELL Minilesson Support



See the online *Language Awareness Handbook* for additional writing support.

Week 5: Publish, Celebrate, and Assess

During the assessment week, your ELLs will benefit from additional writing support that expands their awareness of standard English conventions and of the revising process. These targeted supports were chosen to help students better understand the revising process.

Use this note for the minilesson on p. T426.

ELL Targeted Support

REVISE BY COMBINING IDEAS

Give students practice using grade-appropriate connecting words to combine ideas.

Write *Also, Another,* and *Likewise.* Ask students to name two cities in your state. Then help them write two sentences about the cities using one of the connecting words to link the second sentence to the first. **EMERGING**

Write *Because* and *So.* Ask students to name the day of the week and explain what they will do after school. Then help them write one sentence that combines those facts by using one of the connecting words. **DEVELOPING**

Write *Therefore* and *Consequently.* Ask students to describe the day's weather and the type of footwear they wore to school. Then help them write two sentences about those facts using one of the connecting words to link the second sentence to the first. **EXPANDING**

Write *However, Fortunately,* and *Unfortunately.* Pair students. Have one write a sentence about a fun activity and the other write a sentence about a boring activity. Then have them use one or two of the connecting words to link their sentences. **BRIDGING**

Use this note for the minilesson on p. T430.

ELL Targeted Support

EDIT FOR SUBJECT-VERB AGREEMENT

Have students edit writing for subject-verb agreement.

Display several simple sentences, some with a singular subject and some with a plural subject. Help students read each sentence, and then have them tell you whether its subject and verb are singular or plural. **EMERGING**

Provide groups with sentences, some with correct subject-verb agreement and others that are incorrect. Ask students to identify the subject, the verb, and the number in each sentence and determine whether the sentence is correct or needs to be corrected. Have groups rewrite the incorrect sentences. **DEVELOPING**

Distribute sentences that have incorrect subject-verb agreement. Have partners edit each sentence to be correct. Then have them explain what they did to correct the sentences. **EXPANDING**

Have pairs exchange drafts of their personal narratives. Have partners identify any sentences that lack subject-verb agreement, and discuss how to edit those sentences. **BRIDGING**

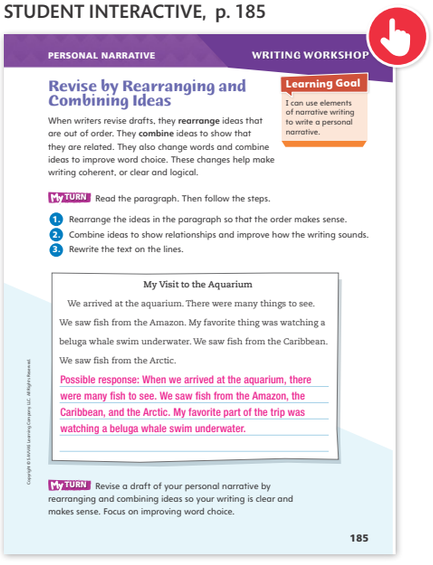
FAST TRACK

Revise by Rearranging and Combining Ideas

OBJECTIVE

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

STUDENT INTERACTIVE, p. 185



PERSONAL NARRATIVE WRITING WORKSHOP

Revise by Rearranging and Combining Ideas

Learning Goal
I can use elements of narrative writing to write a personal narrative.

When writers revise drafts, they **rearrange** ideas that are out of order. They **combine** ideas to show that they are related. They also change words and combine ideas to improve word choice. These changes help make writing coherent, or clear and logical.

MY TURN Read the paragraph. Then follow the steps.

1. Rearrange the ideas in the paragraph so that the order makes sense.
2. Combine ideas to show relationships and improve how the writing sounds.
3. Rewrite the text on the lines.

My Visit to the Aquarium

We arrived at the aquarium. There were many things to see. We saw fish from the Amazon. My favorite thing was watching a beluga whale swim underwater. We saw fish from the Caribbean. We saw fish from the Arctic.

Possible response: When we arrived at the aquarium, there were many fish to see. We saw fish from the Amazon, the Caribbean, and the Arctic. My favorite part of the trip was watching a beluga whale swim underwater.

MY TURN Revise a draft of your personal narrative by rearranging and combining ideas so your writing is clear and makes sense. Focus on improving word choice.

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Minilesson

Mentor STACK

TEACHING POINT Authors make revisions to improve the way their writing sounds and to help make the writing more coherent. They

- Rearrange the ideas so that the order makes sense.
- Combine ideas to show how ideas are related.
- Improve word choice to make the writing clear.

MODEL AND PRACTICE Review the strategies authors use to clearly convey ideas. Then read a few example paragraphs from one of the narratives from the stack. Ask:

- How does the author arrange the ideas in these paragraphs?
- How does the author combine ideas to show how the ideas are related?

Direct students to p. 185 in the *Student Interactive*. Have pairs work together to revise the paragraph. Students should rearrange the ideas so the order makes sense and should combine related ideas. If they suggest different revisions, have them discuss which revision most improves the coherence of the writing and how the writing sounds.

Independent Writing

Mentor STACK

FOCUS ON REVISING Group students into pairs and have them read each other's personal narrative. Ask students to determine whether the order of events and the word choice make sense and whether ideas are clearly presented. Encourage them to suggest ways to rearrange and combine ideas for clarity.

- If students need additional assistance, they should refer to the stack as they are reviewing to see how the authors combine and order ideas.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model how to rearrange and combine ideas.
- **Shared** Have students choose a stack text. Prompt students to identify how the author orders and combines ideas to make the writing clear.
- **Guided** Use a stack text to provide explicit instruction on how ideas are combined to show relationships.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to revising their own personal narratives, keeping in mind the revisions suggested by their peers.

See the **Conference Prompts** on p. T424.

Share Back

Ask a few students to share how they revised their personal narratives. Have them explain how their changes made their narratives easier for the reader to understand.

Spelling Spell Words with VC*e* Syllables

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

improvise	devastate
evaporate	liberate
remote	schedule
obsolete	prosecute
evacuate	delete
centigrade	serene
elevate	provoke
negotiate	oppose
excavate	appetite
intervene	coincide

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T444, to assess students' prior knowledge of words with VC*e* syllables.

For students who understand the spelling of words with VC*e* syllables, include the following Challenge Words with the spelling list.

Challenge Words

accumulate

eradicate

advertisement

ELL Targeted Support

Spelling Practice Have groups make flashcards with a spelling word on the front and a picture or definition on the back of each card. EMERGING

After they make flashcards, have students add a brief sentence on the back with the spelling word. DEVELOPING

Have student pairs write a paragraph with at least five spelling words. EXPANDING

Have individual students write a paragraph with at least five spelling words. BRIDGING

FLEXIBLE OPTION

LESSON 1 Assess Prior Knowledge

LESSON 2 Teach: Spell Words with VC*e* Syllables

FLEXIBLE OPTION

LESSON 3 More Practice: Spell Words with VC*e* Syllables

FLEXIBLE OPTION

LESSON 4 Spiral Review: Spell Words with *-able, -ible*

LESSON 5 Assess Understanding

Language & Conventions
Spiral Review

FLEXIBLE OPTION

LESSON 1

Spiral Review: Common, Proper, and Collective Nouns

FOCUS ON STRATEGIES Review the differences between common, proper, and collective nouns. See p. T413.

MODEL AND PRACTICE Write this sentence on the board: *The musician performed at the location for the entire staff.* Ask students to identify the collective noun. (*staff*) Explain that proper nouns often make writing more interesting and specific. Then challenge the class to replace the two common nouns (*musician* and *location*) with more specific proper nouns.

APPLY Have groups create two radio commercials each. The first should advertise a movie, concert, or sporting event and use common nouns. The second should advertise the same event but with proper nouns. Ask students to include at least one collective noun (such as *cast*, *band*, or *team*) per commercial. Then have volunteers read aloud the commercials. Discuss why the ones with proper nouns are more effective.

OBJECTIVE

Edit drafts using standard English conventions, including collective nouns.

ELL Targeted Support

Understand Directions Point out that common, proper, and collective nouns can be used to direct people to a new place or show them how to do something.

Display a short list of instructions for completing a classroom task, such as watering plants or straightening books. Read the list aloud. Have students raise their hands every time they hear a noun. EMERGING/DEVELOPING

Have partners write instructions for completing a classroom task. Then have them exchange lists with another student pair and circle all the nouns in the other pair's instructions. EXPANDING/BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 2
Oral Language: Regular and Irregular Plural Nouns

LESSON 3
Teach Regular and Irregular Plural Nouns

LESSON 4
Practice Regular and Irregular Plural Nouns

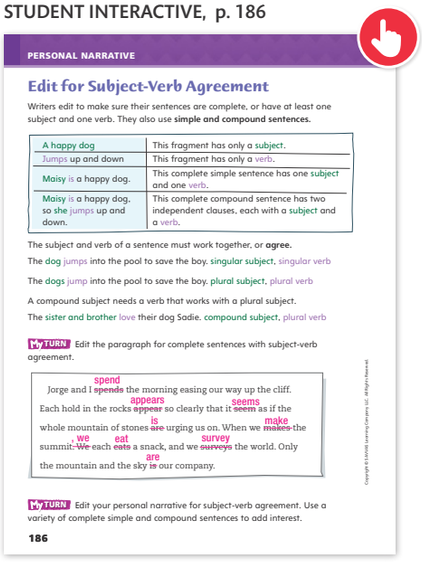
FLEXIBLE OPTION
LESSON 5
Standards Practice

Edit for Subject-Verb Agreement

OBJECTIVE

Edit drafts using standard English conventions, including complete, simple, and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

STUDENT INTERACTIVE, p. 186



PERSONAL NARRATIVE

Edit for Subject-Verb Agreement

Writers edit to make sure their sentences are complete, or have at least one subject and one verb. They also use **simple and compound sentences.**

A happy dog	This fragment has only a subject.
Jumps up and down	This fragment has only a verb.
Maisy is a happy dog.	This complete simple sentence has one subject and one verb.
Maisy is a happy dog, so she jumps up and down.	This complete compound sentence has two independent clauses, each with a subject and a verb.

The subject and verb of a sentence must work together, or **agree.**

The dog jumps into the pool to save the boy. singular subject, singular verb

The dogs jump into the pool to save the boy. plural subject, plural verb

A compound subject needs a verb that works with a plural subject.

The sister and brother love their dog Sadie. compound subject, plural verb

MY TURN Edit the paragraph for complete sentences with subject-verb agreement.

Jorge and I ~~spends~~ spend the morning easing our way up the cliff. Each hold in the rocks ~~appear~~ appears so clearly that it ~~seem~~ seems as if the whole mountain of stones ~~are~~ is urging us on. When we ~~makes~~ make the summit, ~~We~~ we ~~eats~~ eat a snack, and we ~~surveys~~ survey the world. Only the mountain and the sky ~~is~~ are our company.

MY TURN Edit your personal narrative for subject-verb agreement. Use a variety of complete simple and compound sentences to add interest.

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Minilesson

Mentor STACK

TEACHING POINT A complete sentence must have at least one subject and at least one verb. An incomplete thought without a subject or a verb is called a fragment. Writers edit to avoid fragments. The subject and verb in a sentence must work together, or agree. Remind students that

- A sentence with a singular subject must have a verb that works with a singular subject.
- A sentence with a plural subject must have a verb that works with a plural subject.
- When two subjects are combined to form a compound subject, the verb must change to work with the plural subject.

MODEL AND PRACTICE Remind students that they need to use complete sentences, or sentences that have at least one subject and one verb, in their writing. The subject and verb of each sentence must agree.

Read several example sentences from the stack, modifying a few examples so that the subject and verb do not agree. Ask: Does this sentence contain a singular subject or a plural subject? Which type of verb do we use for this type of subject? Do the subject and verb agree?

Pair students, and have each pair edit the paragraph on p. 186 of the *Student Interactive* for subject-verb agreement and complete sentences.

Possible Teaching Point

Spelling | Spell Words with VC*e* Syllables

Tell students they can use what they know about words with VC*e* syllables to check the spelling in their personal narratives. Have students read their personal narratives aloud, paying close attention to the spelling and pronunciation of words with VC*e* syllables. Display the words *appreciate, congratulate,* and *monopolize*. Read aloud each word, emphasizing the VC*e* syllables. Guide students to understand that

- VC*e* syllables usually appear at the end of words.
- in most cases, the first vowel sound is long.
- the *e* at the end is silent.

Independent Writing

Mentor STACK

FOCUS ON SUBJECT-VERB AGREEMENT Ask students to review their personal narratives and make revisions based on today's minilesson.

- If students need additional opportunities to develop their understanding of complete sentences with subject-verb agreement, they should refer to the stack as they are writing.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model subject-verb agreement and avoidance of fragments.
- **Shared** Have students choose a stack text. Prompt students to identify singular and plural subjects and verbs.
- **Guided** Use the stack texts to provide explicit instruction on how subjects and verbs work together.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to revising their personal narratives.

See the **Conference Prompts** on p. T424.

Share Back

Have volunteers share examples of subject-verb agreement from their own personal narratives. Encourage students to share examples of revisions they had to make.

Spelling Spell Words with VC*e* Syllables

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

improvise	devastate
evaporate	liberate
remote	schedule
obsolete	prosecute
evacuate	delete
centigrade	serene
elevate	provoke
negotiate	oppose
excavate	appetite
intervene	coincide

LESSON 2

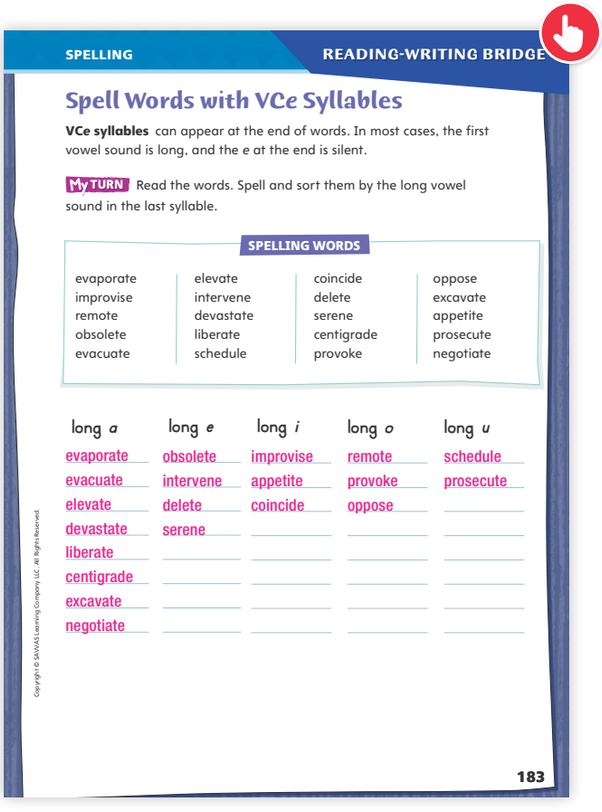
Teach

FOCUS ON STRATEGIES Explain that many words that combine vowel-consonant-silent *e* are multisyllabic, and a multisyllabic word has more than one beat in it.

Explain that when students spot this VC*e* pattern, they know that the final *e* is likely to be silent, and the last vowel sound will probably be long.

MODEL AND PRACTICE Read aloud these words, modeling correct spelling and pronunciation: *remote*, *evacuate*, *excavate*. Have students invent a sentence using these words.

APPLY My TURN Have students complete the activity on p. 183 of the *Student Interactive*.



SPELLING READING-WRITING BRIDGE

Spell Words with VC*e* Syllables

VCe syllables can appear at the end of words. In most cases, the first vowel sound is long, and the *e* at the end is silent.

My TURN Read the words. Spell and sort them by the long vowel sound in the last syllable.

SPELLING WORDS

evaporate	elevate	coincide	oppose
improvise	intervene	delete	excavate
remote	devastate	serene	appetite
obsolete	liberate	centigrade	prosecute
evacuate	schedule	provoke	negotiate

long *a*	long *e*	long *i*	long *o*	long *u*
evaporate	obsolete	improvise	remote	schedule
evacuate	intervene	appetite	provoke	prosecute
elevate	delete	coincide	oppose	
devastate	serene			
liberate				
centigrade				
excavate				
negotiate				

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with *-able, -ible*

LESSON 5
Assess Understanding

Language & Conventions

Regular and Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 2

Oral Language: Regular and Irregular Plural Nouns

FOCUS ON STRATEGIES Write the words *person*, *place*, *thing*, and *idea,* and remind students that a noun names one of these. Say that a plural noun names at least two of these, and then write the words *people*, *places*, *things*, and *ideas* underneath the first line. Challenge students to find the irregular plural noun.

MODEL AND PRACTICE Ask students to tell you other irregular plural nouns they know. Supply one with irregular spelling, such as *man* and *men*, and one that has the same spelling in the singular and the plural, such as *moose* and *moose*.

APPLY Have pairs create an oral sentence that uses the same word in singular and irregular plural forms. Then direct each pair to share its sentence with another pair, who should identify whether the irregular plural has an irregular spelling or the same spelling as the singular form.

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 2
Oral Language: Regular and Irregular Plural Nouns

LESSON 3
Teach Regular and Irregular Plural Nouns

LESSON 4
Practice Regular and Irregular Plural Nouns

FLEXIBLE OPTION
LESSON 5
Standards Practice

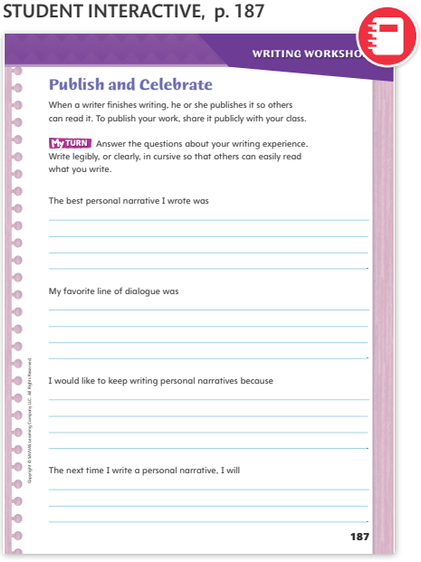
Publish and Celebrate

OBJECTIVES

Write legibly in cursive.

Publish written work for appropriate audiences.

STUDENT INTERACTIVE, p. 187


WRITING WORKSHOP

Publish and Celebrate

When a writer finishes writing, he or she publishes it so others can read it. To publish your work, share it publicly with your class.

MY TURN Answer the questions about your writing experience. Write legibly, or clearly, in cursive so that others can easily read what you write.

The best personal narrative I wrote was

My favorite line of dialogue was

I would like to keep writing personal narratives because

The next time I write a personal narrative, I will

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Minilesson

Mentor STACK

TEACHING POINT An author publishes his or her finished writing so others can read it. A student can publish his or her work by sharing it with the class, a teacher, or another appropriate audience.

MODEL AND PRACTICE Inform students that they will be sharing their personal narratives with the class. Ask: Which of your personal narratives would you like to share with the class? Why?

Direct students to p. 187 in the *Student Interactive*. Have them use texts from the stack if they need assistance identifying something they will do differently the next time they write a personal narrative.

Possible Teaching Point

Writing Process

Publishing | Complete Sentences

As students prepare to publish their personal narratives, tell them to look for fragments, or incomplete thoughts, in their writing. Remind them that each sentence should have both a subject and a verb. Students should also make sure that the subject and verb in a sentence agree. A subject and verb agree if

- a singular subject has a singular verb.
- a plural subject or compound subject has a plural verb.

Independent Writing

Mentor STACK

FOCUS ON PUBLISHING Students should finish writing the final draft of their personal narratives. Remind students to write legibly, or clearly, in cursive.

- For students who need to finalize revisions, they may use this time to work on this. They may refer to the stack if they need additional help clarifying ideas.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model how to identify favorite elements of personal narratives.
- **Shared** Have students choose a favorite stack text. Prompt students to identify elements of the text they enjoy.
- **Guided** Use students' personal narratives to identify favorite elements of their written work.

Intervention Refer to the *Small Group Guide* for support.

- If students have completed their final drafts, they may also illustrate or type their personal narratives.

See the **Conference Prompts** on p. T424.

Share Back

After students have identified their best personal narrative, invite several volunteers to share their written works with the class.

Spelling Spell Words with VC*e* Syllables

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

improvise	devastate
evaporate	liberate
remote	schedule
obsolete	prosecute
evacuate	delete
centigrade	serene
elevate	provoke
negotiate	oppose
excavate	appetite
intervene	coincide

FLEXIBLE OPTION

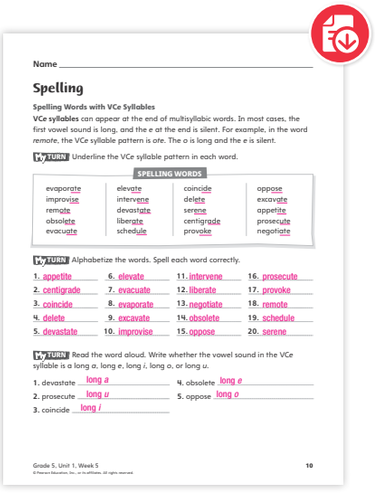
LESSON 3

More Practice

FOCUS ON STRATEGIES Multisyllabic words with VC*e* patterns can confuse even confident spellers. The more often students use these spelling words, the more self-assured they will be as they write and say them.

MODEL AND PRACTICE This spelling list contains many rhyming words. Invite students to use these words in a poem or rap. Ask volunteers to read aloud their compositions. (Possible response: Our team will devastate / The game we'll elevate / After we dominate / You may have to excavate).

APPLY Have students complete *Spelling* p. 10 from the *Resource Download Center*.



Name _____

Spelling

Spelling Words with VCe Syllables

VCe syllables can appear at the end of multisyllabic words. In most cases, the first vowel sound is long, and the *e* at the end is silent. For example, in the word *remote*, the VCe syllable pattern is *ote*. The *o* is long and the *e* is silent.

TURN Underline the VCe syllable pattern in each word.

SPELLING WORDS

evaporate	elevate	coincide	oppose
improvise	intervene	delete	excavate
remote	devastate	serene	appetite
obsolete	liberate	centigrade	prosecute
evacuate	schedule	provoke	negotiate

TURN Alphabetize the words. Spell each word correctly.

1. appetite	6. elevate	11. intervene	16. prosecute
2. centigrade	7. evacuate	12. liberate	17. provoke
3. coincide	8. evaporate	13. negotiate	18. remote
4. delete	9. excavate	14. obsolete	19. schedule
5. devastate	10. improvise	15. oppose	20. serene

TURN Read the word aloud. Write whether the vowel sound in the VCe syllable is a long *a*, long *e*, long *i*, long *o*, or long *u*.

1. devastate long *a*
2. prosecute long *u*
3. coincide long *i*
4. obsolete long *e*
5. oppose long *o*

Grade 5, Unit 1, Week 5 10

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FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with *-able, -ible*

LESSON 5
Assess Understanding

Language & Conventions

Regular and Irregular Plural Nouns

LESSON 3

Teach Regular and Irregular Plural Nouns

FOCUS ON STRATEGIES Tell students that to form a **regular plural noun**, all they have to do is add *-s* or *-es* to the end of the word. To form an **irregular plural noun**, they may need to use the same word for the singular and the plural form, or they may need to change the spelling in a way that does not use *-s* or *-es*.

MODEL AND PRACTICE To reinforce the instruction of correctly spelling regular and irregular plural nouns, provide a list of singular words. Some words should have regular plurals. Other words should have irregular plurals. (For example, you might list *leaf*, *rope*, *scarf*, *potato*, and *grass*.) Invite students to supply the plural form of each word. Review answers with the class, pointing out any errors.

OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

ELL Targeted Support

Irregular Plural Nouns Plural nouns are challenging even for native English speakers. Native speakers of Chinese, Hmong, and Vietnamese will most likely need extra practice as their home languages do not include plural nouns.

Ask groups to create sticky notes that show an irregular plural noun and its singular form. EMERGING

Ask groups to write a sentence with an irregular plural noun and its singular form. DEVELOPING

Ask pairs to write a sentence with an irregular plural noun and its singular form. EXPANDING

Ask individuals to write a paragraph with at least two irregular plural nouns and their singular forms. BRIDGING

FLEXIBLE OPTION
LESSON 1
Spiral Review: Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 2
Spiral Review: Regular and Irregular Plural Nouns

LESSON 3
Teach Regular and Irregular Plural Nouns

LESSON 4
Practice Regular and Irregular Plural Nouns

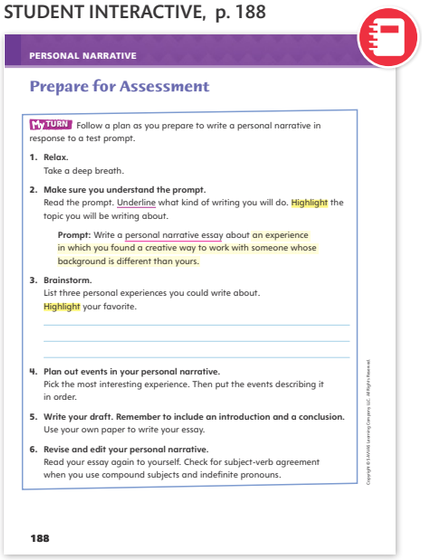
FLEXIBLE OPTION
LESSON 5
Standards Practice

Prepare for Assessment

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 188



PERSONAL NARRATIVE

Prepare for Assessment

MY TURN Follow a plan as you prepare to write a personal narrative in response to a test prompt.

1. **Relax.**
   Take a deep breath.
2. **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 personal narrative essay about an experience in which you found a creative way to work with someone whose background is different than yours.
3. **Brainstorm.**
   List three personal experiences you could write about. Highlight your favorite.

4. **Plan out events in your personal narrative.**
   Pick the most interesting experience. Then put the events describing it in order.
5. **Write your draft. Remember to include an introduction and a conclusion.**
   Use your own paper to write your essay.
6. **Revise and edit your personal narrative.**
   Read your essay again to yourself. Check for subject-verb agreement when you use compound subjects and indefinite pronouns.

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Minilesson

Mentor STACK

TEACHING POINT A personal narrative tells a story, either real or made up, that engages the reader. A narrative

- Uses dialogue and description to develop experiences and events.
- Is organized so that the order of ideas makes sense.
- Includes an introduction and a conclusion.

MODEL AND PRACTICE Review the instructions on p. 188 in the *Student Interactive*. Tell students they will be writing a personal narrative essay about an experience in which they found a creative way to work with someone whose background is different from theirs. Say: When I think about an experience to write about, I write my ideas on a sheet of paper. Then I choose the most interesting experience, and I write the events describing that experience in order. Next I add details. When I am finished, I read my essay again and make revisions.

Direct students to p. 188 in the *Student Interactive*. Have them complete the activity to brainstorm a topic for their assessment essay.

Possible Teaching Point

Language & Conventions | Irregular Plurals

Point out that regular plural nouns are formed by adding *-s* or *-es* to the end of the word, but irregular plural nouns change their spelling in different ways. Display the following irregular plural nouns and ask students to supply the singular form of each word.

- *people* (person)
- *children* (child)
- *loaves* (loaf)
- *fungi* (fungus)
- *women* (woman)

Remind students that there is no general rule or pattern for forming irregular plural nouns. Tell them they can learn how to spell irregular plural forms by using them in writing.

Independent Writing

Mentor STACK

FOCUS ON PREPARING FOR ASSESSMENT After completing the brainstorming activity, students should transition into independent writing.

- If students need additional assistance brainstorming a topic, they may refer to books from the stack.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model how to brainstorm ideas for a personal narrative essay.
- **Shared** Encourage students to share examples of personal experiences and details they might include in their essay.
- **Guided** Use a web graphic organizer to help students structure their thoughts as they brainstorm.

Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to writing their personal narrative on a separate sheet of paper.

See the **Conference Prompts** on p. T424.

Share Back

Call on a few students to share which part of the practice assessment they found most difficult. Ask how they worked through any difficulties to complete the practice assessment.

Spelling Spiral Review

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

improvise	**devastate**
evaporate	**liberate**
remote	**schedule**
obsolete	**prosecute**
evacuate	**delete**
centigrade	**serene**
elevate	**provoke**
negotiate	**oppose**
excavate	**appetite**
intervene	**coincide**

Writing Workshop

As students proofread their writing, remind them to check the spellings of words that end in *-able* or *-ible*.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Words with *-able, -ible*

FOCUS ON STRATEGIES See p. T408 to review the spelling rules about the word parts *-able* and *-ible*.

MODEL AND PRACTICE Write or display these sentences. Ask pairs to fill in the blanks with the correct word from this week's spelling list plus the suffix *-able* or *-ible*. Allow students to check spellings in a dictionary.

1. Like chimpanzees, humans have _____ thumbs. That means we can touch our thumbs to the other fingers on the same hand. (opposable)
2. That file is _____. You can drag it into the trash instead of saving it to your desktop. (deletable)

APPLY Using spelling words on p. T408, create a game show competition in which volunteers have 30 seconds to spell each word.

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 4
Spiral Review: Words with *-able, -ible*

LESSON 5
Assess Understanding

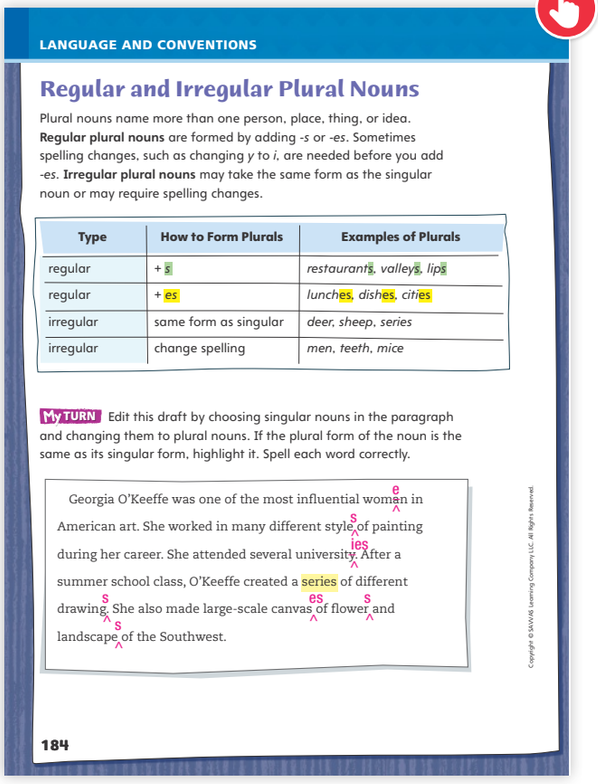
Language & Conventions

Regular and Irregular Plural Nouns

LESSON 4

Practice Regular and Irregular Plural Nouns

APPLY My TURN Have students edit the draft paragraph on p. 184 of the *Student Interactive*.



LANGUAGE AND CONVENTIONS

Regular and Irregular Plural Nouns

Plural nouns name more than one person, place, thing, or idea. **Regular plural nouns** are formed by adding *-s* or *-es*. Sometimes spelling changes, such as changing *y* to *i*, are needed before you add *-es*. **Irregular plural nouns** may take the same form as the singular noun or may require spelling changes.

Type	How to Form Plurals	Examples of Plurals
regular	+ s	*restaurants, valleys, lips*
regular	+ es	*lunches, dishes, cities*
irregular	same form as singular	*deer, sheep, series*
irregular	change spelling	*men, teeth, mice*

My TURN Edit this draft by choosing singular nouns in the paragraph and changing them to plural nouns. If the plural form of the noun is the same as its singular form, highlight it. Spell each word correctly.

Georgia O'Keeffe was one of the most influential woman in American art. She worked in many different style of painting during her career. She attended several university. After a summer school class, O'Keeffe created a series of different drawing. She also made large-scale canvas of flower and landscape of the Southwest.

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OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

Writing Workshop

As students edit drafts during Writing Workshop, remind them to use regular and irregular plural nouns correctly. Have them use spelling patterns and rules to check for correct spellings.

FLEXIBLE OPTION
LESSON 1
Spiral Review: Common, Proper, and Collective Nouns

FLEXIBLE OPTION
LESSON 2
Oral Language: Regular and Irregular Plural Nouns

LESSON 3
Teach Regular and Irregular Plural Nouns

LESSON 4
Practice Regular and Irregular Plural Nouns

FLEXIBLE OPTION
LESSON 5
Standards Practice

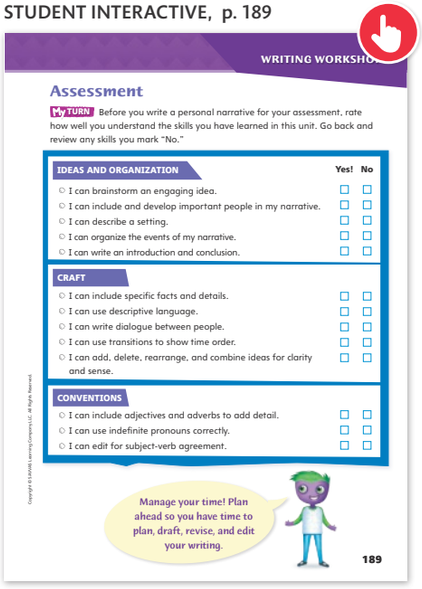
FAST TRACK

Assessment

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 189



Minilesson

TEACHING POINT Throughout the week students have learned a variety of skills in order to write and revise their personal narratives. Students should be able to

- Organize events in their narratives to present ideas clearly.
- Add, delete, rearrange, and combine ideas for clarity and sense.
- Edit for subject-verb agreement.

MODEL AND PRACTICE Review the skills students should understand before writing their assessment essays. Say: When I do not understand a skill we have learned, I can read texts from the stack or review my work in the *Student Interactive*.

Direct students to p. 189 in the *Student Interactive*. Have them complete the checklist to assess their understanding of the skills they have learned in this unit. Allow time for students to review any skills they do not understand.

Assessment

Inform students that they are going to take a writing assessment. Using the skills they have learned in this unit, they should respond to the prompt. If students answer the prompt on a separate sheet of paper, provide a line limit so the assessment emulates other writing assessments students will take. Alternatively, students' published writing from earlier in the week may be used as the assessment.

WRITING ASSESSMENT

Personal Narrative

Provide students the assessment prompt below. The prompt may be displayed for students to respond to on paper or printed from SavvasRealize.com.

READ the information in the box below.

> We can learn a lot about ourselves and others through our journeys.

THINK about the ways a journey has changed you or your perspective.

WRITE a personal narrative about a journey that has changed you in an important way. Tell why the journey was significant and how it affected your life.

Be sure to

- have a clear sequence of events.
- use correct spelling, punctuation, and grammar.

4-Point Narrative Nonfiction Writing Rubric

Score	Narrative Focus	Organization	Development	Language and Vocabulary	Conventions
4	Narrative nonfiction is clearly focused and developed throughout.	Narrative nonfiction has a well-developed, logical, easy-to-follow sequence of events and appropriate transitions.	Narrative nonfiction includes thorough and effective use of details, dialogue, and description.	Narrative nonfiction uses precise, concrete sensory details as well as appropriate figurative language and domain-specific language.	Narrative nonfiction has correct grammar, usage, spelling, capitalization, and punctuation.
3	Narrative nonfiction is mostly focused and developed throughout.	Narrative nonfiction has a sequence of events, but it may lack clarity and/or include unrelated events.	Narrative nonfiction includes adequate use of details, dialogue, and description.	Narrative nonfiction uses adequate sensory language and some figurative or domain-specific language.	Narrative nonfiction has a few conventions errors but is clear and coherent.
2	Narrative nonfiction is somewhat developed but may occasionally lose focus.	Narrative nonfiction's events are difficult to follow, and transitions may be ineffective or absent.	Narrative nonfiction includes only a few details, with minimal dialogue and description.	Language in narrative nonfiction is imprecise and includes minimal sensory detail.	Narrative nonfiction has some errors in grammar or mechanics that may affect clarity.
1	Narrative nonfiction may be unfocused or too short.	Narrative nonfiction has no clear sequence of events.	Narrative nonfiction includes few or no details, dialogue, or description.	Language in narrative nonfiction is vague, unclear, or confusing.	Narrative nonfiction is hard to follow because of frequent errors.
0	Narrative nonfiction gets no credit if it does not demonstrate adequate command of narrative nonfiction writing traits.				

Spelling Spell Words with VC*e* Syllables

OBJECTIVE

Spell multisyllabic words with closed syllables; open syllables; VC*e* syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

improvise	**devastate**
evaporate	**liberate**
remote	**schedule**
obsolete	**prosecute**
evacuate	**delete**
centigrade	**serene**
elevate	**provoke**
negotiate	**oppose**
excavate	**appetite**
intervene	**coincide**

LESSON 5

Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. Is this software up to date or **obsolete?**
2. Braden was nervous before the big game, but I felt **serene.**
3. If you **provoke** that snapping turtle, you might get hurt!
4. I didn't prepare a speech, so I had to **improvise.**
5. The smell of Dad's spaghetti sauce always increases my **appetite.**
6. I hope the free concert will **coincide** with our school's vacation week.
7. When my little brother gets on that roller coaster, his confidence will **evaporate.**
8. Our coach decided to **schedule** two soccer games on one day.
9. Without enough evidence, a lawyer cannot **prosecute.**
10. Will you please **delete** those old files from my computer?

FLEXIBLE OPTION
LESSON 1
Assess Prior Knowledge

LESSON 2
Teach: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 3
More Practice: Spell Words with VC*e* Syllables

FLEXIBLE OPTION
LESSON 4
Spiral Review: Spell Words with *-able, -ible*

LESSON 5
Assess Understanding

Language & Conventions

Regular and Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

All five of the goose honked angrily at the two wolves.

Which revision correctly uses an irregular plural noun?

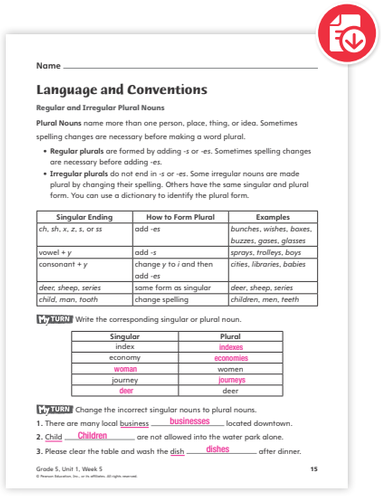
A Change *goose* to *gooses*.

B Change *goose* to *geese*.

C Change *wolves* to *wolfes*.

D Change *wolves* to *wolf*.

APPLY Have students complete *Language and Conventions* p. 15 from the *Resource Download Center*.



Name _____

Language and Conventions

Regular and Irregular Plural Nouns

Plural Nouns name more than one person, place, thing, or idea. Sometimes spelling changes are necessary before making a word plural.

- **Regular plurals** are formed by adding *-s* or *-es*. Sometimes spelling changes are necessary before adding *-es*.
- **Irregular plurals** do not end in *-s* or *-es*. Some irregular nouns are made plural by changing their spelling. Others have the same singular and plural form. You can use a dictionary to identify the plural form.

Singular Ending	How to Form Plural	Examples
ch, sh, x, z, s, or *ss*	add *-es*	*bunches, wishes, boxes, buzzes, gases, glasses*
vowel + *y*	add *-s*	*sprays, trolleys, boys*
consonant + *y*	change *y* to *i* and then add *-es*	*cities, libraries, babies*
deer, sheep, series	same form as singular	*deer, sheep, series*
child, man, tooth	change spelling	*children, men, teeth*

TRY IT Write the corresponding singular or plural noun.

Singular	Plural
index	indexes
economy	economies
woman	women
journey	journeys
deer	deer

TRY IT Change the incorrect singular nouns to plural nouns.

1. There are many local business ___businesses___ located downtown.
2. Child ___Children___ are not allowed into the water park alone.
3. Please clear the table and wash the dish ___dishes___ after dinner.

Grade 5, Unit 1, Week 5 15

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OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 1

Spiral Review: Common, Proper, and Collective Nouns

FLEXIBLE OPTION

LESSON 2

Oral Language: Regular and Irregular Plural Nouns

LESSON 3

Teach Regular and Irregular Plural Nouns

LESSON 4

Practice Regular and Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 5

Standards Practice

Week 6

PROJECT FOCUS

This week students will

- research a country they want to visit.
- write an argumentative travel brochure.

Lesson 1

T450–T453

RI.5.5, RI.5.10, SL.5.1.a, SL.5.1.c, L.5.6

Compare Across Texts

- Answer the Essential Question

Inquire

- Introduce the Project
- Read "Culture Shock"
- Generate questions
- Use Academic Vocabulary

Lesson 2

T454–T457

RI.5.7, RI.5.8, W.5.1, W.5.7, W.5.8, W.5.10

Explore and Plan

- Argumentative Writing
- Read "All Aboard!"
- Apply characteristics to text

Conduct Research

- Web site navigation toolbars and site maps
- Use tools to research

Lesson 3

T458–T461

RI.5.1, W.5.1, W.5.7, W.5.8, SL.5.1, L.5.2

Collaborate and Discuss

- Analyze Student Model
- Identify features of an argumentative text

Refine Research

- Quoting and Paraphrasing
- Read "Ellis Island: The Immigrant Journey"
- Apply quoting and paraphrasing to article

Lesson 4

T462–T465

W.5.1, W.5.5, W.5.7, SL.5.1, L.5.2

Extend Research

- Write a Business Letter
- Incorporate business letter into research

Collaborate and Discuss

- Revise and Edit: Add Details
- Peer review travel guides

Lesson 5

T466–T467

RI.5.10, RF.5.4.a, W.5.6, W.5.10, SL.5.1

Celebrate and Reflect

- Share your travel guides
- Reflect on your project

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.

Quest SOCIAL STUDIES

For alternative inquiry projects with a social studies focus, go online to SavvasRealize.com.

Social Studies

- Develop questions and plan inquiries.
- Gather and evaluate sources.
- Develop claims and use evidence to support claims.

4-Point Research Project Rubric

Score	Focus	Research	Organization and Development	Language and Vocabulary	Delivery
4	The topic and claim are clear and convincing.	The topic is well developed and includes at least two sources. The reasons and evidence fully support the claim.	The organization is clear and effective. Ideas are in logical order.	Language is clear and convincing. Academic vocabulary is specific and appropriate to the topic.	Delivery mode is effective. Presenter employs appropriate eye contact, speaking rate, and volume.
3	The topic and claim are mostly clear.	The topic is developed with at least one source. The reasons and evidence mostly support the claim.	The organization is mostly clear. Most of the ideas are in logical order.	Language is mostly clear with some convincing words and phrases. Academic vocabulary is mostly appropriate to the topic.	Delivery method is adequate. Presenter employs mostly appropriate eye contact, speaking rate, and volume.
2	The topic is stated, but the claim is weak or confusing.	The topic is minimally researched with few reasons and little evidence.	The organization is not always clear. The ideas are not in logical order, or the order is confusing.	Language is often vague, general, and missing convincing tone. Vocabulary may be overly general.	Delivery method is ineffective. Eye contact, speaking rate, and volume are uneven.
1	The topic and claim are confusing or not present.	Research is absent, irrelevant, or redundant.	Organization is confusing and support is absent, irrelevant, or inaccurate.	Language is vague, and words may be used incorrectly.	There is little command of presentation skills.
0	Possible characteristics that would warrant a 0: • No argument is given. • Student does not demonstrate adequate research or understanding of the structure of a travel guide. • Response is unintelligible, illegible, plagiarized, or in the wrong format.				

Have students complete a student-friendly Research Project Checklist, p. 44, 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.

Journeys

In this unit, students explored different forms of *Journeys*. This unit of study should help students understand there are many ways to explore the world around them. Point out that the infographic on the student pages resembles a path or journey they are going to explore with a partner.

TURN, TALK, AND SHARE Have students look back at each selection to choose a sentence that best illustrates the Academic Vocabulary words they learned. Encourage students to discuss their choices with their partners. Use the model for "The Path to Paper Son" to demonstrate.

I think a good sentence for the word *adventure* would be "He had traveled alone on a journey that took nearly a month to cross the Pacific Ocean." I know a passage is a long trip, and this sentence makes me feel how long and difficult that passage across the ocean must have been.

Compare Across Texts

Have a student volunteer point to each selection on the opener and identify which genre the unit covers (informational text, historical fiction, and poetry). Then, use the questions below to help students compare across texts.

- How are the journeys in "The Path to Paper Son" and the poem "Latitude Longitude Dreams" similar? (Possible response: Both are related to taking a long trip across the sea or ocean.)
- Could the main character in *Pedro's Journal* also be the narrator of the poem "Early Explorers"? Why or why not? (Possible response: No. Although both selections are written in first-person point of view, *Pedro's Journal* is historical fiction. The poem is writing about past explorers in modern day times.)

Essential Question

My TURN Remind students of the Unit 1 Essential Question: *How do journeys change us?* Have students answer the question in their notebooks. If they struggle to answer:

- Place students in pairs or small groups, and have each group review the Weekly Questions for each selection.
- Then, have students make connections to ideas in other texts and the larger community.

ELL Targeted Support **Compare and Discuss** Explain that one way to strengthen understanding is to compare and discuss different texts students have read. Reread the questions in Compare Across Texts.

Define *compare* and *discuss.* Then read aloud these sentences, pausing before each underlined section to encourage students to supply the words. *Both are related to taking a journey/trip across the ocean/sea. Both are written in first-person point of view.* Pedro's Journal *is a type of historical fiction writing.* **EMERGING**

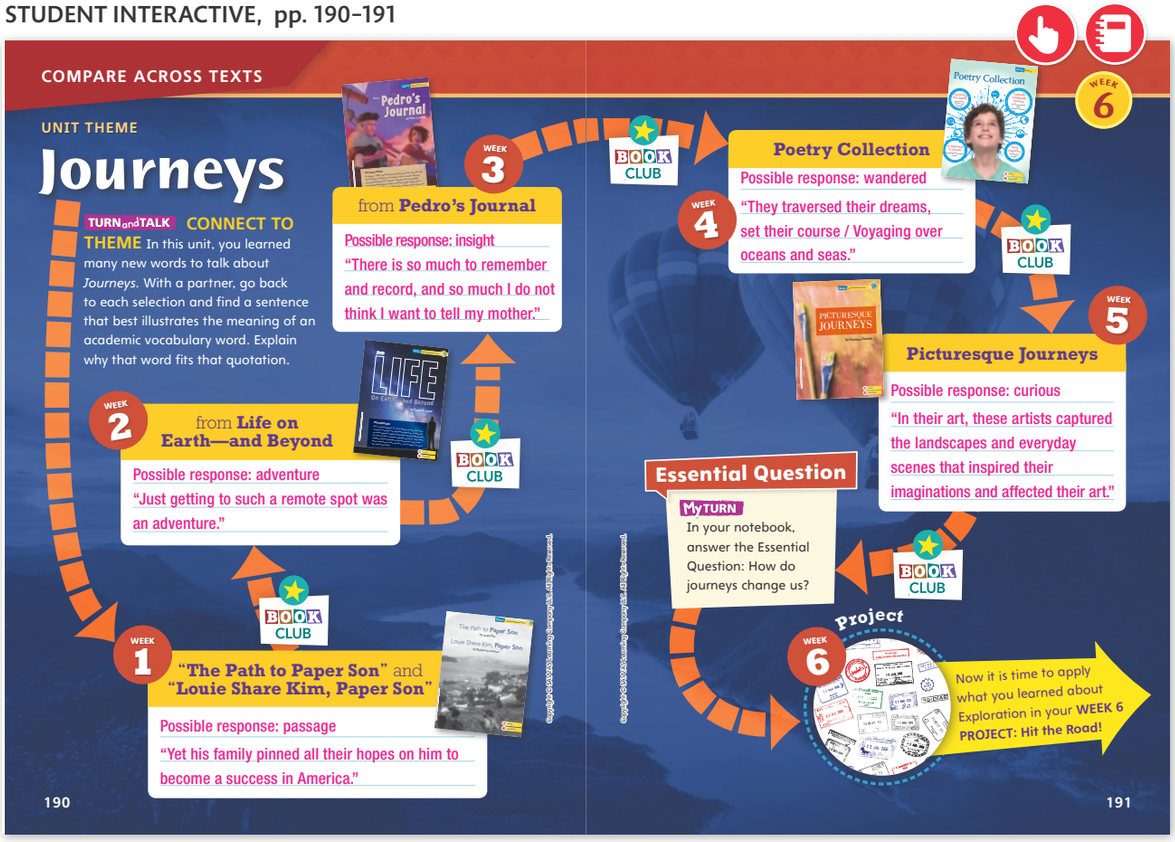
Read aloud a paragraph from one unit text, and help students recall the text. Then read each of these sentence starters, and help students complete them. *The genre of this text is ____. The theme of this text is _____.* **DEVELOPING**

Have partners reread parts of two texts of their choosing. Have students take turns naming similarities and differences between the texts. Provide a word bank: *historical fiction, journey, ocean/sea, first-person point of view, third-person point of view, fiction, essay.* **EXPANDING**

Have students in small groups name a similarity between two familiar texts. Help other group members paraphrase each student's statement. **BRIDGING**

Use the *ELL Observational Assessment Checklists* to monitor student progress for this unit.

STUDENT INTERACTIVE, pp. 190–191



Inquire

OBJECTIVES

Use the relationship between particular words to better understand each of the words.

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

RESEARCH ARTICLES

Culture Shock	**810L, 910L, 990L**
All Aboard!	**790L, 890L, 980L**
Ellis Island: The Immigrant Journey	**800L, 910L, 980L**

See the *Small Group Guide* for additional information on how to distribute the articles.

ELL Language Transfer

Cognates Point out the Spanish cognates related to the topic:

- journey : *jornada*
- visit : *visita*

Introduce the Project

This week students will address the theme of *Journeys* by researching collaboratively and writing a travel guide about a country they would like to visit. Before assigning the travel guide, engage and energize students by activating background knowledge and setting a purpose for the project.

Begin by reading aloud the Activity prompt on *Student Interactive* p. 192. Then, ask students to identify countries they have heard or read about. Brainstorm with students what a travel guide is, providing collected samples of realia. Then model outlining a research plan that will guide students through generating questions, researching, writing, revising, and editing.

CRITICAL LITERACY Build Background

Read-Pause-Annotate Distribute copies of "Culture Shock." Use the article to help students build background and generate questions for research. Display the bulleted items and have partners take turns reading the article aloud. Tell students to pause periodically to annotate the article as follows:

- Underline what you find interesting. Circle what is confusing.
- Highlight words that describe the place the author discusses.
- Generate, or create, questions.

COLLABORATE Have students work together to generate three questions they would like to have answered about a country they want to visit. Tell students they will work together to develop a research plan as well as answer their questions when they conduct research.

EXPERT'S VIEW **Alfred Tatum, University of Illinois at Chicago**

"Text needs to be meaningful for both the teacher and students, and the instruction surrounding that text needs to afford kids meaningful and rich experiences. This fosters motivation and engagement. At the end of a reading experience, students should be, do, or think differently as a result of what they read."

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

myView Digital INTERACTIVITY NOTEBOOK RESEARCH

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** If students struggle to underline, circle, and highlight the text per the bulleted list, prompt pairs to reread the article, looking for each bulleted item separately. For example, for the first read, they would focus on underlining facts and details they find interesting. Then, for the second read, they would circle information that was confusing, and so on.

OPTION 2 **Extend** If students show understanding, have them compile a list of more than three questions they have for their research. Encourage them to highlight key words and phrases they can employ when researching online.

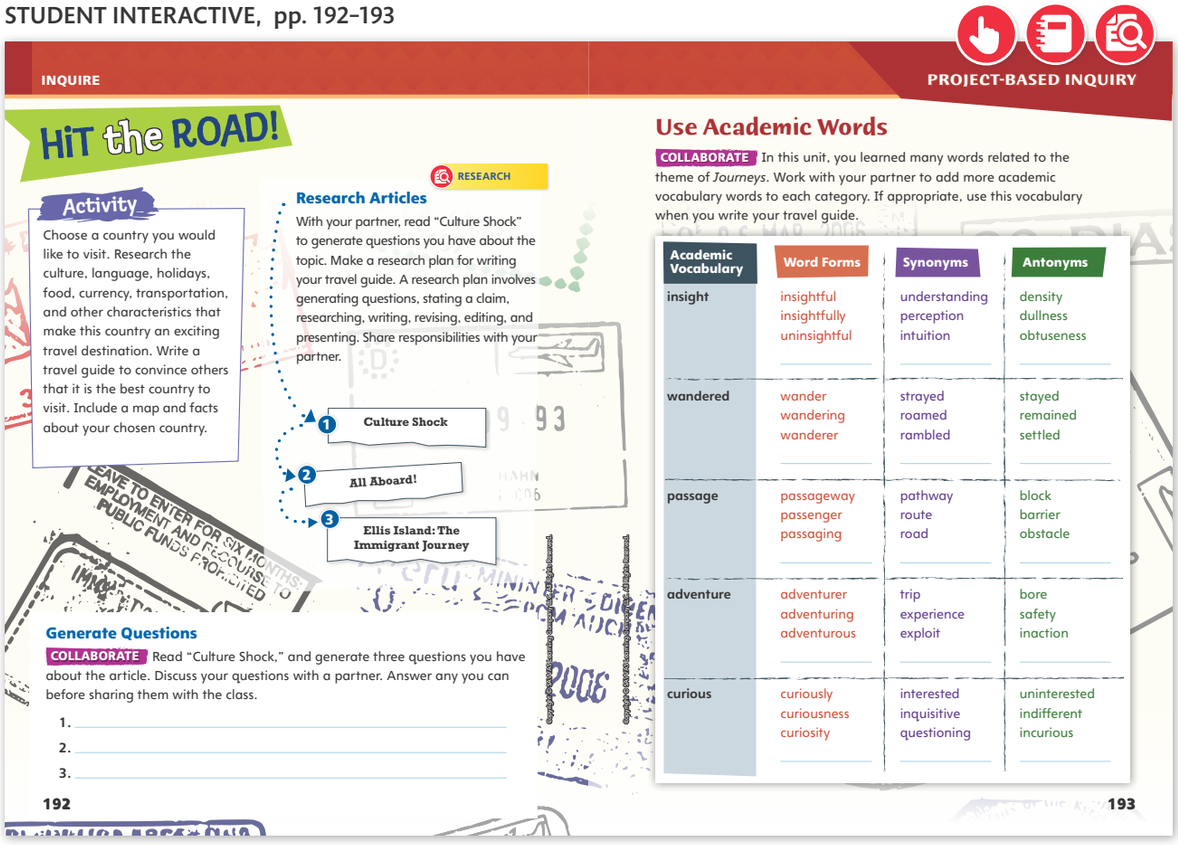
ELL TARGETED SUPPORT

Pair English Language Learners with more fluent readers. Be willing to differentiate the ways in which pairs read. For example, ELLs can write down the questions they generate and write down responses they find before moving on to the next portion of text.

Use Academic Words

COLLABORATE Have students complete the activity on p. 193. 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 travel guide.

STUDENT INTERACTIVE, pp. 192–193



INQUIRE

PROJECT-BASED INQUIRY

HIT the ROAD!

Activity

Choose a country you would like to visit. Research the culture, language, holidays, food, currency, transportation, and other characteristics that make this country an exciting travel destination. Write a travel guide to convince others that it is the best country to visit. Include a map and facts about your chosen country.

RESEARCH

Research Articles

With your partner, read "Culture Shock" to generate questions you have about the topic. Make a research plan for writing your travel guide. A research plan involves generating questions, stating a claim, researching, writing, revising, editing, and presenting. Share responsibilities with your partner.

1. Culture Shock
2. All Aboard!
3. Ellis Island: The Immigrant Journey

Generate Questions

COLLABORATE Read "Culture Shock," and generate three questions you have about the article. Discuss your questions with a partner. Answer any you can before sharing them with the class.

1. _____
2. _____
3. _____

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Use Academic Words

COLLABORATE In this unit, you learned many words related to the theme of *Journeys*. Work with your partner to add more academic vocabulary words to each category. If appropriate, use this vocabulary when you write your travel guide.

Academic Vocabulary	Word Forms	Synonyms	Antonyms
insight	insightful insightfully uninsightful	understanding perception intuition	density dullness obtuseness
wandered	wander wandering wanderer	strayed roamed rambled	stayed remained settled
passage	passageway passenger passaging	pathway route road	block barrier obstacle
adventure	adventurer adventuring adventurous	trip experience exploit	bore safety inaction
curious	curiously curiousness curiosity	interested inquisitive questioning	uninterested indifferent incurious

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Explore and Plan

OBJECTIVES

Evaluate details read to determine key ideas.

Recognize characteristics of argumentative text by identifying the claim.

Recognize characteristics of argumentative text by explaining how the author has used facts for or against an argument.

Develop and follow a research plan with adult assistance.

RESEARCH ARTICLES

Culture Shock	**810L, 910L, 990L**
All Aboard!	**790L, 890L, 980L**
Ellis Island: The Immigrant Journey	**800L, 910L, 980L**

See the *Small Group Guide* for additional information on how to distribute the articles.

Argumentative Writing

Use the travelogue "All Aboard!" and the Plan Your Research chart to help students follow their research plans and recognize the characteristics and structures of argumentative texts.

CRITICAL LITERACY Make a Statement

COLLABORATE Distribute copies of "All Aboard!" Use the travelogue to teach the characteristics and structure of a travel guide and argumentative text. Tell students that reading critically is about understanding why an author wrote about a particular topic from a particular perspective. When reading critically, we

- consider the author's **claim**, or what the author wants the reader to believe.
- think about the **reasons** the author includes to support the claim.
- identify the **evidence**, including facts and examples, that best support the claim.

After students have read "All Aboard!," lead them in a discussion about the article. Ask the following questions to facilitate critical understanding. Then have students complete p. 194 in the *Student Interactive*.

- What are some of the places you can visit on a train ride?
- What do trains offer that planes do not?
- What makes trains a more environmentally friendly way to travel?

COLLABORATE Have student pairs use the **Plan Your Research** activity on p. 195 in the *Student Interactive* to help them identify a claim for their argumentative travel guide and to brainstorm types of evidence they might use to support their claim. Check students' claims against the bulleted list in the first column. Remind them to follow the steps of their research plan in order.

ELL Targeted Support **Monitor Oral Language Production** Help students identify the claim, reasons, and evidence in the research article. Review with students that an opinion is how a person feels about a topic. After students read the article and answer the questions, have them employ self-corrective techniques, such as checking their writing for mistakes.

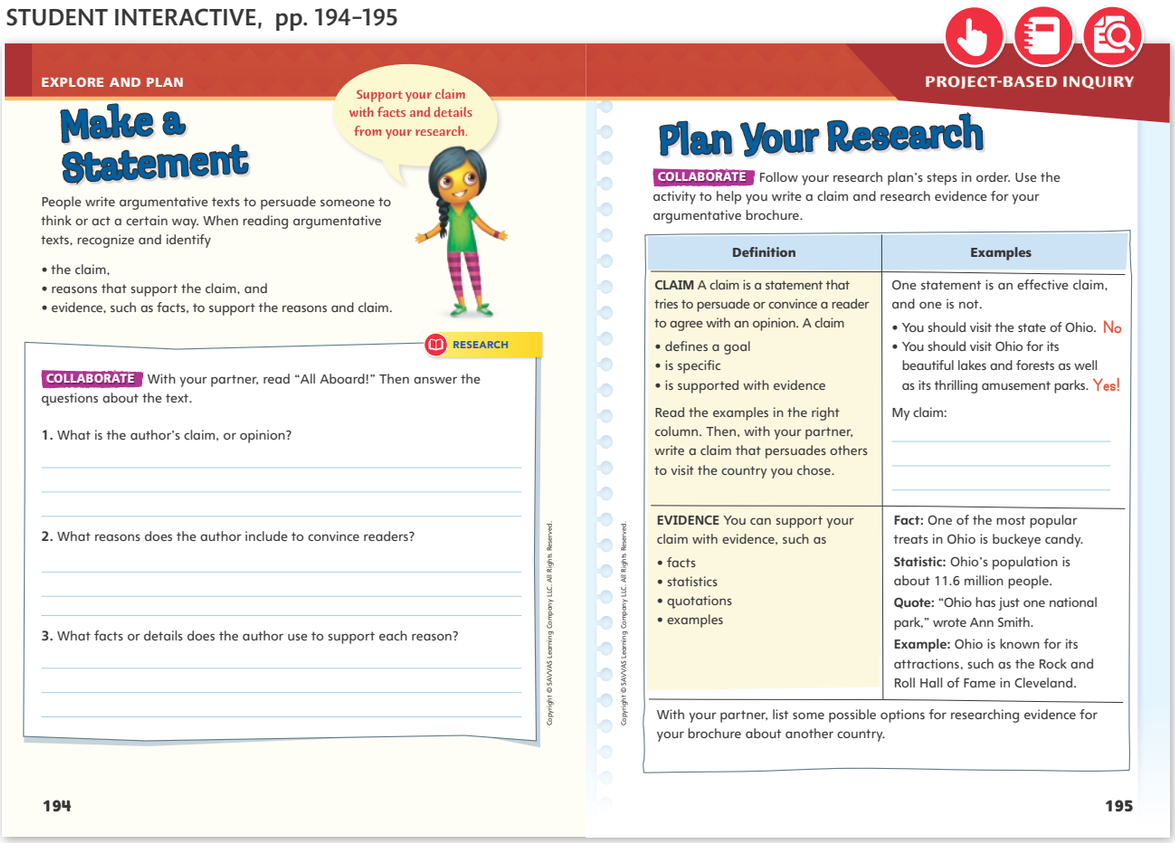
Help students read the article. Display definitions of *claim, reason,* and *fact,* and encourage students to read them aloud with you. **EMERGING**

Help students read the article. Have students orally complete sentence starters to review the content. *The author's claim is _____. The author's reasons are _____. The author's facts are _____.* Have students remember to self-correct as they respond. **DEVELOPING**

Encourage students to read the article. Ask them to respond orally to the questions on *Student Interactive* p. 194, referring to the text as much as possible. Challenge them to consider ways to strengthen their responses using evidence from the text. **EXPANDING**

Use the above activity, and then have students discuss their responses with a partner. Remind them to use self-correcting techniques, such as repeating a word with proper pronunciation or using words and phrases to clarify what they say. **BRIDGING**

STUDENT INTERACTIVE, pp. 194–195



EXPLORE AND PLAN

Make a Statement

People write argumentative texts to persuade someone to think or act a certain way. When reading argumentative texts, recognize and identify

- the claim,
- reasons that support the claim, and
- evidence, such as facts, to support the reasons and claim.

Support your claim with facts and details from your research.

RESEARCH

COLLABORATE With your partner, read "All Aboard!" Then answer the questions about the text.

1. What is the author's claim, or opinion?

2. What reasons does the author include to convince readers?

3. What facts or details does the author use to support each reason?

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PROJECT-BASED INQUIRY

Plan Your Research

COLLABORATE Follow your research plan's steps in order. Use the activity to help you write a claim and research evidence for your argumentative brochure.

Definition	Examples
CLAIM A claim is a statement that tries to persuade or convince a reader to agree with an opinion. A claim • defines a goal • is specific • is supported with evidence Read the examples in the right column. Then, with your partner, write a claim that persuades others to visit the country you chose.	One statement is an effective claim, and one is not. • You should visit the state of Ohio. No • You should visit Ohio for its beautiful lakes and forests as well as its thrilling amusement parks. Yes! My claim:
EVIDENCE You can support your claim with evidence, such as • facts • statistics • quotations • examples	**Fact:** One of the most popular treats in Ohio is buckeye candy. **Statistic:** Ohio's population is about 11.6 million people. **Quote:** "Ohio has just one national park," wrote Ann Smith. **Example:** Ohio is known for its attractions, such as the Rock and Roll Hall of Fame in Cleveland.

With your partner, list some possible options for researching evidence for your brochure about another country.

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Conduct Research

OBJECTIVES

Work collaboratively with others to develop a plan of shared responsibilities.

Gather information from print and digital sources; summarize or paraphrase information in notes.

Demonstrate understanding of information gathered.

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

PRIMARY SOURCES

Remind students that **primary sources** are evidence that people use to add credibility to their research. Review some possible primary sources students can use for their project.

- Documents: Existing travel brochures, travel maps, government facts and statistics
- Oral Histories: Interview people who are from that country or who have traveled there recently
- Photographs: Pictures of the country that show landscapes and activities

Web Sites

TEACHING POINT Navigation toolbars and site maps help visitors identify and gather information on a Web site. Knowing how to use these tools makes researching online easier and more efficient. Researchers then determine which links will best support their writing. Including research from a variety of sources makes writing more accurate and credible.

MODEL AND PRACTICE Use the example on p. 196 in the *Student Interactive* to model using navigation toolbars and site maps.

- The "Visit Ohio" Web site has a lot of information. The blue navigation toolbar has information about dining, as well as tourism and recreation. By clicking on that section, Anya can then see additional menu items, including activities and attractions. Had the page not had a link called "Activities & Attractions," Anya could click on "Site Map" to see a list of all the pages on the Web site. That may lead her to pages related to things her family could do as well. If Anya were to check out another Ohio Web site, the navigational toolbars might look different, so it's important to scan the Home Page before clicking on links. And I know this information is credible because the Web site is published and maintained by the state government in Ohio.
- Tell students that as they research countries to visit, they will find many navigation toolbars with many links. Encourage them to look for information on a variety of topics related to their travel guide, such as currency, transportation, culture, language, and food.

COLLABORATE Have students share responsibilities as they conduct research and take notes on p. 197. Remind students to be sure they record information accurately in their notes. Encourage them to refer to p. 196 as they work. Help students find and analyze the credibility of government Web sites for their countries and identify the navigational toolbars on the Web sites, since they will look different from site to site. Remind them to scan the Home Page or use the site map as needed to find a variety of sources to demonstrate their understanding of their topic.

EXPERT'S VIEW **Julie Coiro, University of Rhode Island**

"Trying to locate information on the Internet involves many steps, but it starts with questioning. It means having the ability to generate interesting questions in order to learn more about a task or text. It also means using the Internet to find information that answers those questions. To do that, children need practice using appropriate search engines, generating relevant key words, and making inferences about search results to figure out which might be the most relevant or appropriate for their questions."

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

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** Provide struggling students with examples that show the different ways navigation toolbars and site maps are represented online. Explain: Navigation toolbars look different on different Web sites. The type of information may vary too. Work with students to identify the toolbars in the examples and their similarities before they research their topic.

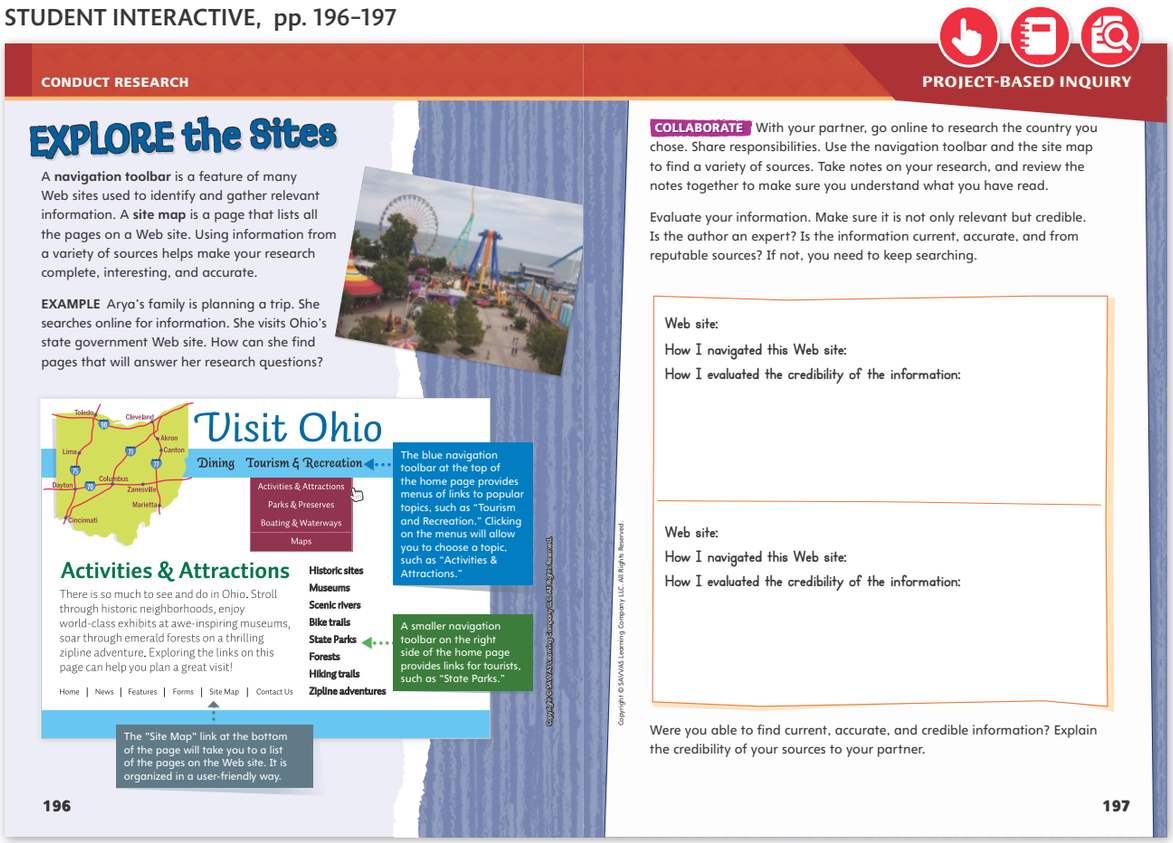
OPTION 2 **Extend** Have students write or share their own explanation of navigation toolbars and site maps with other students. Encourage them to reference the Web sites they use for research as examples of how these tools are represented online.

ELL TARGETED SUPPORT

Have students collaborate to search online. Assign roles such as Search Expert and Notetaker. Each group leader should provide guidance about the features of Web sites, the credibility of the information, and which information will benefit their current research.

NEXT STEPS Have students demonstrate understanding of information gathered on their chosen country by beginning a first draft of their travel guides. As students begin writing, be sure they can identify which country they chose, give details related to culture, such as language and food, and tell how they might organize the guide. Next, students will learn how to appeal to their audience.

STUDENT INTERACTIVE, pp. 196–197



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.

Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

CUSTOMIZE IT!

As students begin drafting their travel guides, help them identify the most appropriate mode of delivery based on their audience and resources. For example, they might want to publish their guide online in a reputable site devoted to traveling, if they are comfortable with using Web site development software. Alternatively, they might consider sharing the travel guide as a tri-fold brochure for a local travel agency to use with their customers.

Analyze Student Model

TEACHING POINT Remind students that the student model is about visiting Ohio, but their writing task will be about a country (not state) they want to visit. Use the student model to review some of the characteristics of a travel guide, such as the writer's claim, best places to visit, fun facts about the place, and the organization or format of the guide. Point out that the students' travel guides do not have to match this format; they can use the travel guide on p. 199 of the *Student Interactive* to model the parts of a travel guide.

MODEL AND PRACTICE Use the letter on p. 199 of the *Student Interactive* to model the parts of a travel guide.

When writing a travel guide, it is important that your message is clear, organized, and formatted well. A travel guide usually includes the name of the place and an opinion, or claim, about why you should visit. That claim should be supported by facts and details about the place. The types of details provided will depend on the audience that the author is trying to reach. Read the first sentence and think about who the intended audience is.

Allow students to respond. Then have a student volunteer read the introductory paragraph. Use the callouts to teach the characteristics of an argumentative text, such as reasons and details that support the main claim. For example, discuss how providing specific details about state parks supports the claim that Ohio is interesting to visit.

COLLABORATE Direct partners to discuss the items in the checklist on p. 198 as they craft a complete draft of their travel guide. Have them use the checklist as they work.

Write for a Reader

Audience Students must consider their intended audience when writing. For their travel guides, students should include details about culture, language, transportation, and locations that are appropriate for their audience. Display "families with children." Discuss with students the types of details they would include if that were their audience. Then display "students." Compare and contrast the information they would include for that audience. Remind students to include details that will most appeal to the audience for whom they are writing.

myView Digital ANNOTATE

ELL Targeted Support **Take Notes** Encourage students to demonstrate their listening comprehension by taking notes. Read the Student Model aloud twice. Discuss its format and organization, focusing on the callouts and explanations. Then ask students to identify the audience of the travel guide.

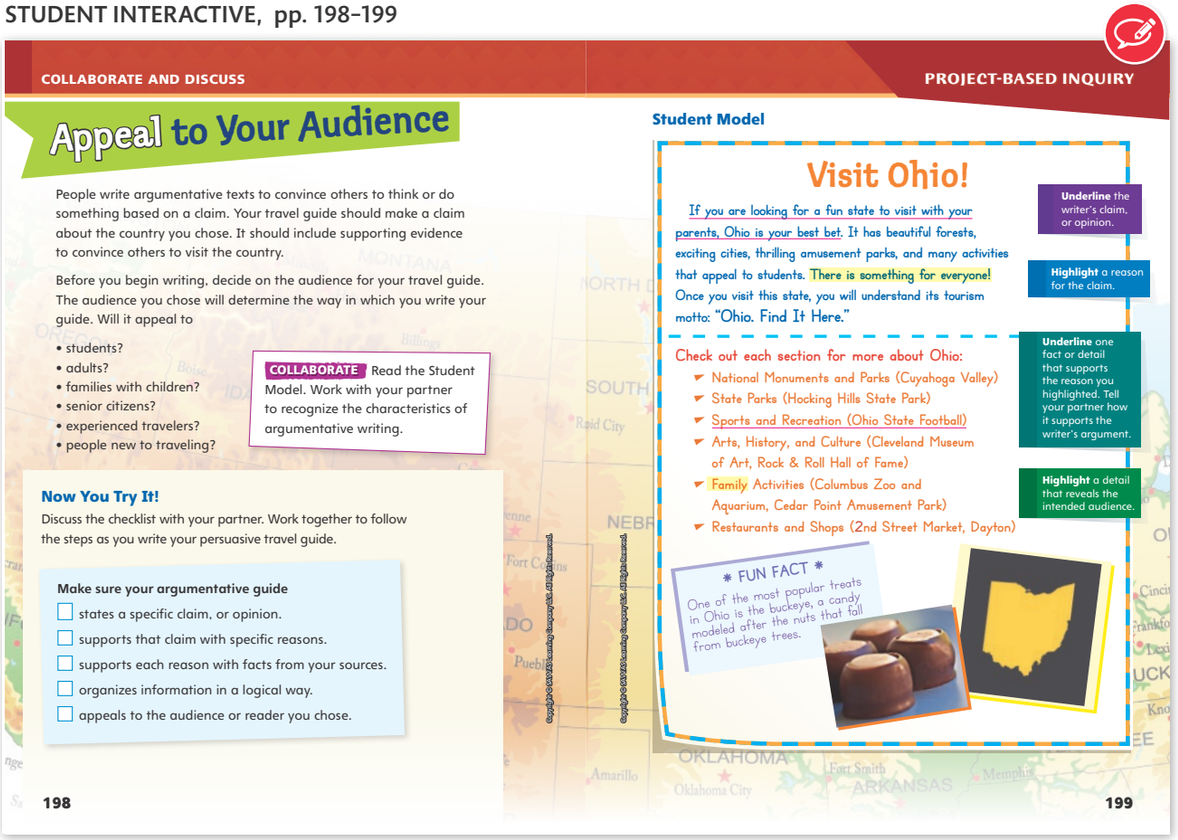
While reading aloud, pause to emphasize features such as the format, organization, and details emphasized in the callouts. Discuss the intended audience. Say: The audience is young people or students because the text says "your parents." **EMERGING**

Reread the travel guide aloud. Encourage small groups to identify and underline words and phrases that indicate the audience. Have them write notes that identify the audience. **DEVELOPING**

Instruct partners to reread the travel guide aloud and then label the claim and the evidence that identifies the author's audience. Have them write notes related to examples of strong evidence. Then have them discuss their findings with another pair. **EXPANDING**

Have student pairs reread the travel guide aloud and paraphrase the claim, the intended audience, and other evidence. Challenge them to discuss what information the author could have added to better appeal to the audience. **BRIDGING**

STUDENT INTERACTIVE, pp. 198–199



COLLABORATE AND DISCUSS

Appeal to Your Audience

People write argumentative texts to convince others to think or do something based on a claim. Your travel guide should make a claim about the country you chose. It should include supporting evidence to convince others to visit the country.

Before you begin writing, decide on the audience for your travel guide. The audience you chose will determine the way in which you write your guide. Will it appeal to

- students?
- adults?
- families with children?
- senior citizens?
- experienced travelers?
- people new to traveling?

COLLABORATE Read the Student Model. Work with your partner to recognize the characteristics of argumentative writing.

Now You Try It!

Discuss the checklist with your partner. Work together to follow the steps as you write your persuasive travel guide.

Make sure your argumentative guide

- ☐ states a specific claim, or opinion.
- ☐ supports that claim with specific reasons.
- ☐ supports each reason with facts from your sources.
- ☐ organizes information in a logical way.
- ☐ appeals to the audience or reader you chose.

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PROJECT-BASED INQUIRY

Student Model

Visit Ohio!

If you are looking for a fun state to visit with your parents, Ohio is your best bet. It has beautiful forests, exciting cities, thrilling amusement parks, and many activities that appeal to students. There is something for everyone! Once you visit this state, you will understand its tourism motto: "Ohio. Find It Here."

Check out each section for more about Ohio:

- National Monuments and Parks (Cuyahoga Valley)
- State Parks (Hocking Hills State Park)
- Sports and Recreation (Ohio State Football)
- Arts, History, and Culture (Cleveland Museum of Art, Rock & Roll Hall of Fame)
- Family Activities (Columbus Zoo and Aquarium, Cedar Point Amusement Park)
- Restaurants and Shops (2nd Street Market, Dayton)

Underline the writer's claim, or opinion.

Highlight a reason for the claim.

Underline one fact or detail that supports the reason you highlighted. Tell your partner how it supports the writer's argument.

Highlight a detail that reveals the intended audience.

* FUN FACT *
One of the most popular treats in Ohio is the buckeye, a candy modeled after the nuts that fall from buckeye trees.

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Refine Research

OBJECTIVES

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

Demonstrate understanding of information gathered.

Differentiate between paraphrasing and plagiarism when using source materials.

RESEARCH ARTICLES

Culture Shock	**810L, 910L, 990L**
All Aboard!	**790L, 890L, 980L**
Ellis Island: The Immigrant Journey	**800L, 910L, 980L**

See the *Small Group Guide* for additional information on how to distribute the articles.

Quoting and Paraphrasing

TEACHING POINT Researchers must understand the difference between using their own words and using the words they find in their sources. To avoid plagiarism, writers quote and paraphrase the information they find.

MODEL AND PRACTICE Model how to quote and paraphrase.

- Read a sentence, paragraph, or passage.
- Is there a statement that you find particularly interesting? You can use that statement as a quote. Write the statement as it was in the source with quotation marks around the material that is directly from the source. Be sure to include information about the source and the page the quote is on.
- Alternatively, which words or phrases capture the author's point of view? Restate the information using your own words. Be sure to keep the meaning of the original writing. Focus on what the writer says.

CRITICAL LITERACY Identify Facts

Distribute copies of "Ellis Island: The Immigrant Journey." Use the research article to teach the difference between quoting and paraphrasing. Tell students to underline any facts as they read. Review the difference between facts and opinions.

COLLABORATE Give student pairs time to complete the chart on p. 200 in the *Student Interactive*. Have them underline the most interesting facts from the text. Then, have them practice quoting and paraphrasing each fact. Finally, have students check the quote and the paraphrasing by asking:

- Did I include all of the words from the article in the quote? Did I place quotation marks around the text?
- Did I use my own words for the paraphrasing? Did I keep the author's meaning?

Next, have students identify differences between plagiarizing, quoting, and paraphrasing by completing the activity on p. 201.

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** Support struggling students in additional practice with quoting and paraphrasing text. Using one of the research articles, provide either quoted or paraphrased content from the source. Ask students to identify whether the statement is a quote or paraphrased. Prompt other students to explain how they can tell.

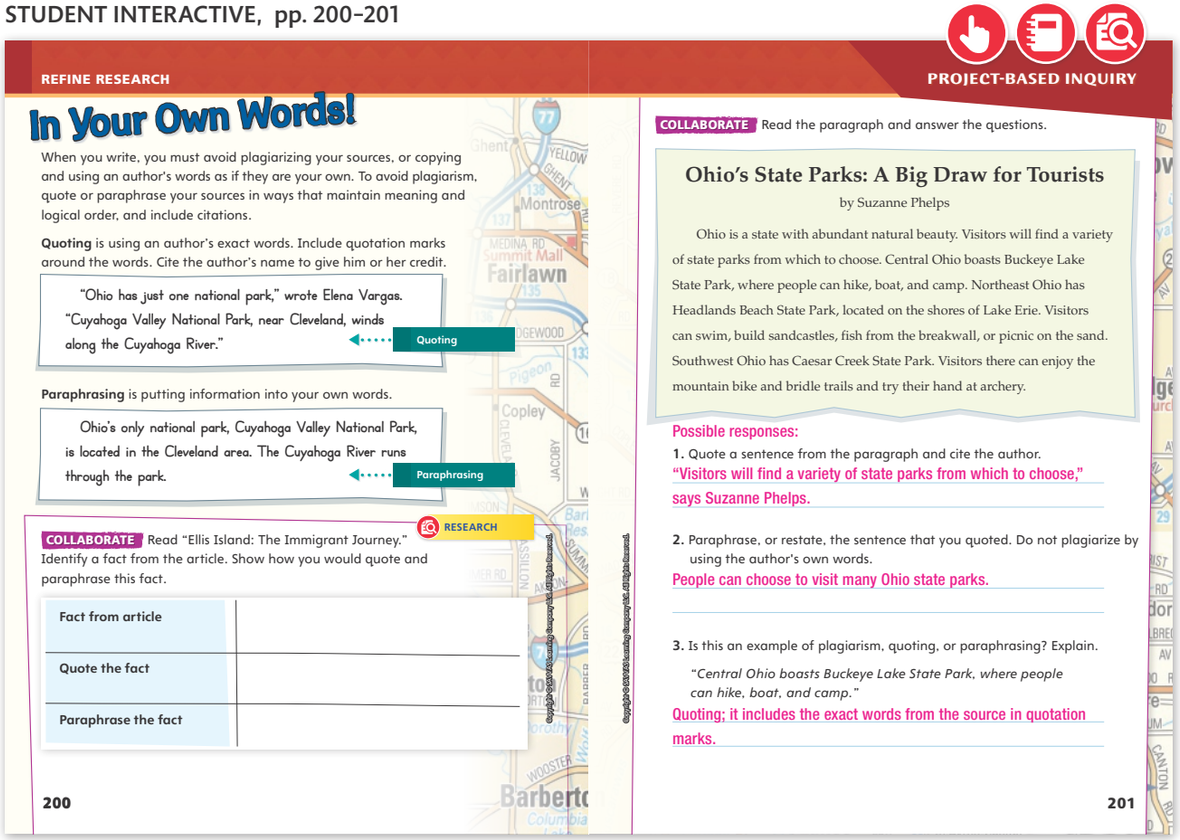
OPTION 2 **Extend** Have students who have grasped the concepts of quoting and paraphrasing material practice using the techniques to develop original sentences for the activity. Monitor their work as they transfer the knowledge to their own writing and research. Guide them as they make connections to the reasons and evidence in their writing.

ELL TARGETED SUPPORT

Have student discussion groups use active listening techniques to produce sentences showing understanding of the differences between facts and opinions. Provide sentence starters: *Facts are provable details or information. Opinions are statements of how people feel about a topic.* Have students identify a fact in the text and explain how they know it is a fact.

NEXT STEPS Have students look at their drafts for opportunities to quote and paraphrase from information in their research of argumentative travel guides. Have them demonstrate understanding of their gathered information.

STUDENT INTERACTIVE, pp. 200–201



REFINE RESEARCH

In Your Own Words!

When you write, you must avoid plagiarizing your sources, or copying and using an author's words as if they are your own. To avoid plagiarism, quote or paraphrase your sources in ways that maintain meaning and logical order, and include citations.

Quoting is using an author's exact words. Include quotation marks around the words. Cite the author's name to give him or her credit.

"Ohio has just one national park," wrote Elena Vargas. "Cuyahoga Valley National Park, near Cleveland, winds along the Cuyahoga River."

Quoting

Paraphrasing is putting information into your own words.

Ohio's only national park, Cuyahoga Valley National Park, is located in the Cleveland area. The Cuyahoga River runs through the park.

Paraphrasing

RESEARCH

COLLABORATE Read "Ellis Island: The Immigrant Journey." Identify a fact from the article. Show how you would quote and paraphrase this fact.

Fact from article	
Quote the fact	
Paraphrase the fact	

200

PROJECT-BASED INQUIRY

COLLABORATE Read the paragraph and answer the questions.

Ohio's State Parks: A Big Draw for Tourists

by Suzanne Phelps

Ohio is a state with abundant natural beauty. Visitors will find a variety of state parks from which to choose. Central Ohio boasts Buckeye Lake State Park, where people can hike, boat, and camp. Northeast Ohio has Headlands Beach State Park, located on the shores of Lake Erie. Visitors can swim, build sandcastles, fish from the breakwall, or picnic on the sand. Southwest Ohio has Caesar Creek State Park. Visitors there can enjoy the mountain bike and bridle trails and try their hand at archery.

Possible responses:

1. Quote a sentence from the paragraph and cite the author.
"Visitors will find a variety of state parks from which to choose," says Suzanne Phelps.

2. Paraphrase, or restate, the sentence that you quoted. Do not plagiarize by using the author's own words.
People can choose to visit many Ohio state parks.

3. Is this an example of plagiarism, quoting, or paraphrasing? Explain.
"Central Ohio boasts Buckeye Lake State Park, where people can hike, boat, and camp."
Quoting; it includes the exact words from the source in quotation marks.

201

Extend Research

OBJECTIVES

Compose letters or other correspondence.

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

Primary Source SOCIAL STUDIES

Go online to SavvasRealize.com for primary sources that will help students with their research.

Write a Business Letter

TEACHING POINT Writers can strengthen their writing and research by asking an expert for information. Writers can meet with the person for a face-to-face interview, or they can write a business letter to the person.

MODEL AND PRACTICE Use the sample business letter on p. 202 of the *Student Interactive* to discuss the different parts of a business letter.

- All business letters include the date in the upper right-hand corner. This is the date on which the letter is being written. Be sure to spell out the month, and include a comma between the date and year.
- The sender's and recipient's name and address is placed on the upper left-hand corner. The sender is you and the recipient is the person reading the letter. Be sure to include full names and not nicknames, even if you know the person. Write the name of the business under the recipient's name. Use proper formatting for the address, including using a comma between the city and state.
- Begin your business letter with a greeting and a colon, not a comma like in other letters. The body of the letter should include an introduction of yourself, the questions you have, and any request for additional information or materials. Be clear and concise with your writing in the body. Take time before writing to generate questions. Reread your text and clarify the questions if they should be clearer.
- All business letters end with a closing such as *Sincerely, Best,* or *Thank you.* Then it is followed by your signature. Be sure to leave some space between the closing and your name!

COLLABORATE Discuss specific reasons students might want to write a business letter for their research. Point out that business letters can be sent through the mail, delivered in person, or sent as an e-mail. Have pairs use p. 203 to generate and clarify questions for a business letter they would like to write for their own research. Consider the following questions: *Who is an expert in my topic? What questions would I like them to answer? What materials would I like them to include in their response?* Remind students that business letters should always be formal and professional.

ELL Targeted Support **Be Specific** Remind students that writers use clear and concise language when communicating by letter. Point out that when sending a letter, the recipient needs to quickly understand the purpose, questions, and other text to respond in a timely and effective way.

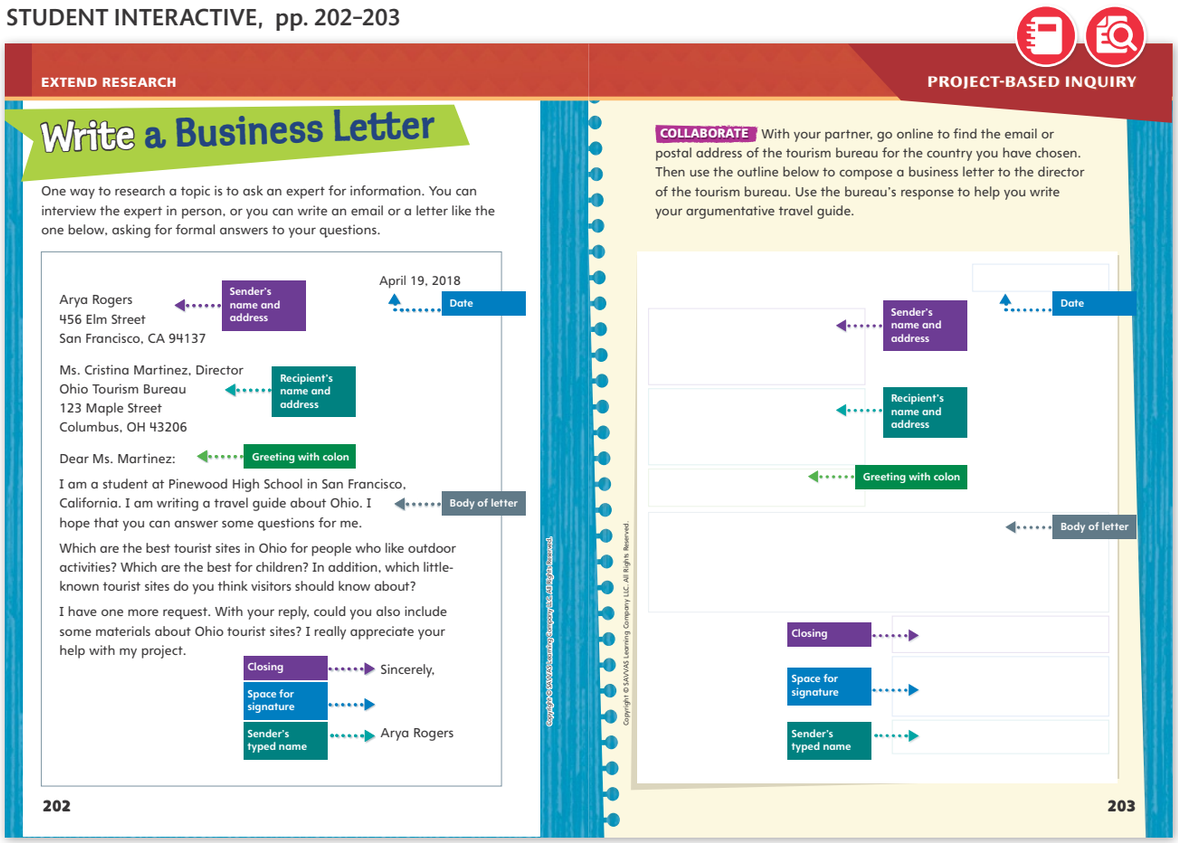
Have students brainstorm what they want to write in the body of their letters. Ask: What did you learn about the writer in the Student Model? What do you want your reader to know about you? What questions did the writer have in the Student Model? What are the most important questions you have for your reader? **EMERGING**

Modify the above activity by asking pairs to discuss what the reader should know about them as well as their most important questions. Provide sentence frames: *I want the reader to know that I am drafting a travel brochure. One question I have is why people want to go to name of country.* **DEVELOPING**

Have student pairs discuss what specific information about themselves and the project they would include in their letters to an expert. Have them write their responses and then evaluate to make sure they are being as specific as possible. **EXPANDING**

Have individuals list what they will include in their letter, including who they are and what specific information they want from the expert. Tell them to be as specific as possible. **BRIDGING**

STUDENT INTERACTIVE, pp. 202–203



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 complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

Edit drafts using standard English conventions, including collective nouns.

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.

CUSTOMIZE IT!

As students revise and edit their work, remind them to consider their reasons and evidence and whether what they include is the most appealing to their audience. Offer questions, such as *Are there more interesting reasons and details that I can include for my audience? How can I make my evidence stronger? Would a quote make it more interesting?*

Revise and Edit

TEACHING POINT Writers analyze their own writing to see how they can make their ideas more convincing and interesting to their audience. Remind students that they should organize their information in a creative and engaging way to convince their audience to visit the country they chose to research.

MODEL AND PRACTICE Use the model on p. 204 of the *Student Interactive* to show how writers add details to strengthen their evidence, referring back to the Student Model on p. 199 as needed. In this example, the writer has mentioned that there are many activities in Ohio that appeal to students. However, the writer does not include those activities. Thinking back to the business letter, I see that the writer asked about outdoor activities and activities for children. Based on that research, I see the writer can add specific details and examples of places to go and things to do in Cleveland, Columbus, and Cincinnati. Ask students which details the writer added to provide more evidence that Ohio is a fun and worthwhile place to visit. Then encourage students to determine whether the author paraphrased or quoted research they had conducted. Offer corrective feedback as needed.

Peer Review

COLLABORATE Have pairs exchange travel brochures and review each other's writing. Remind students to be respectful in their comments, focusing on the writing and not the writer.

Clarity Have pairs reread their travel brochures using the Revise checklist on p. 204. Encourage students to ask questions, such as *How can I make my writing clearer? Can I add or delete details that would make the writing easier to understand? Could I move information around to make it more convincing? Can I add more details or evidence to support my claim?* Have students mark specific places where they can make their writing clearer or more convincing.

Conventions Next, have pairs use the Edit checklist on p. 205 to make sure they used correct conventions. Encourage students to consult a dictionary to check the spelling of any unfamiliar words. Point out that students should purposefully vary sentence structure and sentence beginnings. For example, encourage them to make sure all of their sentences do not begin with the name of the country.

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** Support struggling students as they complete the Revise and Edit checklists. Have them scan their travel guides for each item on the checklist one at a time. Offer questions to help guide them, such as *Did I clearly state my claim? Did I include developed reasons and evidence?*

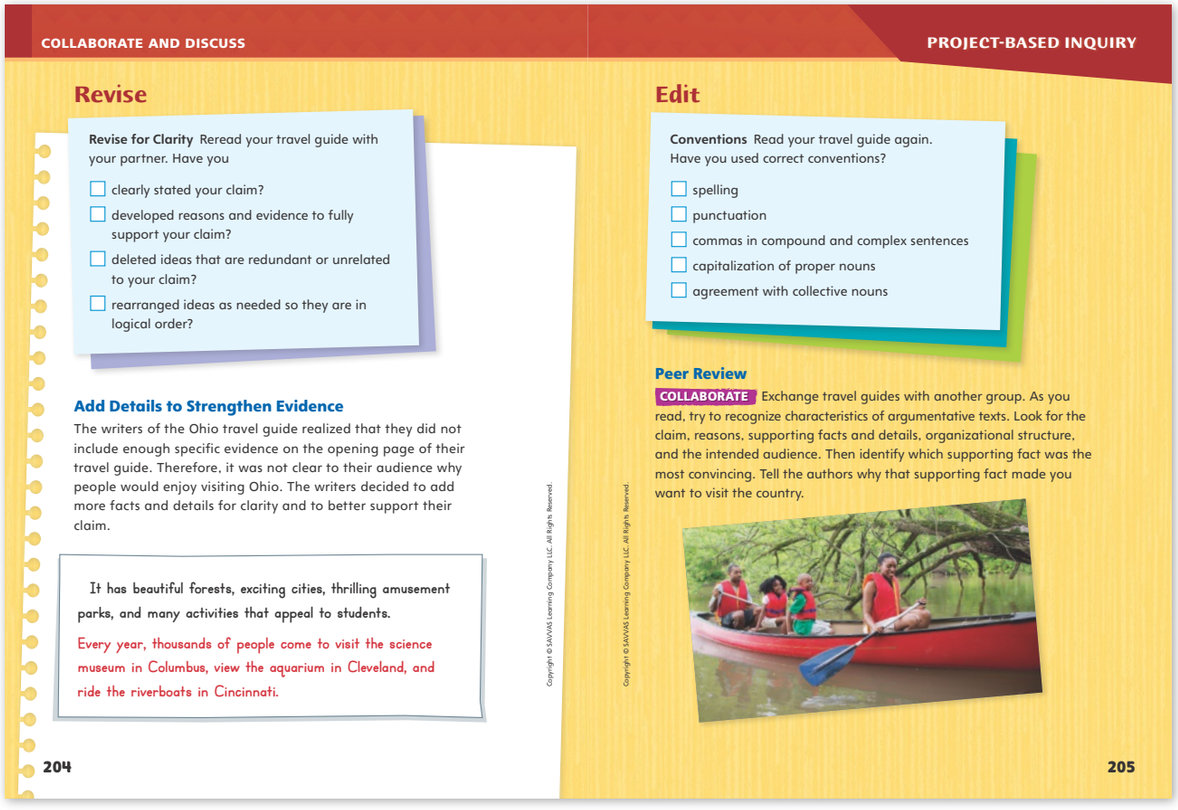
OPTION 2 **Extend** Encourage students who show understanding of supporting a claim with evidence to demonstrate understanding of the proper use of commas in compound and complex sentences. Have them explain why commas are used in these instances.

ELL TARGETED SUPPORT

Read aloud each student's travel guide, stopping as appropriate to "Think Aloud." Revealing your thoughts will help students emulate the revising and editing process for their own writing. For example, stop when you encounter a misspelled word and say: I wonder if this word is spelled correctly. Let's look it up in the dictionary.

NEXT STEPS Have students write or type clean, final copies of their business letters and send them to their experts.

STUDENT INTERACTIVE, pp. 204–205



COLLABORATE AND DISCUSS

Revise

Revise for Clarity Reread your travel guide with your partner. Have you

- ☐ clearly stated your claim?
- ☐ developed reasons and evidence to fully support your claim?
- ☐ deleted ideas that are redundant or unrelated to your claim?
- ☐ rearranged ideas as needed so they are in logical order?

Add Details to Strengthen Evidence

The writers of the Ohio travel guide realized that they did not include enough specific evidence on the opening page of their travel guide. Therefore, it was not clear to their audience why people would enjoy visiting Ohio. The writers decided to add more facts and details for clarity and to better support their claim.

It has beautiful forests, exciting cities, thrilling amusement parks, and many activities that appeal to students.

Every year, thousands of people come to visit the science museum in Columbus, view the aquarium in Cleveland, and ride the riverboats in Cincinnati.

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PROJECT-BASED INQUIRY

Edit

Conventions Read your travel guide again. Have you used correct conventions?

- ☐ spelling
- ☐ punctuation
- ☐ commas in compound and complex sentences
- ☐ capitalization of proper nouns
- ☐ agreement with collective nouns

Peer Review

COLLABORATE Exchange travel guides with another group. As you read, try to recognize characteristics of argumentative texts. Look for the claim, reasons, supporting facts and details, organizational structure, and the intended audience. Then identify which supporting fact was the most convincing. Tell the authors why that supporting fact made you want to visit the country.

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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 tourism video from your town or community's Web site. Have students make observations about the speaker's eye contact, rate, volume, enunciation, gestures, and language used to convey the ideas in the presentation.

Celebrate!

Before final publication, have student pairs present their travel brochures orally to another team. If students have included any media with their brochures, they should be prepared to share that with their audience.

Use the Student Model on p. 199 of the *Student Interactive* to model effectively sharing this project with others. When you finish, point out the traits of effective speech.

- When I shared my travel brochure, I did not look down at my paper the entire time. Every so often, I looked at my audience and made eye contact or smiled.
- I took my time and did not rush. I spoke slowly enough and paused to point to the pictures or other things I wanted to highlight in my travel brochure.
- I did not skip any information or words in my writing. I pronounced all of the words correctly.

COLLABORATE Allow students to practice their oral delivery, speaking clearly at a correct rate and volume, and make adjustments based on the reactions of their peers. Have them write down suggestions from their classmates on p. 206 in the *Student Interactive.*

Reflect

My TURN Students should work independently or with their partners to evaluate their work, using the rubric on p. T449. Encourage them to consider what worked well, what surprised them, which aspects were the most challenging, and what they might try differently next time.

Reflect on the Unit

Reflect on Your Goals Have students revisit their goals on p. 12 of the *Student Interactive*. Remind them to use a different color to re-rate how well they think they have met the goals.

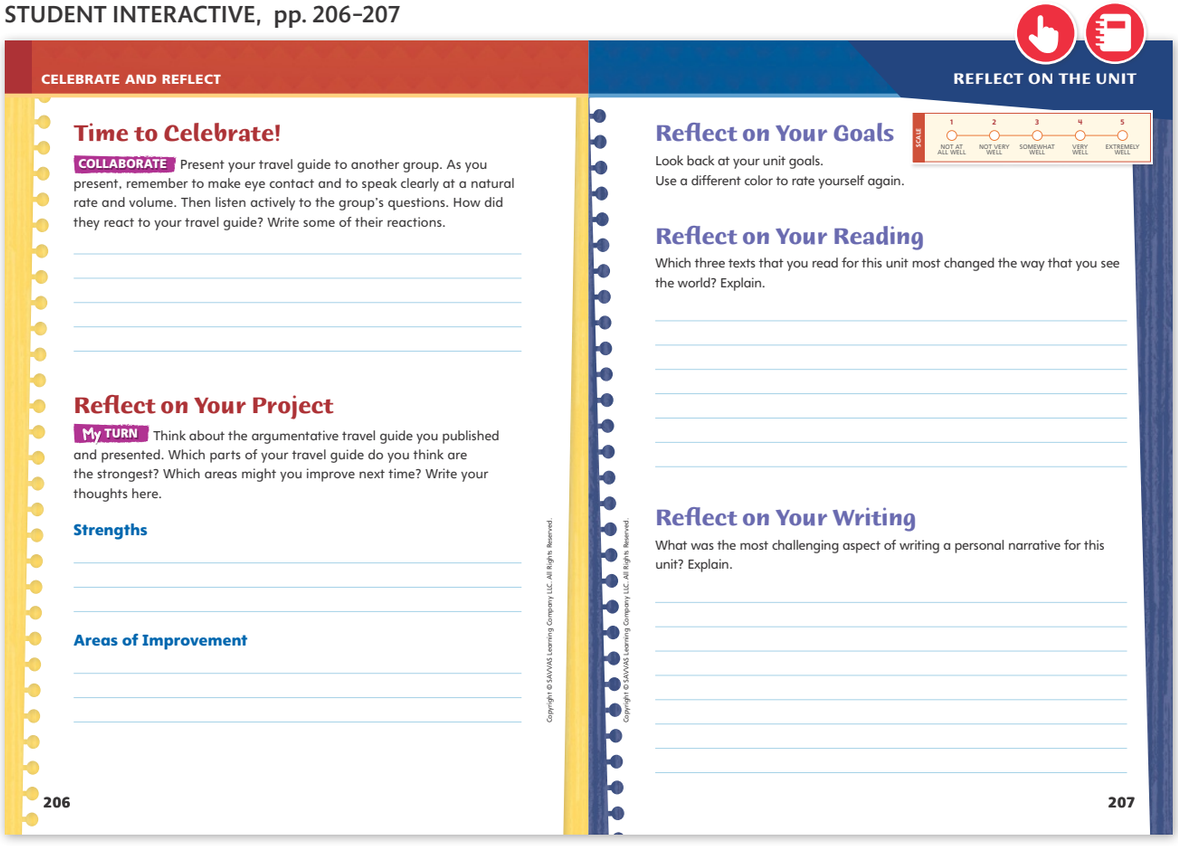
Reflect on Your Reading Readers reflect on what they read to better understand the text in a broader context. Use *Pedro's Journal* to model reflecting on reading. In *Pedro's Journal*, I read about the difficult passage across the ocean. I was surprised that although the trip was challenging, it was still an adventure and exciting. It made me think about traveling to a new place and how it can be challenging and scary at times, but exciting, too. Have students answer the Reflect on Your Reading question.

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. 199 to model reflecting on writing. The writing was definitely better after the writer added more details about specific places to visit in Ohio. Without those details, I wasn't sure or convinced that Ohio would be worth my time. Adding those details and facts made the writing clearer. Have students answer the Reflect on Your Writing question.

Reading and Writing Strategy Assessment Checklists

The *Reading and Writing Strategy Assessment Checklists* will help you monitor student progress.

STUDENT INTERACTIVE, pp. 206–207



CELEBRATE AND REFLECT

Time to Celebrate!

COLLABORATE Present your travel guide to another group. As you present, remember to make eye contact and to speak clearly at a natural rate and volume. Then listen actively to the group's questions. How did they react to your travel guide? Write some of their reactions.

Reflect on Your Project

My TURN Think about the argumentative travel guide you published and presented. Which parts of your travel guide do you think are the strongest? Which areas might you improve next time? Write your thoughts here.

Strengths

Areas of Improvement

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REFLECT ON THE UNIT

Reflect on Your Goals

SCALE 1 NOT AT ALL WELL · 2 NOT VERY WELL · 3 SOMEWHAT WELL · 4 VERY WELL · 5 EXTREMELY WELL

Look back at your unit goals.
Use a different color to rate yourself again.

Reflect on Your Reading

Which three texts that you read for this unit most changed the way that you see the world? Explain.

Reflect on Your Writing

What was the most challenging aspect of writing a personal narrative for this unit? Explain.

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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 *Journeys in Time,* available online at 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. T469.

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, *Journeys,* or the Essential Question for the unit: *How do journeys change us?* 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 help them make comparisons between main ideas, key details, and other characteristics of the genre, you might help them choose a book that is an informational text.

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Each Day

DISCUSSION CHART Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that as they read they will fill in their charts with details they **notice, connections** they make, and things they **wonder** about as they read to prepare for their Book Club conversations.

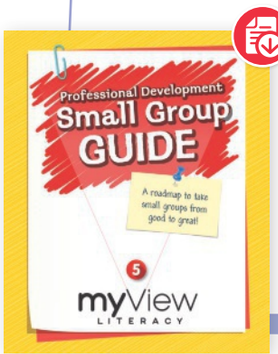
Noticings	Connections	Wonderings

TEACHER'S ROLE Since Book Club is a time for students to get their own enjoyment out of reading, your role should be as an occasional facilitator, helping 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 don't agree with _____ because _____.
- The part about _____ stuck out to me because _____.
- What makes you say that?



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

- ☐ ***Journeys in Time*** **by Elspeth Leacock and Susan Buckley**
- ☐ ***Journey Through Our Solar System*** **by Mae Jemison**
- ☐ ***Why We Live Where We Live*** **by Kira Vermond**
- ☐ ***The Porcupine Year*** **by Louise Erdrich**
- ☐ ***Exploring and Mapping the American West*** **by Judy Alter**
- ☐ ***Wildflower Girl*** **by Marita Conlon-McKenna**

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, *Journeys in Time*. 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. T468 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 *Journeys in Time*

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. Your role as teacher 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 both the unit theme, *Journeys,* and the Essential Question for the unit: *How do journeys change us?*

CONNECT TO THE SPOTLIGHT GENRE As students read *Journeys in Time*, 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, *How can you keep track of the order in which events happen?* Or *How can you find the locations mentioned in the book?*

LAUNCH THE BOOK Over the course of this unit, students will read *Journeys in Time* by Elspeth Leacock and Susan Buckley. This informational text is an atlas, or book of maps, that recounts 20 historic journeys that shaped what the United States is today. Through maps, illustrations, and text, students will learn about significant people, events, and locations in U.S. history.

EXPERT'S VIEW Frank Serafini, Arizona State University

"For Reading Workshop, there isn't a script to follow, but rather an organizational framework. The components should include reading aloud, discussing literature, independent reading, small group instruction, and Book Clubs. The focus of classroom reading instruction should be a response to students' needs and interests. It is more important to follow the children than it is to follow a curriculum."

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

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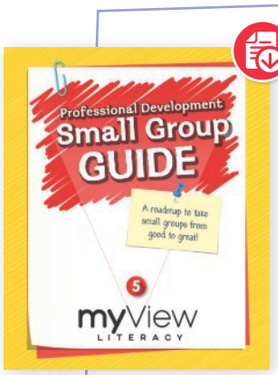
Book Support

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



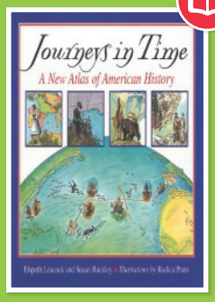
Book Club Options

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.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR BOOK

- ☑ ***Journeys in Time*** **by Elspeth Leacock and Susan Buckley**
- ☐ ***Journey Through Our Solar System*** **by Mae Jemison**
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- ☐ ***Wildflower Girl*** **by Marita Conlon-McKenna**

BOOK CLUB

Week 1

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.

TEACHER'S SUMMARY

Story 1 The story "How the Anishinabe Found a New Home" tells a long-ago legend of how the Anishinabe found a turtle-shaped land they were destined to reach.

Story 2 "Ship's Boy with Christopher Columbus" tells the story of Pedro de Acevedo, a boy who worked on one of Christopher Columbus's three ships that attempted to reach Asia in 1492 but eventually arrived in the Americas. While adult sailors grew frustrated on the long journey and wanted to return to Spain, Pedro's days were filled with chores that kept the ships afloat.

Story 3 The story "Founding New Mexico" recounts the 1598 expedition of Don Juan de Oñate, who sought to build a settlement in lands the Spanish called New Mexico. He led a four-mile caravan of soldiers, colonists, priests, and farm animals. Despite his plans of becoming wealthy and converting Native Americans to Christianity, Oñate encountered many hardships and never found any riches.

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.

I notice the text feature of boxed numbers. It shows which parts of the story correlate to places on the map. This lets readers know where these events happened. Also, this first story is more of a legend that has been passed on from generation to generation among the Anishinabe people. What do you learn about how the Anishinabe found their new home?

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

- One detail I find interesting is _____.
- I'd like to add to that _____.

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Session 1

Present the book to the groups. Explain that the book is an atlas, or book of maps, that tells twenty stories from U.S. history. Point out that the book is an informational text. Ask students to take note of key ideas and details, chronological order, visuals, and facts about people, places, and events.

Tell groups they will begin reading today and that by Session 2 they should finish reading the first three stories and be ready to discuss them.

Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that students will fill in their charts with details they notice, connections they make, and things they wonder as they read.

Use any remaining time for students to begin reading.

Session 2

By Session 2, students will have read the first three stories in *Journeys in Time*. 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 the following questions.

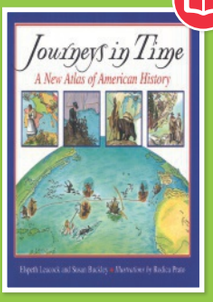
CONVERSATION STARTERS

- In "How the Anishinabe Found a New Home," where did the Anishinabe find food that grows on water?
- In "Ship's Boy with Christopher Columbus," what responsibilities did Pedro de Acevedo have aboard the ship?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss stories 4–7 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR BOOK

- ☑ ***Journeys in Time*** **by Elspeth Leacock and Susan Buckley**
- ☐ ***Journey Through Our Solar System*** **by Mae Jemison**
- ☐ ***Why We Live Where We Live*** **by Kira Vermond**
- ☐ ***The Porcupine Year*** **by Louise Erdrich**
- ☐ ***Exploring and Mapping the American West*** **by Judy Alter**
- ☐ ***Wildflower Girl*** **by Marita Conlon-McKenna**

BOOK CLUB

Week 2

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.

TEACHER'S SUMMARY

Story 4 The story "Voyage of the Mayflower" describes the harsh journey 102 Pilgrims took in 1620 from Plymouth, England, to the United States. It details reasons they made the dangerous trip, the belongings they took, and deaths and births aboard the ship.

Story 5 "Ben Franklin Goes to Philadelphia" tells the coming-of-age story of Benjamin Franklin, who in 1723 secretly left Boston to build a new life in New York. The story describes his long journey to Philadelphia, a place that would become his home until death.

Story 6 The story "The Journey of Venture Smith" describes the Atlantic slave trade through the experience of the six-year-old son of a West African prince, who was captured and sold into slavery in 1735 and finally gained his freedom thirty years later.

Story 7 "Daniel Boone Builds the Wilderness Road" tells how, in 1775, Daniel Boone led a group to build a road from Virginia west to Kentucky in search of more land and better hunting.

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.

Why did Franklin leave Boston without telling his family?

How did Smith finally gain his freedom?

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. SEL SOCIAL-EMOTIONAL LEARNING

- Can you say more about _____?
- Would you show me where that is in the book?

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Session 3

By Session 3, students will have read stories 4 and 5 in *Journeys in Time.*

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

- In "Voyage of the Mayflower," what happened to the *Speedwell*?
- What different jobs did passengers have on the ship?
- In "Ben Franklin Goes to Philadelphia," what talents and skills did Franklin already have by the age of 17?

Session 4

By Session 4, students will have read stories 6 and 7 in *Journeys in Time.*

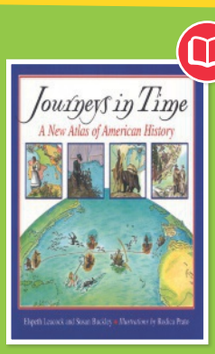
CONVERSATION STARTERS

- In "The Journey of Venture Smith," what were the conditions on the "middle passage"?
- What did Smith do after gaining his freedom?
- In "Daniel Boone Builds the Wilderness Road," what inspired Boone and his group to make the harsh journey?
- How did the Wilderness Road impact life in Kentucky?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss stories 8–11 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR BOOK

- ☑ ***Journeys in Time*** **by Elspeth Leacock and Susan Buckley**
- ☐ ***Journey Through Our Solar System*** **by Mae Jemison**
- ☐ ***Why We Live Where We Live*** **by Kira Vermond**
- ☐ ***The Porcupine Year*** **by Louise Erdrich**
- ☐ ***Exploring and Mapping the American West*** **by Judy Alter**
- ☐ ***Wildflower Girl*** **by Marita Conlon-McKenna**

BOOK CLUB

Week 3

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.

TEACHER'S SUMMARY

Story 8 "Bringing the Big Guns to Boston" tells the story of 25-year-old Henry Knox, a bookseller who would become the first secretary of war. In 1775, Knox led a caravan of much-needed artillery 300 miles to General George Washington in Boston.

Story 9 The story "To the Pacific with Lewis and Clark" describes the obstacles during the 18-month, 8,000-mile journey that Lewis and Clark began in 1804 to research the Louisiana Territory.

Story 10 "Dame Shirley Goes to the Gold Rush" tells the story of one Gold Rush prospector, 30-year-old Louise Clappe, who in 1849 traveled 18,000 miles to California in search of gold.

Story 11 The story "West on the Santa Fe Trail" describes the journey of seven-year-old Marian Sloan, who in 1852 joined her pioneer family on the Santa Fe Trail, bound for California. The story describes why the family never made it.

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.

Why did the author describe Knox's idea as "wild"?

What do the authors' word choice reveal about their point of view of Lewis and Clark's journey?

Why did a newspaper editor suggest that Clappe write about her trip to mining country?

What different sights and sounds did travelers witness on the Santa Fe Trail?

COLLABORATION Offer other sentence stems like these as examples of how to phrase ideas in a conversation. SEL SOCIAL-EMOTIONAL LEARNING

- I think we all agree that _____.
- The illustration of _____ helps me understand _____.

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Session 5

By Day 1 of Week 3, students will have read stories 8 and 9 of *Journeys in Time*.

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

- In "Bringing the Big Guns to Boston," why did the journey attract onlookers and townspeople ready to help?
- What effect did the arrival of the artillery have on the American Revolution?
- In "To the Pacific with Lewis and Clark," in what ways did Native Americans help the expedition?

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 which aspects of the book they are talking about.

Session 6

By Session 6, students will have read stories 10 and 11 of *Journeys in Time.*

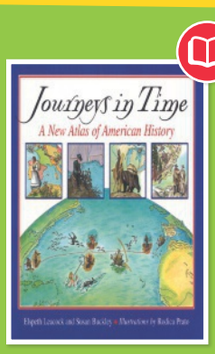
CONVERSATION STARTERS

- In "Dame Shirley Goes to the Gold Rush," how would you describe Louise Clappe?
- Based on the map, what different people and environments did travelers encounter on the trail?

Ask students to share details and ideas from their Discussion Charts. Tell students that they will discuss stories 12–15 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR BOOK

- ☑ ***Journeys in Time*** **by Elspeth Leacock and Susan Buckley**
- ☐ ***Journey Through Our Solar System*** **by Mae Jemison**
- ☐ ***Why We Live Where We Live*** **by Kira Vermond**
- ☐ ***The Porcupine Year*** **by Louise Erdrich**
- ☐ ***Exploring and Mapping the American West*** **by Judy Alter**
- ☐ ***Wildflower Girl*** **by Marita Conlon-McKenna**

BOOK CLUB

Week 4

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.

TEACHER'S SUMMARY

Story 12 "Big Joe Bailey Takes the Underground Railroad" describes Bailey's 1856 escape from slavery, led by former enslaved person Harriet Tubman, who helped 300 slaves find freedom in the North.

Story 13 "A Civil War Journey" describes the Civil War experience of one Union soldier, Orlando French, including hardships, the loss of his friends on the battlefield, and the complex relationship with Confederate soldiers.

Story 14 "John Muir Walks America" describes naturalist John Muir's 1,000-mile walk from Indiana to Florida in 1867. Muir studied plants and animals and how nature changed along his journey.

Story 15 "A Cowboy's Journey" recounts the four-month-long cattle drive cowboy Baylis Fletcher took in 1879, the places he saw along the way, and the mishaps with the cattle he struggled to control.

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 did Tubman mean when she said that water "never tells no tales"?

What responsibility did Orlando French have during the Civil War?

How does the illustrated map add information to the text?

What does the author mean by Fletcher seeing "the backbone of America"?

COLLABORATION Offer other sentence stems like these as examples of how to phrase ideas in a meaningful conversation. SEL

- That makes me think _____.
- What I hear you saying is _____.

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Session 7

By Session 7, students will have read stories 12 and 13 of *Journeys in Time*.

CONVERSATION STARTERS

- In "Big Joe Bailey Takes the Underground Railroad," why were Bailey and his companions not safe in the northern state of Pennsylvania?
- What were some of Tubman's connections, and how did they help Tubman?
- What do you think about Orlando French's view of Confederate soldiers in "A Civil War Journey"?

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 read stories 14 and 15 of *Journeys in Time*.

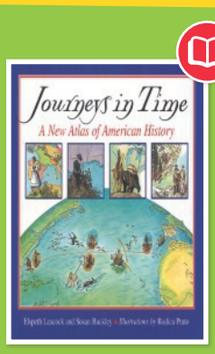
CONVERSATION STARTERS

- In "John Muir Walks America," how did Muir's walk forever change how Americans view the wilderness?
- In "A Cowboy's Journey," what was profitable about the harsh, four-month-long cattle drive?
- Does the cattle drive remind you of any other journey we have read about so far?

Ask students to share details and ideas from their Discussion Charts. Tell students that they will discuss stories 16–20 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR BOOK

- [x] ***Journeys in Time*** **by Elspeth Leacock and Susan Buckley**
- [ ] ***Journey Through Our Solar System*** **by Mae Jemison**
- [ ] ***Why We Live Where We Live*** **by Kira Vermond**
- [ ] ***The Porcupine Year*** **by Louise Erdrich**
- [ ] ***Exploring and Mapping the American West*** **by Judy Alter**
- [ ] ***Wildflower Girl*** **by Marita Conlon-McKenna**

BOOK CLUB

Week 5

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.

TEACHER'S SUMMARY

Story 16 "Rosa Cristoforo Comes to America" describes Cristoforo's reasons for emigrating from Italy in 1884, her rough voyage by ship, her experience at Ellis Island, and the life she made as an American.

Story 17 "Coast to Coast in the Vin Fiz" tells the story of pilot Cal Rodgers, who, despite consecutive crashes and mishaps, managed to be the first person to fly across the United States.

Story 18 "Louis Armstrong Heads North" recounts the famous musician's journey from New Orleans to Chicago. Armstrong was one of half a million African Americans who started new lives in the North. Their journey was called the great black migration.

Story 19 "The Journey to Work" describes the 3,700-mile journey the Moreno family made every year as farmworkers, the locations of the farms where they worked, the different crops they picked, and what life was like in each location.

Story 20 "Leaving Vietnam" describes the incredible journey of the Phong family, anti-Communists during the Vietnam War who faced government persecution. After a harsh journey and dramatic rescue, they eventually found freedom in the United States.

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 life lesson did Cristoforo learn in the United States?

Why did Rodgers's flight garner so much attention?

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

- My idea builds on _____.
- Can you give me an example? _____.

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Session 9

By Session 9, students will have read stories 16 and 17 of *Journeys in Time*. Circulate around the room. When appropriate, touch base with each group and support students to keep the conversation going.

CONVERSATION STARTERS

- In "Rosa Cristoforo Comes to America," why was Cristoforo so hesitant to immigrate to the United States?
- How did Cristoforo change by the end of the story?
- In "Coast to Coast in the Vin Fiz," why did it take Rodgers so long to reach California?
- What do you think about his determination to finish the journey?

Session 10

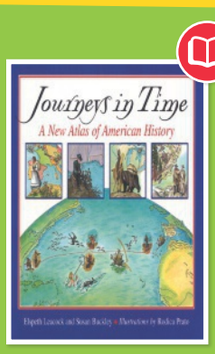
By Session 10, students will have read stories 18–20 of *Journeys in Time*.

CONVERSATION STARTERS

- In "Louis Armstrong Heads North," what did Armstrong do the first night he arrived in Chicago?
- What does the map tell you that the text does not?
- In "The Journey to Work," why did Graciela Moreno not go to school during the crop-picking season?
- How was life different in "Little Donna"?
- In "Leaving Vietnam," why did the Phong family lose their home and business?
- How did the Phong family escape Malaysian police at the last minute?

READING WORKSHOP

SMALL GROUP



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- [ ] ***Wildflower Girl*** **by Marita Conlon-McKenna**

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. 416 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, *admitted* begins with the letter *a* so I know that it will be at the beginning of the glossary. When I find *admitted,* I can see that it is divided into three syllables.
- In parentheses, I see how *admitted* 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. In this case, I see the abbreviation *v.,* so I know *admitted* is a verb. 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. 416 of the *Student Interactive*.

TURN, TALK, AND SHARE Have students turn and talk to a partner about how they might use a print or digital dictionary to find the meaning, pronunciation, syllabication, and word origin of a word or phrase that does not appear in the glossary. Encourage them to describe how the process relates to looking up a word or phrase in a glossary. Then have them identify the meaning, pronunciation, syllabication, and word origin for their chosen word using a print or digital dictionary.

STUDENT INTERACTIVE, p. 416

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.

The pronunciation is in parentheses. It also shows which syllables are stressed.

The entry word in bold type is divided into syllables.

The part-of-speech label shows the function of an entry word.

ad•mit•ted (ad mit′id), *v.* granted access to a place. from the Latin word *admittere*, meaning "to send in"

The definition shows what the word means.

The word origin tells what language the word came from.

My TURN

Find and write the meaning of the word *inspired*. Say the word aloud.
caused something to be created

Write the syllabication of the word. in•spired

Write the origin of the word. from the Latin *in-*, meaning "in," and *spirare*, meaning "to breathe"

How did the origin help you understand the meaning of the word?
Possible response: I can read the word *inspired* as "breathing new life into something," which is like creativity.

TURN and TALK Discuss how you can find the meaning of a word that is not in this glossary.

416

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GLOSSARY

STUDENT INTERACTIVE, p. 417

Aa

ad•ven•ture (ad ven′chər), *n.* an exciting experience

as•tro•bi•o•lo•gists (as′trō bī ol′ə jists), *n.* scientists who study life in the universe

Bb

bur•rows (bėr′ōz), *n.* holes or tunnels dug by animals as a place to live. from the Middle English word *borough*, meaning "fortress"

Cc

chlo•ro•phyll (klôr′ə fil), *n.* a green substance found in plants that allows them to make food. from the Greek words *chlōros*, meaning "green," and *phyllon*, meaning "leaf"

cit•i•zens (sit′ə zənz), *n.* people who belong to a particular place

col•o•ny (kol′ə nē), *n.* a group of animals living in one place. from the Latin word *colonus*, meaning "settler"

come•back (kum bak), *n.* a return to a healthy state

Pronunciation Guide

Use the pronunciation guide to help you pronounce the words correctly.

a in *hat*
ā in *age*
â in *care*
ä in *far*
e in *let*
ē in *equal*
èr in *term*
i in *it*
ī in *ice*
o in *hot*
ô in *open*
ò in *all*
ô in *order*
oi in *oil*
ou in *out*
u in *cup*
ù in *put*
ü in *rule*
ch in *child*
ng in *long*
sh in *she*
th in *thin*
th in *then*
zh in *measure*
ə = a in *about*
ə = e in *taken*
ə = i in *pencil*
ə = o in *lemon*
ə = u in *circus*

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STUDENT INTERACTIVE, p. 418

com•po•si•tions (kom′pə zish′ənz), *n.* works of art, such as paintings or songs

co•op•er•ate (kō op′ə rāt′), *v.* work together; participate in shared activity

course (kôrs), *n.* the direction of travel

cur•i•ous (kyůr′ē əs), *adj.* having an interest to learn about something. from the Latin word *curiosus*, meaning "inquisitive"

Dd

de•tect (di tekt′), *v.* to discover the truth, or fact of, something. from the Latin word *detectum*, meaning "uncovered"

di•mi•nished (də mi′nishd), *v.* shrank; became smaller or fewer

Ee

e•co•sys•tem (ē′kō sis′təm), *n.* a community of living things and the environment it inhabits

ex•hib•it (eg zib′it), *n.* a group of artworks or other objects arranged for public viewing. from the Latin word *exhibitum*, meaning "held out"

ex•pert (ek′spėrt), *n.* one who shows special skill or knowledge gained from training

ex•press (ek spres′), *v.* show or tell thoughts and feelings to others. from the Latin word *expressum*, meaning "pressed out"

Ff

fath•oms (faᵺ′əmz), *n.* units of length that measure the depth of water. from the Old English word *faethm*, meaning "width of outstretched arms"

fly•ing bridge (flī′ing brij), *n.* the highest place on a ship from which it can be steered

fo•cus (fō′kəs), *v.* direct attention to something. from the Latin word *focus*, meaning "hearth"

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STUDENT INTERACTIVE, p. 419

frag•men•ted (frag′mən′tid), *adj.* broken into pieces. from the Latin word *frangere*, meaning "to break"

fun•gus (fung′gəs), *n.* an organism that gets nutrition from decaying matter. from the Latin word *fungus*, meaning "mushroom"

Gg

gin•ger•ly (jin′jər lē), *adj.* cautiously; with great care

girth (gėrth), *n.* distance around something; circumference

grat•i•fied (grat′ə fīd), *adj.* felt great satisfaction. from the Latin words *gratus*, meaning "pleasing," and *facere*, meaning "to make or do"

Ii

i•con•ic (ī kon′ik), *adj.* famous, popular, and representative of a place or time. from the Greek word *eikōn*, meaning "image"

ig•nite (ig nīt′), *v.* catch fire. from the Latin word *ignitum*, meaning "fired"

im•i•ta•ted (im′ə tā tid), *v.* copied; tried to do the same things others did. from the Latin word *imitatum*, meaning "copy"

im•mi•gra•tion (im′ə grā′shən), *n.* the act of moving to a new country to live there

in•sight (in′sīt′), *n.* clear or complete understanding of a situation

in•spired (in spīrd′), *v.* caused something to be created. from the Latin *in-*, meaning "in," and *spirare*, meaning "to breathe"

in•ter•sect•ing (in′tər sekt′ing), *adj.* crossing or overlapping. from the Latin word *intersectum*, meaning "divided"

Jj

jaunts (jônts), *n.* short journeys

Ll

leagues (lēgz), *n.* units of distance. from the Latin word *ligare*, meaning "to bind"

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STUDENT INTERACTIVE, p. 420

Mm

ma•rine (mə rēn′), *adj.* of or relating to the ocean. from the Latin word *marinus*, meaning "of the sea"

mi•crobes (mī′krōbz), *n.* the smallest living things. from the Greek words *mikros*, meaning "small," and *bios*, meaning "life"

mi•grat•ing (mī′grāt ing), *adj.* moving from one habitat to another with the seasons. from the Latin word *migratum*, meaning "moved"

Nn

na•tive (nā′tiv), *adj.* belonging naturally to a specific place

nau•ti•cal (nô′tə kəl), *adj.* related to ships or navigation. from the Greek word *naus*, meaning "ship"

noc•tur•nal (nok tėr′nl), *adj.* awake and active at night. from the Latin word *noctem*, meaning "night"

Oo

op•por•tu•ni•ty (op′ər tü′nə tē), *n.* an agreeable situation or chance

Pp

pains•tak•ing (pānz′tā′king), *adj.* done with great care and attention

pas•sage (pas′ij), *n.* an entry or doorway

peer•ing (pi′ring), *v.* looking closely at something that is hard to see

proc•ess•ing (pros′es ing), *n.* a series of steps in a legal action

Rr

ra•di•a•tion (rā′dē ā′shən), *n.* dangerous energy rays that cannot be seen

re•late (ri lāt′), *v.* to tell; to show a relationship between two things. from the Latin *re-*, meaning "back," and *latum*, meaning "brought"

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STUDENT INTERACTIVE, p. 421

re•store (ri stôr′), *v.* return to original condition. from the Latin word *restaurare*, meaning "repair, rebuild"

rov•ers (rō′vərz), *n.* vehicles used to explore a planet's surface. from the Middle English word *roven*, meaning "to shoot arrows at targets while moving"

Ss

sanc•tu•ar•ies (sangk′chü er′ēz), *n.* human-made places of safety and protection

sen•sors (sen′sərz), *n.* devices that detect changes in light, moisture, or other physical conditions

sput•tered (spu′tird), *v.* gave out popping sounds

Tt

thrive (thrīv), *v.* do well, be successful, grow

tide (tīd), *n.* the rise and fall of the ocean. from the Middle English word *tīd*, meaning "time"

trans•mit•ter (trans mi′tər), *n.* equipment that makes and sends electromagnetic waves that carry messages. from the Latin *trans-*, meaning "across," and *mittere*, meaning "to send"

tra•versed (trə vėrsd′), *v.* traveled through; moved across. from the Latin word *transversare*, meaning "to move across"

Uu

un•fet•tered (un fe′tərd), *adj.* not limited, not restricted

Vv

vi•a (vī′ə), *prep.* by way of; by means of; through. from the Latin word *via*, meaning "way"

vis•i•ble (viz′ə bəl), *adj.* easily seen

Ww

wan•dered (won′dərd), *v.* walked slowly or aimlessly

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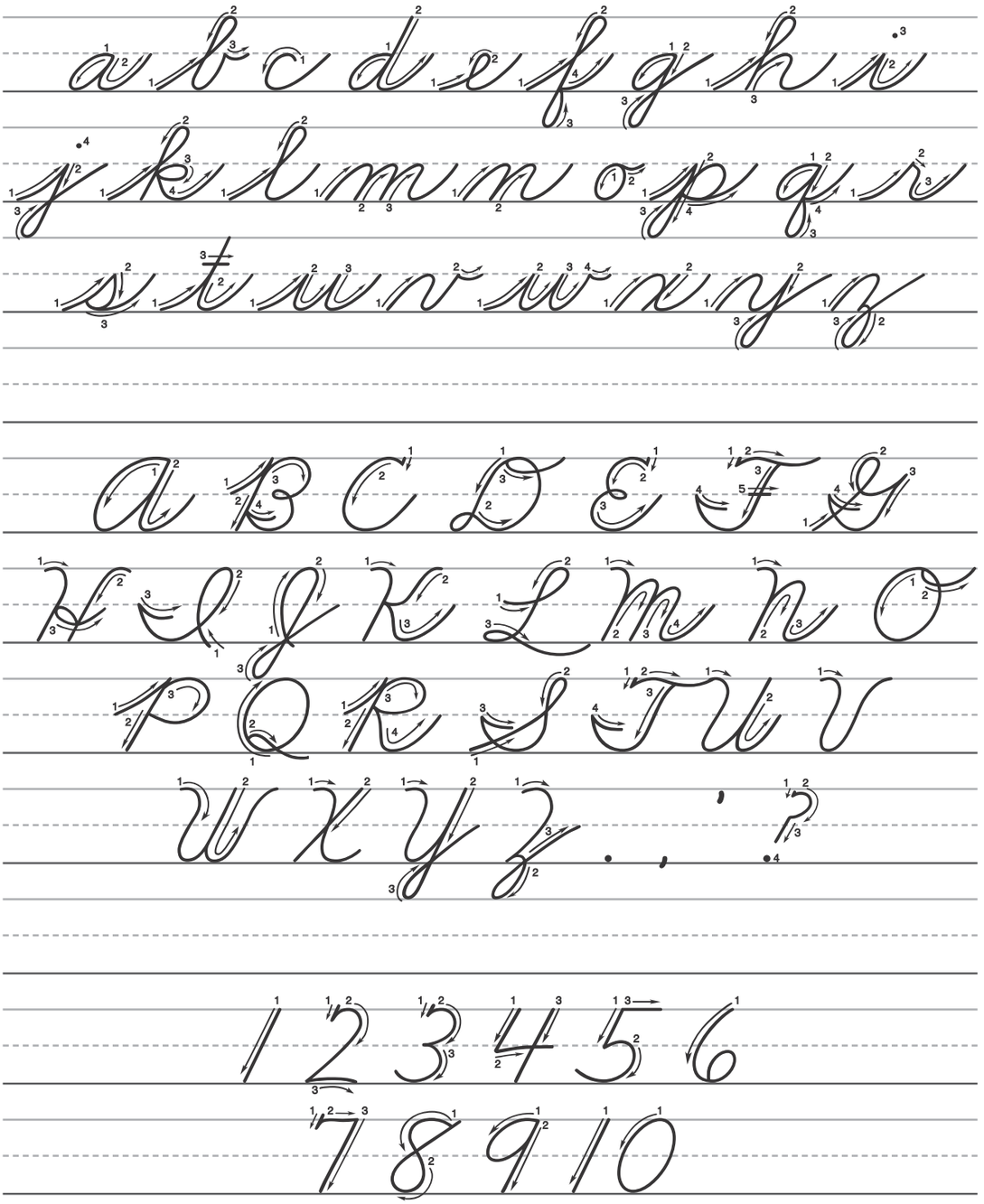
Handwriting Model

Cursive



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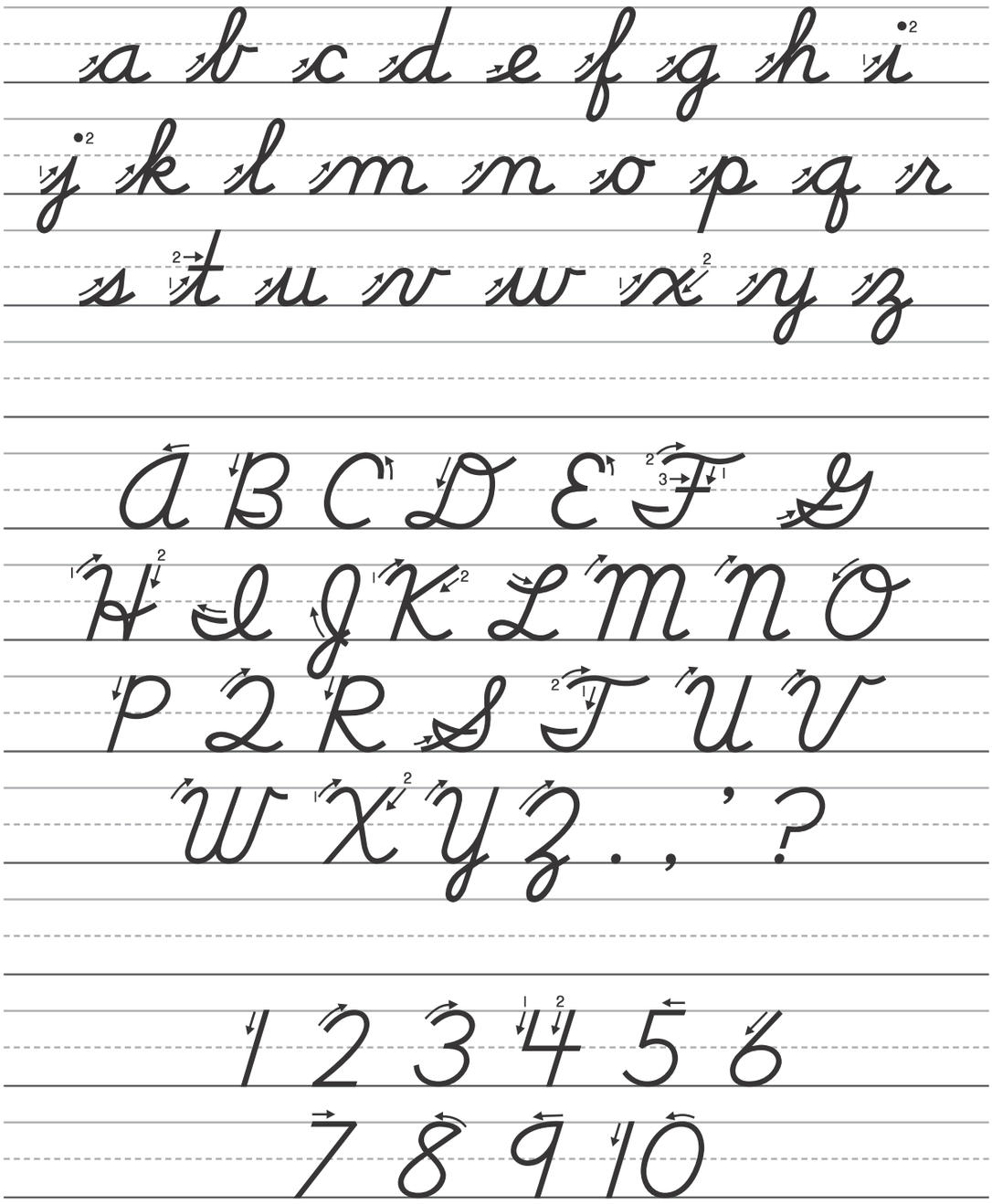

Grade 5

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myView LITERACY

TEXT COMPLEXITY

The Path to Paper Son
By Grant Din
Genre: Informational Text

Recommended Placement

The **Quantitative Measures** suggest that this text is at the upper level of readability for Grade 5. Use the **Qualitative Measures** to inform and support your instruction.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Terms in quotation marks
- Knowledge Demands: Chinese immigration in the mid-1800s

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **1020L** Average Sentence Length: **16.55** Word Frequency: **3.533** Word Count: **331**

Complexity Level	Qualitative Measures
Author's Purpose Simple Very Complex	The author's purpose is **implied but easy to identify** because the main idea is clear. Explanations and examples help show that the main purpose is to **inform** readers about the history of Chinese immigration to the United States and the concept of "paper sons."
Text Structure Simple Very Complex	The text follows a **mostly chronological** structure, but connections between some ideas are implicit. The photograph and "Did You Know?" feature provide some additional information but are not needed to understand the main idea.
Language Conventionality and Clarity Simple Very Complex	The sentences are mostly **compound and complex**. The vocabulary is largely **familiar and conversational;** however, students may need support understanding the terms in quotation marks: *"son," "father's,"* and *"paper son."*
Knowledge Demands Simple Very Complex	The subject matter **includes events many students may not relate to**, and the time period of the piece will not be familiar. Students will benefit from **background knowledge** of Chinese immigration during the mid-1880s and the San Francisco earthquake.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
Language Display and read aloud the first sentence on page 21. • Ask: Why does the author use quotation marks around the word "son"? • Help students identify clues in the sentence, such as "sometimes the 'son' might be a nephew," that suggest that the person being described is not actually a son.	**Structure** Have students preview the article and read the "Did You Know?" feature. **Ask:** Why do you think the author included this feature? Guide students to create a **list** of other features the author could have included. Discuss why these features might help readers understand the information.	**Knowledge Demands** Help students extend their knowledge about Chinese immigration in the 1880s. • Have students explore online media to build background for Chinese immigration. • Have students **Think, Pair, Share** about why someone might pay money to help a family member become a U.S. citizen.

myView LITERACY

TEXT COMPLEXITY

Louie Share Kim, Paper Son
By Barbara D. Krasner
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

- Language: Domain-specific vocabulary
- Knowledge Demands: Chinese immigration to the United States

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **990L** Average Sentence Length: **14.806** Word Frequency: **3.465** Word Count: **992**

Complexity Level	Qualitative Measures
Author's Purpose Simple Very Complex	The author's purpose is **implied but easy to identify** because the main idea is clear. Students should be able to follow the author's purpose of informing readers about Louie Share Kim's life and the history of "paper sons" in the United States.
Text Structure Simple Very Complex	The informational text has a **chronological text structure**, which is supported by the use of dates and other signal words (*in 1916, in 1924, when Share Kim was 20 years old*). The photographs and captions **directly support** the text and help readers relate to Share Kim and his family.
Language Conventionality and Clarity Simple Very Complex	The sentences are simple with some complex sentences. The vocabulary is mostly **familiar**; however, students may need support with **domain-specific vocabulary** (such as *immigrant, citizenship, interrogated,* and *deportation*) and figurative or idiomatic phrases (such as *his family pinned all their hopes on him*).
Knowledge Demands Simple Very Complex	The subject matter includes events that **will not be familiar to many students**. While there are no references to other texts, there are historical references. Students may need some **background knowledge** to understand the history of Chinese immigration and the Chinese Exclusion Act of 1882.

Reader and Task Considerations

English Language Learners

Knowledge Demands Use a **KWL chart** to determine what students know and want to know about Chinese immigration and paper sons. Then, have students do a **Think, Pair, Share** to further activate their prior knowledge. You may also want to

- ask volunteers to share stories about their families or friends immigrating to the United States.
- have students use online media to learn more about Angel Island.

Intervention

Language Use a **chart** to teach the academic vocabulary: *immigrant, citizenship, interrogated, detained,* and *deportation.* Allow students to use dictionaries to help them find definitions. Have pairs use the words in sentences. You may also want to

- use online media to build background on Chinese immigration.
- have students share what it might be like to move to a new country.

On Level/Advanced

Purpose **Say:** In this text, the author's purpose is to share the experiences of a paper son, Louie Share Kim. Imagine you were writing an article about a paper son. What would you want your readers to know? Have students

- brainstorm events they would want to share.
- make a list of research questions.
- make a list of text features they could include in their article.

myView LITERACY

TEXT COMPLEXITY

from *Life on Earth—and Beyond*
By Pamela S. Turner
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

- Language: Domain-specific vocabulary
- Knowledge Demands: Mars exploration

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **850L** Average Sentence Length: **11.827** Word Frequency: **3.396** Word Count: **2,803**

Complexity Level	Qualitative Measures
Author's Purpose Simple Very Complex	The author's purpose is **implied, but easily discernible** because the main idea is clear. Students should see that the selection begins with a question that Chris McKay is trying to answer: *Can life survive in a very cold, dry place?*
Text Structure Simple Very Complex	The informational text mostly follows a **chronological structure**, tracking McKay's activities and discoveries. Headings help readers navigate the text, and photographs, captions, maps, and diagrams **directly support** the text. Sidebars add information about the topic.
Language Conventionality and Clarity Simple Very Complex	The text includes several examples of idioms and **figurative language**: *It bounced around like a crazed ping-pong ball.* Although the vocabulary is mostly conversational, students may need support understanding **domain-specific vocabulary**, such as *microbes, sensors, atmosphere, radiation, chromatograph, spectrometer,* and *ultraviolet lasers.*
Knowledge Demands Simple Very Complex	Although the subject matter will likely be **unfamiliar** to students, the scientist's work is **clearly described and easy to follow**. Students will need to make connections between Mars exploration and the Dry Valleys to understand why McKay is studying them.

Reader and Task Considerations

English Language Learners

Language Use a **two-column chart** to teach the domain-specific vocabulary. Work with students to preview the text to determine the meaning of the words. List the definitions and have students copy them. Then, use **sentence frames** to help students use the words in sentences.

- Microbes are _____.
- A spectrometer records _____.

Intervention

Knowledge Demands Use a **web diagram** to determine what students know about Mars exploration. Then, have students do a **Think, Pair, Share** to discuss what they want to learn about Mars.

- Explore online media to build background for Dry Valleys and Mars exploration.
- Have students discuss what they think Mars looks like.

On Level/Advanced

Structure **Say:** You will read about a scientist who studies the Antarctic to learn more about Mars. If you were writing this article, how would you structure it? What text features would you use? Have students

- use online media to learn more about the Dry Valleys.
- make an outline of information and text features they would include.
- share their ideas with a partner.

myView LITERACY

TEXT COMPLEXITY

from *Pedro's Journal*
By Pam Conrad
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: Christopher Columbus and exploration of the Americas

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **980L** Average Sentence Length: **15.551** Word Frequency: **3.712** Word Count: **3,670**

Complexity Level	Qualitative Measures
Levels of Meaning Simple Very Complex	The text's **multiple levels of meaning** are subtle but not difficult to separate. Pedro's journal describes events but also reveals his feelings about his captain and the natives, as well as exploration. Students should be able to discern the **theme** based on Pedro's feelings about his role in further explorations.
Text Structure Simple Very Complex	The first-person historical fiction text follows a **clear chronological order**, which is shown through the dates at the beginning of each journal entry. The illustrations **directly support** the text by showing characters and events in the story.
Language Conventionality and Clarity Simple Very Complex	Students may need support with **complex sentences**: *I dedicate this journal, this parcel of letters and drawings, to my dear mother, who has lost so much and who I pray will not lose me as well…* The vocabulary is mainly **conversational** but also includes potentially **unfamiliar** descriptive words, such as *assent*, *straining*, *doublet*, and *gunwale*.
Knowledge Demands Simple Very Complex	The events are clear and easy to follow; however, students **may not be familiar** with the experience of sailing on a ship. References are made to Christopher Columbus and other historical figures, such as Marco Polo. Students will benefit from **background knowledge** of sailing, Columbus, and exploration.

Reader and Task Considerations

English Language Learners

Structure Preview the first two pages and point out the date. Ask students what this indicates. Use a **sequence diagram** to help students track the events on these pages. You may also want to

- have students continue using the diagram to track events as they read.
- help students use online media to learn about Christopher Columbus.

Intervention

Language Read the first paragraph of the text with students. Help them break down long **complex sentences**. Then focus on the point of view by asking students to complete these sentences:

- The pronouns _____ show that this is told through the first person.
- First-person narratives reveal the author's _____.

On Level/Advanced

Knowledge Demands Ask partners to create a **KWL chart**, noting what they know and want to know about Christopher Columbus.

- Have pairs use online media to research Christopher Columbus.
- Then, have them share what they learned with another pair.

myView LITERACY

TEXT COMPLEXITY

Poetry Collection
By Kristine O'Connell George, Drew Lamm and James Hildreth, Karen O'Donnell Taylor, and Marilyn Singer
Genre: Poetry

Recommended Placement

The **Quantitative Measures** are not generated for poetry and drama. See the **Qualitative** analysis for support.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Figurative language
- Knowledge Demands: Maps and explorers

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Complexity Level	Qualitative Measures
Levels of Meaning Simple Very Complex	The poems have **multiple levels of meaning**, which can be determined using the descriptive language and title of each poem. Students should be able to infer the common theme that looking at maps and learning about the world make us wonder and dream about new places, things, and people.
Text Structure Simple Very Complex	The structure of each poem is **unique**. "Learning the World" and "Latitude Longitude Dreams" consist of stanzas and lines of equal length; punctuation helps students identify complete thoughts. "A Map and a Dream" is not broken into stanzas, but the line lengths are similar. "Early Explorers" has varying line lengths and no punctuation.
Language Conventionality and Clarity Simple Very Complex	The vocabulary is mostly **familiar**, although students may need assistance with some **vocabulary words**, such as *shambling, whirring, latitude, longitude, girth,* and *celestial*, and **figurative language**, such as *sailed over the edge* and *slide from pole to pole.* Students may also need assistance with the use of ellipses.
Knowledge Demands Simple Very Complex	The subject matter includes some **simple, concrete activities** that students will relate to, such as reading maps. However, there are references to past explorers, such as Magellan and Columbus. Therefore, **background knowledge** of exploration will be beneficial.

Reader and Task Considerations

English Language Learners

Language Use a **two-column chart** to list some of the figurative language in the poems, such as *Maps are keys to secret places*. Assist students in understanding the language and how it helps readers visualize what is being described. **Ask:**

- How do people use keys?
- In what way is a map like a key?

Provide **sentence frames** to help students respond:

A key is ____.

A map is like a key because ____.

Intervention

Knowledge Demands Use a **question-and-answer chart** to have students list questions they have about reading maps and about explorers. Work together to answer the questions. Then have students keep their questions in mind as they read the poems. You may also want to

- explore online media to build background knowledge of explorers.
- have students draw a map of their town or city.

On Level/Advanced

Structure Say: Poets use different structures, such as line length and stanzas, to help express ideas. Have students preview the structure of each poem.

- Ask students to describe the line and stanza lengths of each poem.
- Ask whether the poems include rhyming lines.
- Have students discuss with a partner how the structure of a poem can affect meaning or express ideas.

myView LITERACY

TEXT COMPLEXITY

Picturesque Journeys
By Yanitzia Canetti
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

- Language: Domain-specific vocabulary
- Knowledge Demands: Artists, artistic techniques, and artistic movements

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: **13.225** Word Frequency: **3.389** Word Count: **2,473**

Complexity Level	Qualitative Measures
Author's Purpose	The author's purpose is **explicitly stated** on the first page: *Many paintings by artists Frida Kahlo, Georgia O'Keeffe, and Paul Gauguin were strongly influenced by their journeys.* Students should be able to identify that the author is going to explain how traveling affected these three artists.
Text Structure	The text mostly follows a **chronological structure**, with each section describing the life and work of a different artist. The author separates the sections with a decorative banner, and the photographs and maps **directly support** the text.
Language Conventionality and Clarity	The sentences are **mainly simple** with **some compound and complex sentences**. Students may need support with **domain-specific vocabulary,** such as *realism, abstract art, adobe architecture, impressionist art,* and *compositions.* Students may benefit from a reminder that the titles of artwork appear in italics.
Knowledge Demands	The artists covered in the text will likely be **unfamiliar** to many students, although previous knowledge of their works is not needed for understanding. The text refers to several cities and countries, as well as museums and other artists. Students will benefit from **background knowledge** of artistic movements and the areas where these artists lived.

Reader and Task Considerations

English Language Learners

Language Create a **web graphic organizer** with the phrase *artistic movements* in the center. Write the names of three artistic movements in the outer circles: *realism*, *abstract art*, *impressionist art.* Help students use a dictionary or encyclopedia to look up each word and write definitions and details in the organizer. If possible, display examples of art from each of these movements.

Intervention

Knowledge Demands Preview the photographs in the text. Identify each artist and his or her paintings. Ask students to compare and contrast the artists' works. **List** their thoughts on the board. You may also want to

- explain the difference between realistic and abstract art.
- ask students which paintings seem the most realistic and the most abstract, and why.

On Level/Advanced

Purpose Explain that this text is about three artists and how their work was influenced by their travels. **Say:** If you could write about any artist, who would you write about? What would you want to explain about the artist?

- Have students choose an artist to research.
- Ask them to find two to three facts about the artist's life.
- Have students share what they learned.

READING WORKSHOP

SCOPE AND SEQUENCE	K	1	2	3	4	5
FOUNDATIONAL SKILLS						
Print Concepts						
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		•	•			
Phonological Awareness						
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	•	•				
Phonics						
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	•	•	•	•	•	•
• *r*-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)	•	•	•	•	•	•
High-Frequency Words						
Read common high-frequency words (sight words)	•	•	•	•	•	•
Read irregularly spelled words	•	•	•	•	•	•

READING WORKSHOP

SCOPE AND SEQUENCE	K	1	2	3	4	5
Word Structure and Knowledge						
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	•	•	•	•		
Fluency						
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		•	•	•	•	•
READING COMPREHENSION						
Genre Characteristics						
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					•	•
Key Ideas and Details						
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	**Analysis**						
	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)	•	•	•	•	•	•
	Response to Sources						
	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	•	•	•	•	•	•
	Comparison Across Texts						
	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	**Independent and Self-Selected Reading**						
	Read independently for an extended period of time	•	•	•	•	•	•
	Self-select texts for independent reading	•	•	•	•	•	•
	Oral Language						
	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	**VOCABULARY ACQUISITION**						
	High-Frequency Words						
	Identify and read high-frequency (sight) words	•	•	•	•	•	•
	Word Study						
	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						•

READING-WRITING WORKSHOP BRIDGE

SCOPE AND SEQUENCE	K	1	2	3	4	5
Word Learning Strategies						
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				•	•	•
Academic Language						
Learn the language of ideas used in academic discourse				•	•	•
Understand the difference between informal spoken language and the conventions of formal written language			•	•	•	•
ANALYZE AUTHOR'S CRAFT						
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	•	•	•	•	•	•
DEVELOP WRITER'S CRAFT						
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			•	•	•	•
CONVENTIONS OF LANGUAGE						
Spelling						
Use and apply knowledge of spelling to spell grade-level words	•	•	•	•	•	•
Consult reference materials (glossaries, dictionaries) as needed to correct spelling	•	•	•	•	•	•

READING-WRITING WORKSHOP BRIDGE

SCOPE AND SEQUENCE	K	1	2	3	4	5
Spelling *(cont.)*						
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, *r*-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	•	•	•	•	•	•
Grammar and Usage						
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)					•	•
Capitalization and Punctuation						
Capitalize the beginnings of sentences, proper nouns and adjectives, the pronoun *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
	Capitalization and Punctuation *(cont.)*						
	Learn how and when to use quotation marks with dialogue				•	•	•
WRITING WORKSHOP	**FOUNDATIONAL SKILLS FOR WRITING**						
	Letter Formation, Handwriting, Cursive						
	Develop handwriting by printing words legibly	•	•	•			
	Write legibly by leaving appropriate spaces between words		•	•	•		
	Write cursive letters legibly			•	•	•	•
	Ways of Writing						
	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	•	•	•	•	•	•
	Speaking and Listening						
	Participate in discussions with partners and groups about writing	•	•	•	•	•	•
	Work with a peer or group to revise and edit writing	•	•	•	•	•	•
	COMPOSITION						
	The Writing Process: Plan, Draft, Revise, Edit, Publish						
	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	•	•	•	•	•	•
	Genre Immersion: Modes and Products						
	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	**SPEAKING**						
	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			•	•	•	•
	LISTENING						
	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	**COLLABORATION**						
	Engage in discussions (e.g., one-on-one, in groups, teacher-led) on collaborative projects	•	•	•	•	•	•
	Work in pairs or with partners for inquiry projects		•	•	•	•	•
	RESEARCH SKILLS AND PROCESS						
	Conduct Short Research Projects						
	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		•	•	•	•	•
	Identify and Gather Information						
	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
	Identify and Gather Information *(cont.)*						
	Demonstrate understanding of information gathered	•	•	•	•	•	•
	Make appropriate use of media and technology	•	•	•	•	•	•
	Interact with sources in meaningful ways	•	•	•	•	•	•
ASSESSMENT	**TEST PREPARATION**						
	Editing						
	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,* 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		•	•	•	•	•
	Extended Writing Prompts						
	Develop a personal narrative		•	•	•	•	•
	Develop an informational or explanatory paragraph or essay		•	•	•	•	•
	Develop poetry or fiction		•	•	•	•	•
	Develop a persuasive paragraph or essay				•	•	•
	Develop correspondence		•	•	•	•	•
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	Identify the author's purpose and craft	•	•	•	•	•	•

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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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word parts *pro-, com-, con-,* **U4:**T70–T71
word parts *sub-* and *super-,* **U4:**T196–T197
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spelling, **U1**:T348, T372, T396, T420, T444; **U2:**T356, T380, T404, T428, T452; **U3:**T344, T368, T392, T416, T440; **U4:**T362, T386, T410, T434, T458; **U5:**T352, T376, T400, T424, T448
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Audience. *See* Literary devices/terms, audience

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Author's message. *See* Author's purpose

Author's purpose, U1:T36, T40; **U2:**T100, T122–T123, T130–T131, T246–T247, T254–T255, T350–T351; **U4:**T180–T181, T188–T189, T233, T356–T357; **U5:**T287
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Background knowledge, U1:T33, T77, T91, T155, T221, T209, T452; **U2:**T33, T97, T161, T285, T460; **U3:**T33, T95, T141, T155, T165, T221, T275, T446; **U4:**T33, T93, T157, T219, T269, T283, T466; **U5:**T33, T101, T163, T227, T281, T456

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Bilingual children. *See* ELL (English Language Learners)

Biography. *See* Genres, biography

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Central message. *See* Literary devices/terms

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- *See also* Listening, listening comprehension

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Chronology. *See* Sequence

Classify. *See* Research/study skills

Classroom-based assessment. *See* Assessment, progress monitoring

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Composition. *See* Writing forms/products; Writing mode; Writing traits

Comprehension strategies/skills. *See* Strategies/skills

Computers, using. *See* Technology

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- coordinating, **U4:**T399, T403, T407, T411, T419
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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
expression, **U5:**T246
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
two-column chart, **U3:**T209
Venn diagram, **U1:**T143; **U3:**T263
web, **U5:**T21

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
adverbs, **U3:**T429, T433, T437, T441
capitalization, **U4:**T447, T451, T455, T459
commas and introductory elements, **U5:**T365, T369, T373, T377
commas and semicolons in a series, **U5:**T341, T345, T349, T353
common, proper, and collective nouns, **U1:**T409, T413, T417, T421, T429
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
interjections, **U5:**T437, T441, T445, T449
perfect verb tenses, **U2:**T417, T421, T425, T429
possessive pronouns, **U3:**T381, T385, T389, T393
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
pronouns and antecedents, **U3:**T357, T361, T365, T369
punctuating titles, **U5:**T389, T393, T397, T401
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
characters, **U3:**T28, T34, T37, T38, T41–T43, T45, T47, T54–T55; **U4:**T28, T36, T38–T40, T42, T43, T45, T52–T53, T348–T349, T368–T369
conflict, **U4:**T376–T377
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
dialogue, **U1:**T370; **U2:**T227; **U4:**T384; **U5:**T413, T417, T421, T425, T433
events, **U1:**T390–T319; **U4:**T400–T401
main idea, **U1:**T28, T34, T37, T39, T50–T51; **U5:**T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T374–T375
mood, **U3:**T236–T237, T244–T245
onomatopoeia, **U4:**T102
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
point of view, **U1:**T366-T367; **U2:**T175; **U3:**T102, T277, T296–T297, T304–T305, T330–T331; **U4:**T101, T118–T119, T126–T127, T220; **U5:**T295
analyze, **U2:**T156, T162, T164, T165, T168, T170, T172, T174, T175, T177, T184–T185
first-person, **U2:**T308–T309, T316–T317; **U5:**T304–T305, T312–T313
understand, **U1:**T150, T156–T158, T161, T162, T164, T166, T168, T170, T173, T180–T181
purpose, **U1:**T36, T40
repetition, **U3:**T223
resolution, **U4:**T380–T381
rhyme, **U5:**T362–T363, T394–T395
rhythm, **U5:**T358–T359
sensory details, **U1:**T362–T363; **U2:**T168, T235; **U3:**T286
sequence (of events), **U1:**T338–339, T382–T383; **U4:**T396–T397
setting, **U1:**T338–T339; **U4:**T348–T349, T372–T373; **U5:**T158, T164–T165, T169–T170, T173, T177–T179, T186–T187
theme, **U3:**T270, T280, T281, T283, T284, T286, T294–T295; **U4:**T88, T94, T95, T98, T103, T104, T107, T116–T117
See also Sound devices and poetic elements

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

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

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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
  - VC*e*, **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

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

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
analyze type of source, **U5:**T464
explore, **U2:**T210–T211; **U4:**T268–T269
identify, **U2:**T468; **U3:**T456; **U4:**T474
Internet. *See* Technology
primary, **U1:**T456; **U2:**T210–T211, T464, T468–T369; **U3:**T452; **U4:**T268–T269, T470, T474–T475; **U5:**T460
secondary, **U2:**T468–T469; **U4:**T474–T475
technology. *See* Technology
See also Dictionary/glossary; Research/study skills

Research/study skills
bibliographies, **U3:**T456–T457; **U5:**T464–T465
databases, **U3:**T452–T453
graphics, **U5:**T460–T461
online survey tools, **U4:**T476–T477
photographs, **U3:**T458–T459
primary and secondary sources, **U2:**T468–T469; **U4:**T474–T475
quoting and paraphrasing, **U1:**T460–T461
recording tips, **U5:**T466–T467
review/revise topic, **U1:**T464–T465; **U2:**T472–T473; **U3:**T460–T461; **U4:**T478–T479; **U5:**T468–T469
search engines, **U2:**T464–T465
surveys, **U4:**T470–T471
time lines, **U3:**T458–T459
web sites, **U1:**T456–T457
writing business letters, **U1:**T462–T463
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
    - VC*e*, **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

T

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
routines
Book Club. *See* Book Club
read-aloud, **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
See also Assessment; Writing Club

Technology, U3:T366
business e-mail, **U2:**T470–T471
collaboration, **U3:**T390
online survey tools, **U4:**T476–T477
recording tips, **U5:**T466–T467
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slideshows, **U1:**T262–T263
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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
analyze, **U1:**T41, T86, T93, T94, T96, T98, T100, T104, T107, T114–T115
graphic sources. *See* Graphic sources
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
formatting, **U2:**T398–T399; **U3:**T386–T387
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
principal parts, **U2:**T393, T397, T401, T405, T413, T437
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principal parts, **U2:**T369, T373, T377, T381, T389
subject-verb agreement, **U1:**T430–T431; **U2:**T345, T349, T353, T357, T365
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correct, **U2:**T414–T415
perfect, **U2:**T417, T421, T425, T429
voice, active, **U2:**T441, T445, T449, T453; **U3:**T333
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
high-frequency words, **U2:**T240–T241; **U4:**T238–T239
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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
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Vocabulary skills/strategies
academic vocabulary strategies
adages, **U4:**T210–T211
analogies, **U2:**T216–T217; **U5:**T218–T219, T232
context clues, **U1:**T146–T147, T156, T162, T168; **U2:**T152–T153, T163, T166, T170; **U3:**T146–T147, T156, T163, T167; **U4:**T159, T160, T165, T169, T148–T149; **U5:**T154–T155, T171
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
parts of speech, **U1:**T268–T269; T279, T283, T290; **U2:**T287, T376–T377; **U3:**T266–T267, T281; **U4:**T286, T289, T292, T299, T302, T303, T274–T275; **U5:**T272–T273, T284, T290, T292
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
word parts
anti-, mid-, trans-, **U4:**T86–T87, T112–T113, T120–T121, T134–T135, T370, T374, T378, T386, T190–T191, T406
pro-, com-, con-, **U4:**T45, T26–T27, T48–T49, T56–T57, T70–T71, T346, T350, T354, T362, T128–T129, T382
sub-, **U4:**T170, T150–T151, T174–T175, T182–T183, T196–T197, T394, T398, T402, T410, T254–T255, T430
super-, **U4:**T150–T151, T174–T175, T182–T183, T196–T197, T394, T398, T402, T410, T254–T255, T430
vocabulary in context, **U1:**T43, T101, T103, T165, T225, T281; **U2:**T41, T47, T107, T171, T234, T287, T297; **U3:**T36, T100, T173, T223, T287; **U4:**T37, T101, T109, T166, T230, T297, T302; **U5:**T39, T109, T166, T168, T172, T228, T289

Vowels. *See* Phonics/decoding, vowels

W

Web. *See* Graphic organizers, web

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

Word Study, U1:T29, T70, T87, T134, T151, T200, T217, T256, T273, T318; **U2:**T29, T76, T93, T140, T157, T204, T221, T264, T281, T326; **U3:**T29, T74, T91, T134, T151, T200, T217, T254, T271, T314; **U4:**T29, T72, T89, T136, T153, T198, T215, T262, T279, T332; **U5:**T29, T80, T97, T142, T169, T206, T223, T260, T277, T322
consonant changes, **U5:**T47, T52, T26–T27, T56–T57, T64–T65, T78–T79
endings, base words and, **U2:**T278–T279, T291, T299, T302–T303, T310–T311, T318–T319, T324–T325
Greek roots, **U1:**T93, T97, T84–T85, T110–T111, T118–T119, T132–T133, T192–T193
Latin roots, **U3:**T44, T26–T27, T50–T51, T58–T59, T72–T73; **U4:**T290, T291, T301, T276–T277, T308–T309, T316–T317, T330–T331
multisyllabic words, **U5:**T164, T169, T156–T157, T182–T183, T190–T191, T204–T205
onomatopoeia, **U4:**T102
open and closed syllables, **U2:**T26–T27, T43, T52–T53, T60–T61, T74–T75
parts of speech, **U2:**T295
prefixes, **U2:**T218–T219, T230, T240–T241, T248–T249, T262–T263, T318–T319; **U4**:T86–T87, T112–T113, T120–T121, T134–T135
suffixes, **U3:**T98, T101, T106; **U5:**T174
-able, -ible, **U1:**T214–T215, T225, T232–T233, T240–T241, T254–T255, T310–T311
-ic, -ism, -ive, **U1:**T26–T27, T46–T47, T54–T55, T68–T69, T126–T127
-ive, **U1:**T43
-ize, -ance, -ence, -ist, **U3:**T88–T89, T110–T111, T118–T119, T132–T133
-ous, -eous, -ious, **U3:**T214–T215, T230–T231, T238–T239, T252–T253
syllable patterns, **U3:**T284, T268–T269, T290–T291, T298–T299, T312–T313; **U5:**T104, T111, T94–T95, T118–T119, T126–T127, T140–T141
final stable syllables, **U2:**T90–T91, T116–T117, T124–T125, T138–T139, T196–T197, T256–T257

r-controlled, **U2:**T154–T155, T165, T180–T181, T188–T189, T202–T203
schwa, **U5:**T228, T220–T221, T236–T237, T244–T245, T258–T259
unusual spellings, **U3:**T148–T149, T161, T170, T176–T177, T184–T185, T198–T199
VC*e*, **U1:**T280, T287, T291, T270–T271, T294–T295, T302–T303, T316–T317
V/CV and VC/V, **U2:**T26–T27, T43, T52–T53, T60–T61, T74–T75
vowel changes, **U5:**T283, T285, T274–T275, T298–T299, T306–T307, T320–T321
vowel teams, **U1:**T160, T166, T148–T149, T176–T177, T184–T185, T198–T199, T248–T249
word origins, **U4:**T212–T213, T222, T238–T239, T246–T247, T260–T261
word parts
anti-, mid-, trans-, **U4:**T86–T87, T112–T113, T120–T121, T134–T135
pro-, com-, con-, **U4:**T26–T27, T45, T48–T49, T56–T57, T70–T71
sub-, **U4:**T150–T151, T170, T174–T175, T182–T183, T196–T197
super-, **U4:**T150–T151, T174–T175, T182–T183, T196–T197
See also Spelling, Word Study; Vocabulary skills/strategies

Word Wall. *See* Academic vocabulary, Word Wall

Write for a Reader. *See* Reading Writing Workshop Bridge, develop author's craft; Teaching strategies, Possible Teaching Point

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