

Teacher's Edition



COMMON CORE
myview[®]
L I T E R A C Y

5.4

SAVVAS

Teacher's Edition

COMMON CORE
myView
L I T E R A C Y

5.4

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



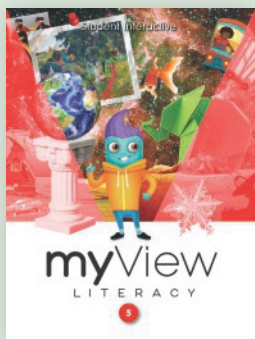
Grade 5 Resources



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



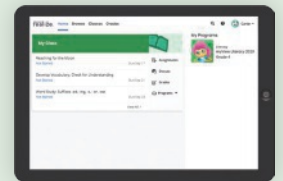
Student Interactive
2 Volumes



Trade Book Read Alouds

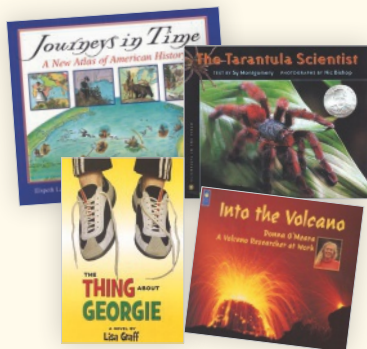


Genre, Skill, and Strategy Videos



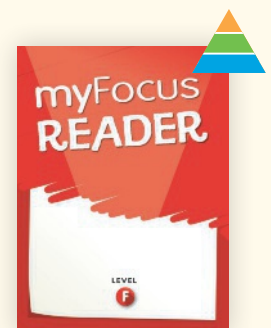
Savvas Realize™ Intermediate Student Interface

Small Group & Independent



Digital Games

Leveled Content Readers with Access Videos



myFocus Reader

Digital Platform

Savvas Realize™

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



Seamless Google Integration



Online/Offline Access

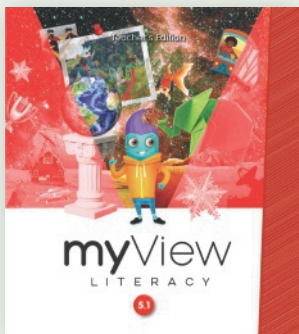


Savvas Realize™

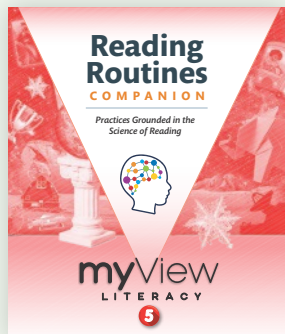
- Seamless Google Integration
- Interactive PDFs
- Distance Learning Teacher's Guide
- Downloadable/Printable Content
- Customizable Playlists
- Upload files and video
- Assign, Submit, and Grade
- Access to Realize Reader™ on and offline

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

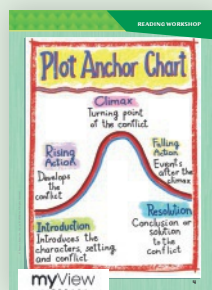
TEACHER RESOURCES



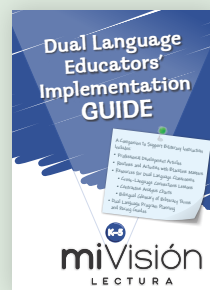
Teacher's Edition
5 Volumes



Reading Routines
Companion



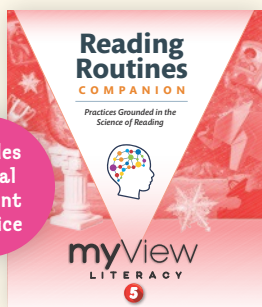
Anchor Charts



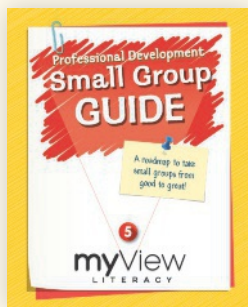
Dual Language
Educators'
Implementation Guide

Printables Include:

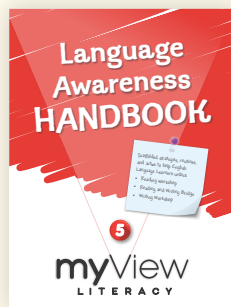
- Handwriting Practice
- Handwriting Models
- Writing Minilessons and Student Practice
- Language & Conventions Resources
- Spelling Resources
- Read Aloud Trade Book Lesson Plans



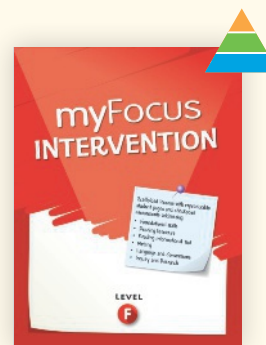
Reading Routines
Companion



Small Group
Professional
Development Guide



Language
Awareness
Handbook

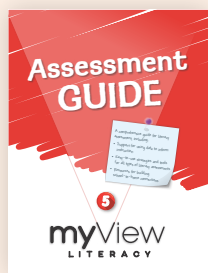


myFocus Intervention
Teacher's Guide

Printables Include:

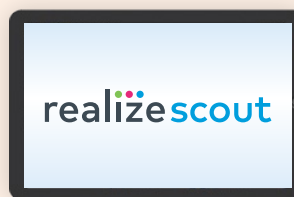
- Extension Activities
- Quest and uEngineer It! Cross-curricular projects
- Project-Based Inquiry Rubrics & Leveled Research Articles
- Writing Conference Notes & Student Feedback Template
- Leveled Literacy Stations
- Leveled Content Reader Teacher's Guide

Assessment & Reporting



Assessment
Guide

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



Realize Scout
Observational Tool

SAVVAS literacy Screener & Diagnostic Assessments

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

An Instructional Model for Today's Classroom

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



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



Foster a Love of Reading

Student Interactive

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

Read **ALOUD**

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

Mentor **STACK**

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

BOOK CLUB

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

**Titles are subject to change.*

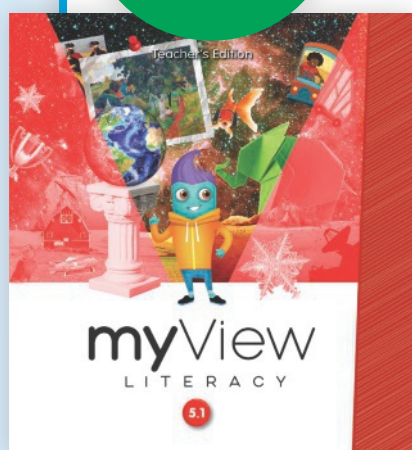
A Continuum of Resources to Meet the Needs of Your Students



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

LEVEL OF SUPPORT

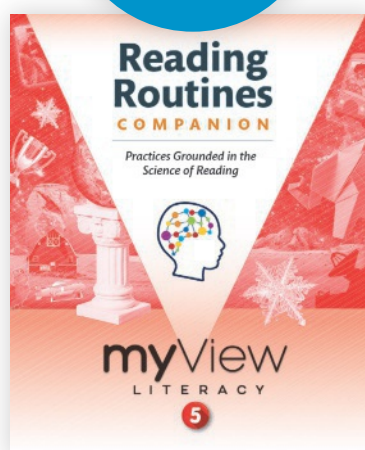
Teacher's Edition



Teacher's Edition (K-5)

Whole group lessons with corresponding small group differentiated instruction.

Reading Routines Companion



Reading Routines Companion (K-5)

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

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





SuccessMaker



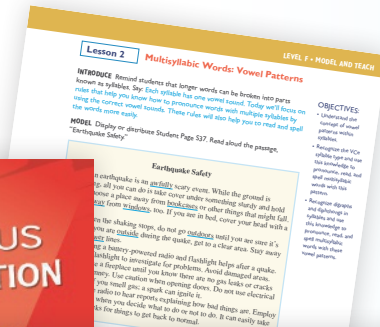
SuccessMaker®

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



myFocus Intervention

myFOCUS INTERVENTION



myFocus Intervention

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

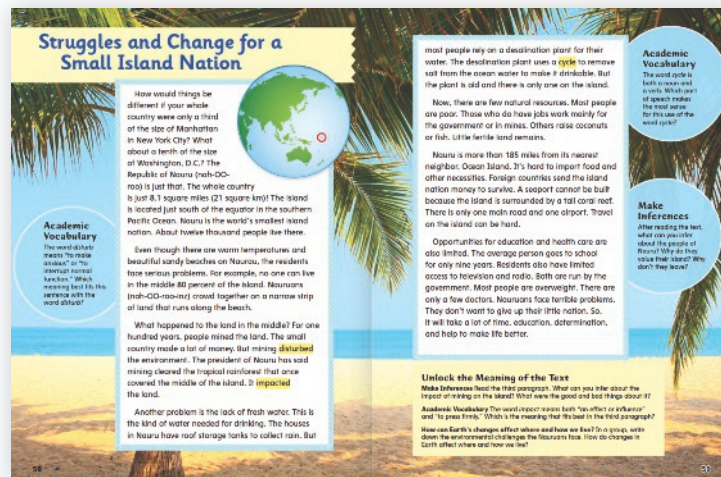
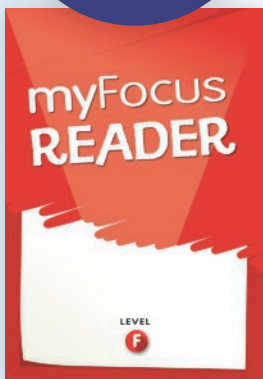
Lessons follow a routine of:

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



myFocus Reader

myFOCUS READER



myFocus Reader

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

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

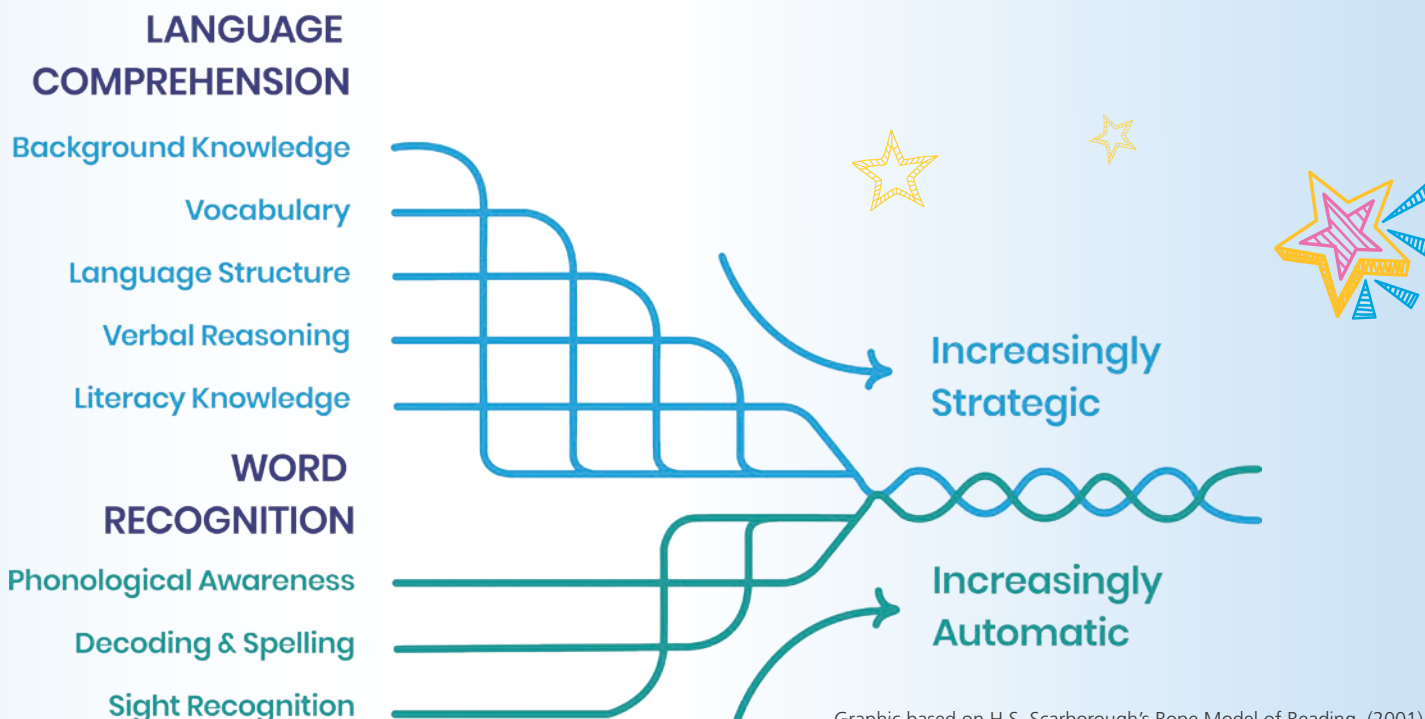
Foundational Skills for Intermediate Students



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



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



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

Explicit and Systematic Instruction

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

Differentiation

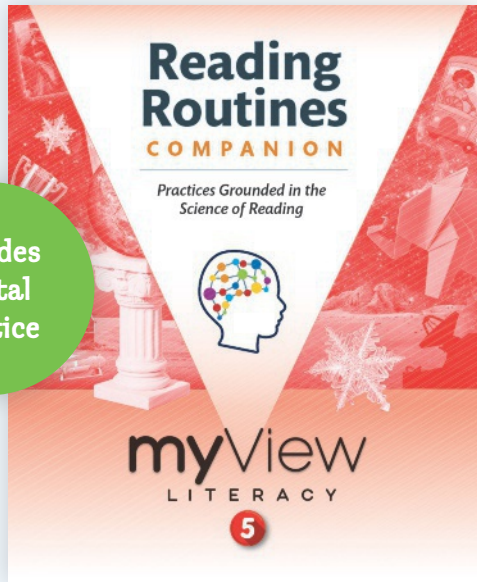
Meets the various needs of learners, including students with dyslexia and other challenges, using organized and deliberate instruction

Multimodal Learning

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



Includes Digital Practice



Reading Routines Companion

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

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



WEEK 4 LESSON 1
READING-WRITING WORKSHOP BRIDGE

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

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

LESSON 1
Teach Vowel Teams oo, ew, ue, ui, eu
FOCUS ON STRATEGIES Vowel teams are letter combinations that work together to form one sound. Different vowel teams can make the same sound. The same vowel team can make different sounds. Students need to learn how to pronounce the vowel teams oo, ew, ue, ui, or eu to know they are pronouncing words with those vowel teams correctly.

MODEL AND PRACTICE To demonstrate how to pronounce and sort words with the vowel teams oo, ew, ue, ui, or eu, make two columns on the board. Label one column *Tool* and the other column *Cue*. Write the following words on the board: stool, stew, clue, fruit, sleuth, few, hue. Have students identify the vowel team in each word. Then pronounce each word and say: *Does (word) have the same vowel sound as (tool or cue)?* Write each word in the appropriate column.

Guide students to identify the vowel teams *ue* and *ui* in words that go in each category. Use these words to underscore the importance of hearing how to pronounce each individual word that contains one of these vowel teams.

Grade 3 Example

WEEK 4 LESSON 2
READING-WRITING WORKSHOP BRIDGE

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

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

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

SPELLING WORDS

balloon	reuse
choose	spend
feud	stair
newest	suitable
revisit	these

HIGH-FREQUENCY WORDS
feud, argue, nephew, machine

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

WEEK 4 LESSON 2
READING-WRITING WORKSHOP BRIDGE

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

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

LESSON 2
Teach
FOCUS ON STRATEGIES Explain that vowel teams are letters that work together to form one sound. The vowel teams oo, ew, ue, ui, and eu work together to make the sounds you hear in the words *tool* and *cue*.

MODEL AND PRACTICE Write or display the words *choose*, *throw*, *suitable*, *feud*, and *stair*. Have volunteers identify the letters that form the vowel team in each word. Then have them orally spell each word.

APPLY MyTURN Direct students to complete the activity on p. 157 of the Student Interactive.

WORD STUDY

Vowel Teams

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

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

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

feud	neutral	argue
juicy	nephew	mushroom

Vowel Sound in Tool
mushroom
juicy
neutral

Vowel Sound in Cue
nephew
feud
argue

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

Dictation practice is included in the Student Interactive.

Connected Word Study & Spelling Instruction

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

Purposeful Assessments, Powerful Results

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

Formative Assessments – Daily/Weekly

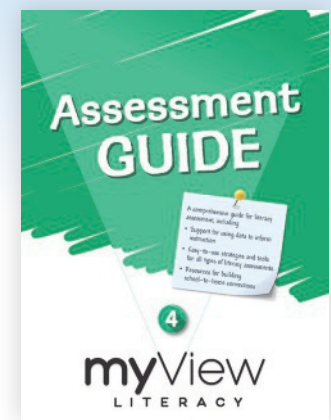
- Quick Checks
- Assess and Differentiate
- Assess Prior Knowledge
- Assess Understanding
- Observational Checklists
- Conferring Checklists
- Reading and Writing Rubrics for Student Self-Assessment
- Weekly Progress Check-Ups
- Weekly Cold Read Assessments for Fluency and Comprehension (Grades 1-5)

Unit Assessments – 5x Year

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

Summative Assessments – 3x Year

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



Data-Driven Assessment Guide

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

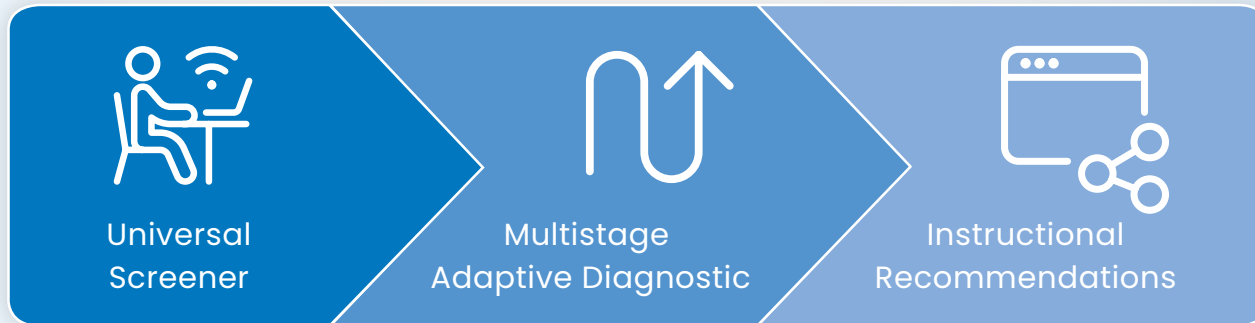
Test Preparation (Grades 2–5)



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

SAVVAS literacy Screener & Diagnostic Assessments

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



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

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

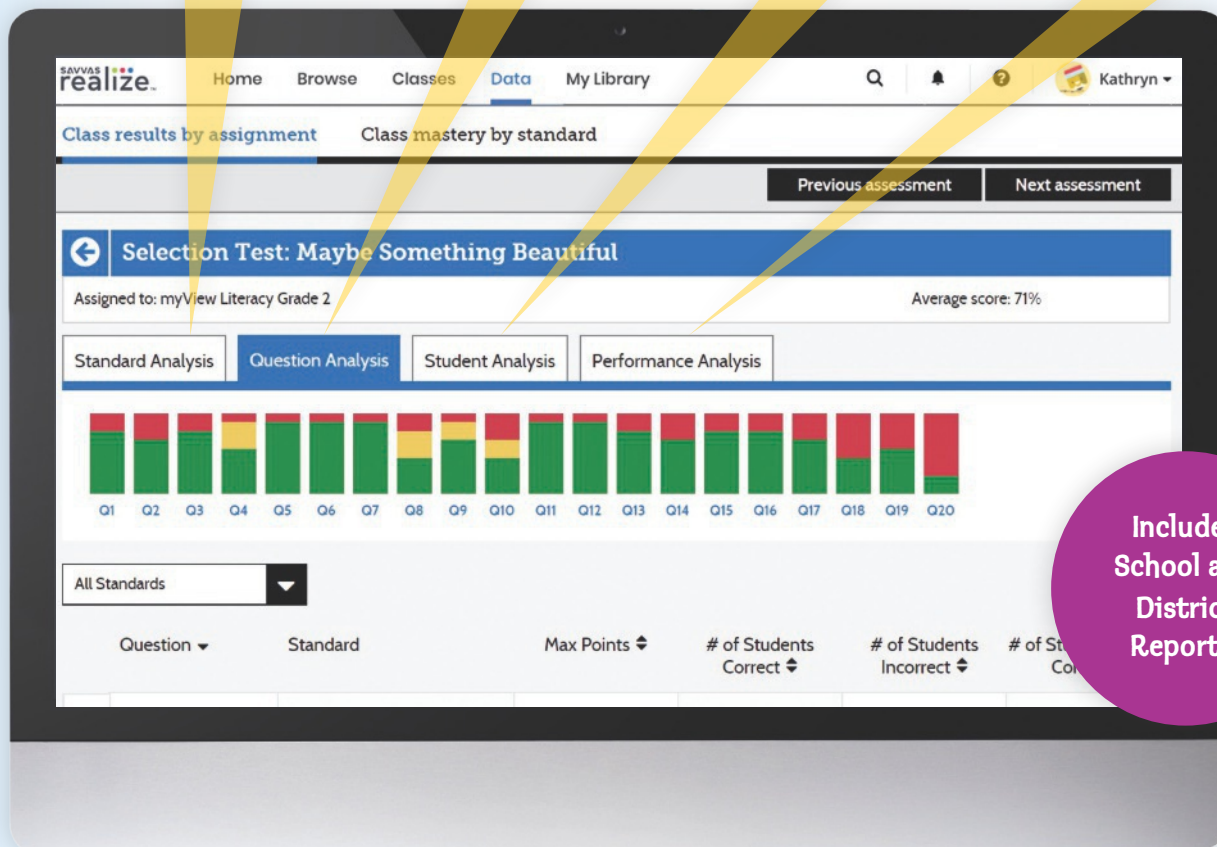
Student data connects skills to instructional supports and resources.

See progress by standard.

Drill into questions to see where students are struggling.

Focus on individual student performance.

Get small group recommendations with suggested next-step activities.



Intuitive Data Reporting

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

Includes School and District Reports.

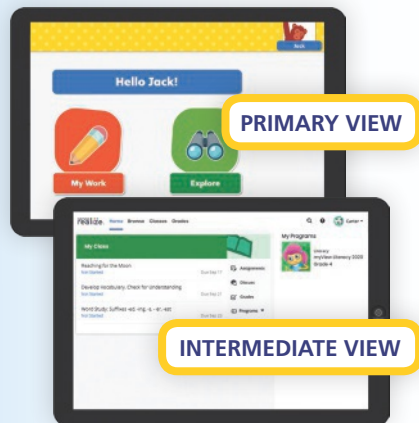
The Digital Difference



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

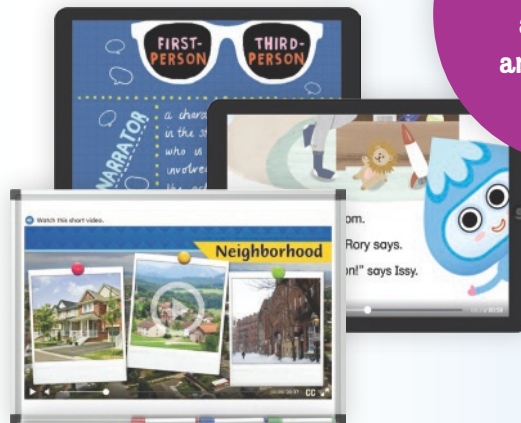
The Student Experience

High-Interest resources capture attention and increase learning.



Adaptive Dashboard

Adjust student view for ease of use!



Engaging Videos

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

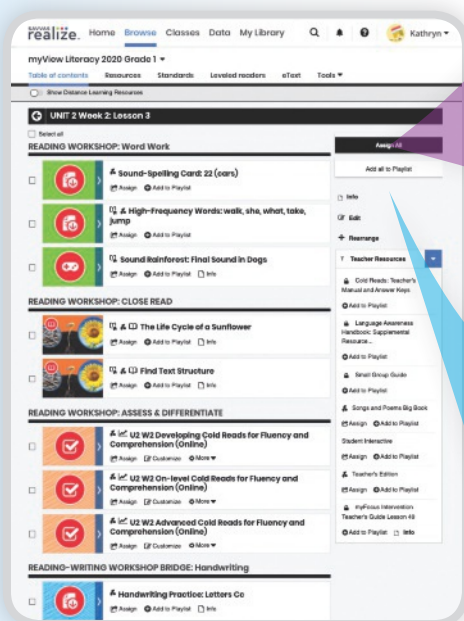


Digital Games

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

The Teacher Experience

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



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

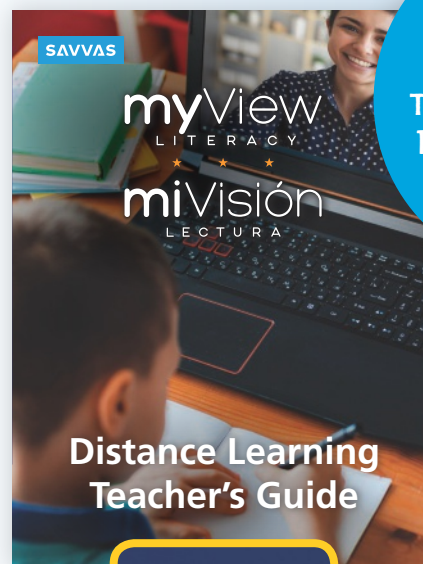
Add content, rearrange lessons, delete what you don't need—**make it your own!**

Create a Playlist

Title: Poetry Study

Description (Options):

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



Distance Learning Teacher's Guide



Engaged, Motivated Classrooms

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



Social-Emotional Learning

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



Inclusive and Equitable Instruction

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

Professional Learning and Program Implementation

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



Program Activation

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

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

Jump-start Your Teaching!

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

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



mySavvasTraining.com

Live Instructional Coaching Chat

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

On-Demand Training Library

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

Teacher Webinars

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

UNIT THEME

Liberty

Essential Question

What does it mean to be free?

SAVVAS
realize™

Go ONLINE for all lessons.



REALIZE
READER



NOTEBOOK



AUDIO



GAME

myView
Digital



ANNOTATE



DOWNLOAD



VIDEO



RESEARCH



INTERACTIVITY



ASSESSMENT

Spotlight on Historical Fiction



WEEK 1

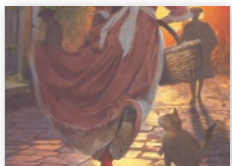


“Keeping Mr. John Holton Alive”
from *Elijah of Buxton* pp. T14–T73
by Christopher Paul Curtis

Historical Fiction

WEEKLY QUESTION Why should people work together to help others achieve freedom?

WEEK 2



The Scarlet Stockings Spy pp. T74–T137
by Trinka Hakes Noble

Historical Fiction

WEEKLY QUESTION How can ordinary people contribute to a fight for freedom?

WEEK 3



from *The Bill of Rights* pp. T138–T199
by Amie Jane Leavitt

Informational Text

WEEKLY QUESTION What can governments do to protect our freedoms?

WEEK 4



Delivering Justice pp. T200–T263
by Jim Haskins

Biography

WEEKLY QUESTION What are some things people can do when their freedom is limited?

WEEK 5



Ezekiel Johnson Goes West pp. T264–T333
by Guy A. Sims

Historical Fiction

WEEKLY QUESTION How can going to a new place give a person new opportunities?

WEEKS 1–5

BOOK CLUB Read and discuss a book with others.

SEL SOCIAL-EMOTIONAL LEARNING

WEEK 6

PROJECT-BASED INQUIRY pp. T462–T481

Informational Text

Conduct a Survey and Write a Text

UNIT THEME

Liberty

Essential Question

What does it mean to be free?



WEEK
3

from **The Bill of Rights**

What can governments do to protect our freedoms?



WEEK

2

The Scarlet Stockings Spy

How can ordinary people contribute to a fight for freedom?



WEEK

1

“Keeping Mr. John Holton Alive” from Elijah of Buxton

Why should people work together to help others achieve freedom?



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



WEEK
4

Delivering Justice
What are some things people can do when their freedom is limited?



WEEK
5

Ezekiel Johnson Goes West
How can going to a new place give a person new opportunities?



WEEK
6

Project



Project-Based Inquiry
At the end of the unit, students will get the chance to apply what they've learned about liberty in the **WEEK 6 PROJECT: What It Means to Be Free.**

UNIT THEME

Liberty

WEEK 1

WEEK 2

WEEK 3

READING WORKSHOP

Historical Fiction



“Keeping Mr. John Holton Alive”

Learn more about historical fiction by analyzing characters and evaluating details

Historical Fiction



The Scarlet Stockings Spy

Monitor comprehension to understand historical fiction and infer multiple themes

Informational Text



The Bill of Rights

Interpret text structure in informational text to help summarize the text



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing fiction through:

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

BOOK CLUB SEL

Guns for General Washington: A Story of the American Revolution by Seymour Reit
How does the story of the American Revolution shape our understanding of freedom?

WRITING WORKSHOP

Introduce Mentor Stacks and immerse in science fiction texts

Develop literary elements of science fiction writing

Develop the structure of science fiction writing



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing fiction through:

- Spelling
- Language and Conventions

UNIT GOALS

SEL SOCIAL-EMOTIONAL LEARNING

UNIT THEME

- Collaborate with others to determine what it means to be free.

READING WORKSHOP

- Know different types of fiction and understand the elements of historical fiction.

READING-WRITING WORKSHOP BRIDGE

- Use language to make connections between reading and writing fiction.

WRITING WORKSHOP

- Use elements of science fiction to write a short story.

WEEK 4

Biography



Delivering Justice

Generate questions about and explain relationships between ideas in a biography

Bridge reading and writing fiction through:

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

Guns for General Washington: A Story of the American Revolution by Seymour Reit

How does the story of the American Revolution shape our understanding of freedom?

Apply writer's craft and conventions of language to develop and write science fiction

WEEK 5

Historical Fiction



Ezekiel Johnson Goes West

Make inferences to help explain the author's purpose in historical fiction

Publish, celebrate, and assess science fiction writing

WEEK 6

Inquiry and Research



What It Means to Be Free Research Articles

Project-Based Inquiry

- Generate questions for inquiry
- Create a survey to research what freedom means to friends, family, and others
- Engage in productive collaboration
- Incorporate media
- Celebrate and reflect

Bridge reading and writing fiction through:

- Spelling
- Language and Conventions

UNIT 4 SKILLS OVERVIEW

UNIT THEME

Liberty

WEEK 1

Historical Fiction

“Keeping Mr. John Holton Alive”



WEEK 2

Historical Fiction

The Scarlet Stockings Spy



WEEK 3

Informational Text

The Bill of Rights



		CCSS	CCSS	CCSS	CCSS		
READING WORKSHOP	Minilesson Bank	Infographic: The Underground Railroad	RI.5.7	Map: The American Revolution	RI.5.7	Word Puzzle: Our Constitution	RI.5.7
		Historical Fiction: Keeping Mr. John Holton Alive	RL.5.10	Historical Fiction: The Scarlet Stockings Spy	RL.5.10	Informational Text: The Bill of Rights	RI.5.10
		Words that Describe Character Traits and Actions	RL.5.4	Words that Bring Historical Times, Events, or Places to Life	L.5.6	Domain-Specific Words that Connect to Liberty	L.5.6
		Analyze Characters	RL.5.10	Infer Multiple Themes	RL.5.1	Interpret Text Structure	RI.5.5
		Evaluate Details	RL.5.10	Monitor Comprehension	RL.5.10	Summarize	RI.5.2
		Talk About It: Opinion	SL.5.1.c	Write to Sources: Opinion	W.5.1	Write to Sources: Response to Informational Text	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	Word Parts <i>pro-</i> , <i>com-</i> , <i>con-</i>	L.5.4.b	Word Parts <i>anti-</i> , <i>mid-</i> , <i>trans-</i>	RF.5.3	Word Parts <i>sub-</i> , <i>super-</i>	RF.5.3.a
	Read Like a Writer	Analyze Dialects	RL.5.10	Analyze Point of View	RL.5.6	Analyze Author’s Purpose	RI.5.8
	Write for a Reader	Use Dialect	L.5.3.b	Use Point of View	W.5.4	Choose a Writing Purpose	W.5.2
WRITING WORKSHOP	Weekly Focus	Introduce and Immerse		Develop Elements		Develop Structure	
	Minilesson Bank	Organize a Science Fiction Story	W.5.3.a	Develop Characters	W.5.3.a	Organize an Introduction	W.5.3.a
		Analyze Characters and Setting	W.5.3.a	Develop Setting	W.5.3	Organize a Sequence of Events	W.5.3.a
		Analyze Plot	W.5.3.b	Develop the Conflict	W.5.3	Choose Pacing of Events	W.5.3.b
		Set a Purpose	W.5.4	Develop the Resolution	W.5.3.a	Develop the Plot	W.5.3.d
		Plan Your Science Fiction Story	W.5.5	Develop Dialogue	W.5.3.b	Select a Different Genre	W.5.5
READING-WRITING WORKSHOP BRIDGE	Spelling	Spell Words with <i>pro-</i> , <i>com-</i> , <i>con-</i>	L.5.2.e	Spell Words with <i>anti-</i> , <i>mid-</i> , <i>trans</i>	L.5.2.e	Spell Words with <i>sub-</i> , <i>super-</i>	L.5.2.e
Language and Conventions	Adjectives	L.5.1	Adjectives	L.5.1	Coordinating and Subordinating Conjunctions	L.5.1.a	

Essential Question

What does it mean to be free?

WEEK 4

Biography

Delivering Justice



	CCSS
Time Line: The Early Civil Rights Movement	RI.5.7
Biography: Delivering Justice	RI.5.10
Words that Connect to Civil Rights	RI.5.4
Explain Relationships Between Ideas	RI.5.3
Generate Questions	RI.5.10
Write to Sources: Response to Informational Text	W.5.9

WEEK 5

Historical Fiction

Ezekiel Johnson Goes West



	CCSS
Primary Source: from "I Will Go West!"	RL.5.10
Historical Fiction: Ezekiel Johnson Goes West	RL.5.10
Words that Connect to Western Migration	RL.5.4
Explain Author's Purpose	RL.5.7
Make Inferences	RL.5.1
Talk About It: Opinion	SL.5.1.b

WEEK 6

Inquiry and Research

What It Means to Be Free



	CCSS
Leveled Research Articles	RI.5.10
Use Academic Words	L.5.6
Explore and Plan: Informational Text	W.5.7
Conduct Research: Survey	W.5.7
Create Project from Collected Data	W.5.7
Refine Research: Primary and Secondary Sources	W.5.7
Extend Research: Online Survey Tools	W.5.7
Revise for Clarity	W.5.5
Edit and Peer Review	W.5.5
Celebrate and Reflect	SL.5.4

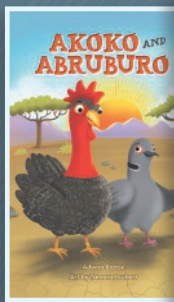
Figurative Language: Adages	L.5.5.b	Parts of Speech	L.5.6
Word Origins	L.5.4.b	Latin Roots <i>audi, rupt, scrib, spec</i>	L.5.4.b
Analyze Graphic Features	RI.5.10	Analyze Adages and Proverbs	L.5.5.b
Use Graphic Features	W.5.3	Use Adages and Proverbs	W.5.3.d

Writer's Craft

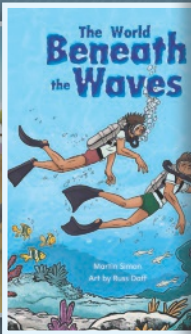
Publish, Celebrate, and Assess

Edit for Prepositions and Prepositional Phrases	L.5.1.a	Revise by Adding and Deleting Ideas for Clarity	W.5.5
Edit for Irregular Verbs	W.5.5	Edit for Indefinite Pronouns	L.5.1
Edit for Collective Nouns	W.5.5	Publish and Celebrate	W.5.3
Edit for Subordinating Conjunctions	W.5.5	Prepare for Assessment	W.5.3
Edit for Punctuation Marks	L.5.2.a	Assessment	W.5.3
Spell Words with Greek Roots	L.5.2.e	Spell Latin Roots <i>audi, rupt, scrib, spec</i>	L.5.2.e
Correlative Conjunctions	L.5.1.e	Capitalization	L.5.2

UNIT 4 LEVELED READERS LIBRARY



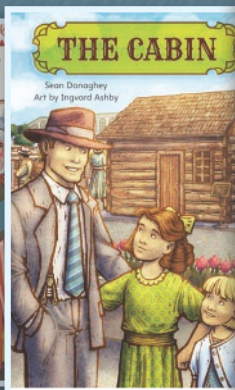
Level T



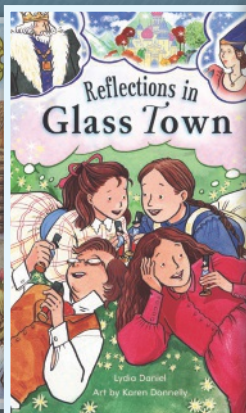
Level T



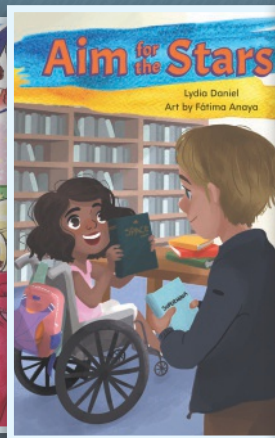
Level T



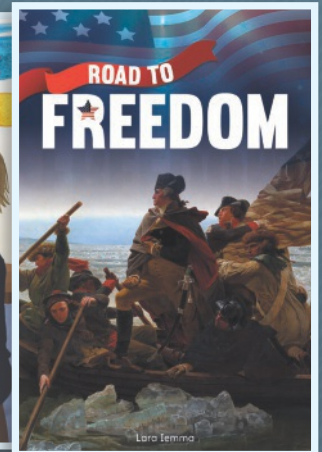
Level U



Level U



Level U



Level V

LEVEL T

Leveled Readers for Unit 4

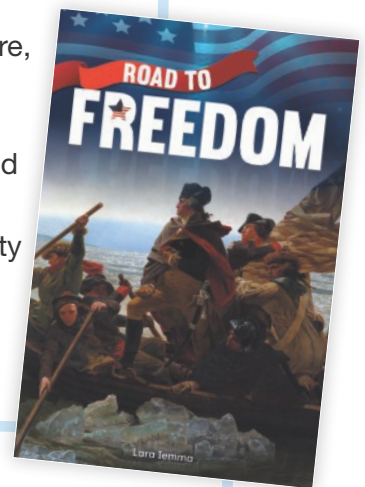
- Unit 4 guided reading levels range from Level T through W.
- Readers align to the unit theme, Liberty, and to the Spotlight Genre, Historical Fiction.
- See the “Matching Texts to Learning” pages each week for suggested texts and instruction aligned to the week's instruction and genre.

Complete Online Access to the Grade 5 Leveled Library

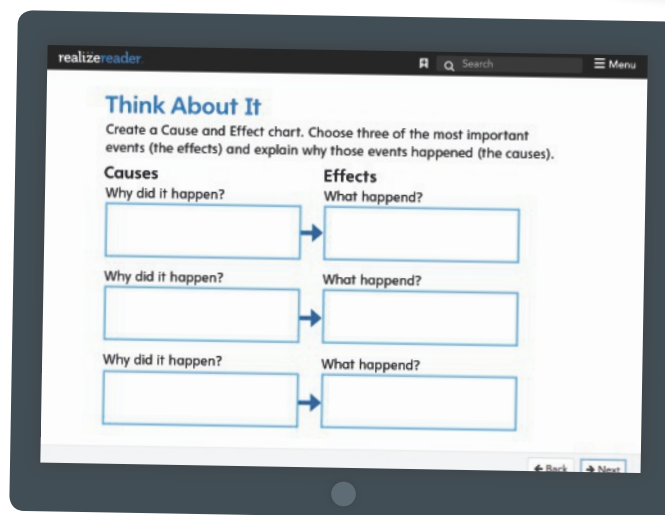
- A range of levels from Level S to W
- Rich variety of genres, including historical fiction, traditional literature, realistic fiction, informational text, and more
- Text structures and features aligned to the continuum of text levels
- Leveled Reader Search functionality in SavvasRealize.com



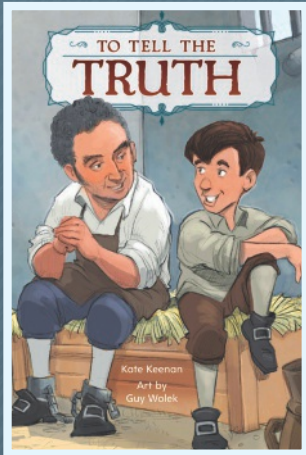
Online Reader Interactive Support



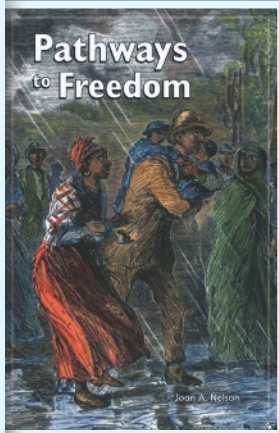
ELL Access Videos



Interactive Graphic Organizers



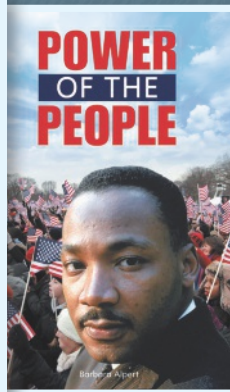
Level V



Level V



Level V



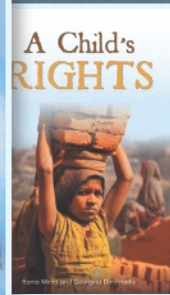
Level W



Level W



Level W



Level W

LEVEL W

Teaching Support

See the Leveled Reader Teacher's Guide for

Guided Reading

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

Differentiation

- Support for ELLs
- Language Development suggestions

Guided Writing

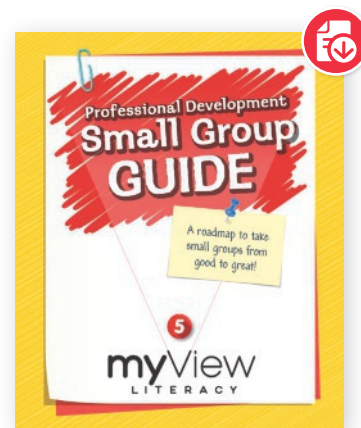
- Prompts for responding to text

LEVELED READER
TEACHER'S GUIDE



See the Small Group Guide for

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



SMALL GROUP GUIDE

Liberty

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 4 Essential Question, *What does it mean to be free?*

Tell students they will read many texts to explore what freedom means to different people.

Watch the Unit Video Tell students that a video combines sound and pictures. Have students watch the Unit 4 video, “Our Right to Freedom,” and take notes on the types of freedoms shown in the video. 

TURN, TALK, AND SHARE Encourage partners to discuss which freedom in the video is the most important to them. Use the following questions to guide their discussions.

- Do you have questions about the images in the video?
- What details did you learn from the audio that you did not learn from the images?

STUDENT INTERACTIVE, pp. 206–207

UNIT 4

Liberty

Essential Question
What does it mean to be free?

Watch
“Our Right to Freedom”

TURN and TALK
Which freedom in the video is most important?

Spotlight on Historical Fiction

READING WORKSHOP

- Infographic: The Underground Railroad**
“Keeping Mr. John Holton Alive” from *Elijah of Buxton* Historical Fiction
by Christopher Paul Curtis
- Map: The American Revolution**
The Scarlet Stockings Spy Historical Fiction
by Trinka Hakes Noble
- Word Puzzle: Our Constitution**
from *The Bill of Rights* Informational Text
by Amie Jane Leavitt
- Time Line: The Early Civil Rights Movement**
Delivering Justice Biography
by Jim Haskins
- Primary Source: “I Will Go West!”**
Ezekiel Johnson Goes West Historical Fiction
by Guy A. Sims

READING-WRITING BRIDGE

- Academic Vocabulary • Word Study
- Read Like a Writer • Write for a Reader
- Spelling • Language and Conventions

WRITING WORKSHOP

- Introduce and Immerse Science Fiction
- Develop Elements • Develop Structure
- Writer’s Craft • Publish, Celebrate, and Assess

PROJECT-BASED INQUIRY

- Inquire • Research • Collaborate

206 207



ELL Targeted Support Retelling Explain to students that retelling helps them remember important information about a text or video.

Provide these sentence frames for students: *The part about _____ is most important. The video shows _____. The audio says _____.* **EMERGING/DEVELOPING**

Ask students to talk about parts of the video they think are the most important. Have student pairs discuss which time period the video presents, who or what is the video's focus, and why students will remember the video's content. **EXPANDING/BRIDGING**

Independent Reading

Self-Select Texts Discuss pp. 208–209 in the *Student Interactive*. Have students:

- Choose the book that most interests them.
- Read at a pace that is comfortable and keeps them engaged.
- Spend increasing amounts of time reading independently throughout the unit.

STUDENT INTERACTIVE, pp. 208–209



UNIT 4 INDEPENDENT READING

Independent Reading

When you read a lot of assigned and self-selected texts, you build your reading stamina. Building reading stamina means developing your ability to read for sustained periods of time. Read the bullets to learn how to build your reading stamina.

- Choose books wisely. If a book does not hold your attention, consider choosing a different book.
- Pace yourself. Read for enjoyment and monitor your comprehension. Read at a rate that works for you.
- Limit distractions. If possible, choose a location for your independent reading that is quiet and comfortable, where you will not be interrupted.
- Set reasonable goals. Each time you read independently, aim to read a few more pages, or for a few more minutes, than you did last time. Small, achievable goals lead to big successes!

When I read (book title) _____, I will build my reading stamina by _____.

Independent Reading Log

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

UNIT 4

INTRODUCE THE UNIT

OBJECTIVE

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

ELL Language Transfer

- limitation : *limitación*
- grace : *gracia*
- noble : *noble*
- resist : *resistir*

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. 210 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 liberty. Read each word's definition. Have students respond to the **Expand** and **Ask** questions using the newly acquired academic vocabulary as appropriate.

Expand: A **limitation** stops or prevents you from doing something.

Ask: What **limitations** do adults often place on children?

Expand: Instead of handling problems in a negative way, use **grace**.

Ask: When have you seen someone act with **grace**?

Expand: A person who helps others is **noble**.

Ask: What other actions do **noble** people do?

Expand: Mentors **empower** young people to achieve their dreams.

Ask: What other people often **empower** youth to succeed in life?

Expand: When you **resist**, you refuse to do or give into something.

Ask: What types of things do children often **resist** doing?

TURN, TALK, AND SHARE Have students complete the chart on p. 211 for the listed words. Then have partners share their answers.



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

“There are many elements that can influence the complexity of the text for students—the number of clauses or phrases in sentences, the length of the text. But the content or ideas in a text exert the biggest influence on comprehension. Unfamiliar topics create more challenges than unfamiliar ones. In that content is always represented by vocabulary, it's the match between students' vocabularies and the content of texts that determines the complexity of texts.”

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.

Read the Expand statements from the routine. Use body language and gestures to act out the meaning of the academic words. Explain the concept of context clues and how words or phrases can hint at the meaning of an unfamiliar word. **EMERGING**

Have student pairs read aloud the Oral Vocabulary Routine together. Then display sentence frames for responses to the Ask questions. Have students complete the frames by writing the sentences in their notebook. **DEVELOPING**

Read aloud the Oral Vocabulary Routine. Have students compose sentence frames for responses to the Ask questions. Have student pairs exchange sentence frames and complete them with the correct Academic Vocabulary word. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 210–211



UNIT
4

INTRODUCTION

Unit Goals

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



	1	2	3	4	5
Reading Workshop I know about different types of fiction and understand the elements of historical fiction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading-Writing Bridge I can use language to make connections between reading about fiction and writing fiction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing Workshop I can use elements of fiction to write a science fiction story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unit Theme I can collaborate with others to determine what it means to be free.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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Academic Vocabulary

Use these words to talk about this unit's theme, *Liberty*: *limitation, grace, noble, empower, and resist*.

TURN and TALK Read each word. Then read how it is used in a sentence. Use context clues to determine the meaning of each academic vocabulary word. Write your definition and the context clue in the chart. Share your answers with a partner.

Academic Vocabulary	Used in a Sentence	My Definition
limitation	There are many limitations, or restrictions, about driving, such as the driver's age.	A <i>limitation</i> is something set within a certain boundary. <i>Restriction</i> is the context clue.
grace	The peaceful protestors walked with dignity and grace.	
noble	All the members of the local charity appreciated his noble deeds.	
empower	As the oldest, I like to empower my younger siblings so they can achieve their goals and dreams.	
resist	I resist, or refuse, giving up my rights.	

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UNIT 4 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 historical fiction by analyzing characters.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of science fiction to write a short story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

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

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

Materials

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

LESSON 1

RI.5.4, RF.5.3.a, SL.5.1.b, SL.5.2, L.5.4.b

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Infographic: Weekly Question T18–T19
- Listening Comprehension: Read Aloud: “The North Star” T20–T21
- Historical Fiction T22–T23
- ☑ **Quick Check** T23

READING BRIDGE

- Academic Vocabulary: Related Words T24–T25
- Word Study: Teach Word Parts *pro-*, *com-*, *con-* 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, T482–T487 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T344–T345
 - » Science Fiction
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T345
- Conferences T342

WRITING BRIDGE

- Spelling: Words with *pro-*, *com-*, *con-* T346
 - ☑ **Assess Prior Knowledge** T346
- Language and Conventions: Spiral Review: Adverbs T347

LESSON 2

RL.5.10, RF.5.4, W.5.4, SL.5.6, L.5.2.e, L.5.4.b

READING WORKSHOP

SHARED READ

- Introduce the Text T32–T45
 - » Preview Vocabulary
 - » Read: “Keeping Mr. John Holton Alive”
- Respond and Analyze T46–T47
 - » My View
 - » Develop Vocabulary
 - ☑ **Quick Check** T47
 - » Check for Understanding

READING BRIDGE

- Word Study: Apply Word Parts *pro-*, *com-*, *con-* T48–T49

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T51
- Strategy and Intervention Activities T50
- Fluency T50
- ELL Targeted Support T50

INDEPENDENT/COLLABORATIVE

- Independent Reading T51
- Literacy Activities T51
- Collaboration T51

WRITING WORKSHOP

MINILESSON

- Science Fiction T348–T349
 - » Characters and Setting
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T349
- Conferences T342

WRITING BRIDGE

- Spelling: Teach Words with *pro-*, *com-*, *con-* T350
- Language and Conventions: Oral Language: Adjectives T351

LESSON 3

RL.5.3, RL.5.10, W.5.10,
L.5.1, L.5.3.b

READING WORKSHOP

CLOSE READ

- Analyze Characters T52–T53
 - » Close Read: “Keeping Mr. John Holton Alive”
- Quick Check** T53

READING BRIDGE

- Read Like a Writer: Analyze Dialects T54–T55
- Word Study: More Practice: Word Parts *pro-*, *com-*, *con-* T56–T57 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

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

INDEPENDENT/COLLABORATIVE

- Independent Reading T59
- Literacy Activities T59
- Partner Reading T59

WRITING WORKSHOP

MINILESSON

- Science Fiction Story T352–T353
 - » Analyze Plot
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T353
- Conferences T342

WRITING BRIDGE

- Spelling: More Practice: Words with *pro-*, *com-*, *con-* T354 **FLEXIBLE OPTION**
- Language and Conventions: Teach Adjectives T355

LESSON 4

RF.5.3.a, RF.5.4.a, W.5.4,
L.5.1, L.5.3.b

READING WORKSHOP

CLOSE READ

- Evaluate Details T60–T61
 - » Close Read: “Keeping Mr. John Holton Alive”
- Quick Check** T61

READING BRIDGE

- Write for a Reader: Use Dialect T62–T63
- Word Study: Spiral Review: Syllable Patterns T64–T65 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

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

INDEPENDENT/COLLABORATIVE

- Independent Reading T67
- Literacy Activities T67

WRITING WORKSHOP

MINILESSON

- Science Fiction T356–T357
 - » Set a Purpose
 - » Share Back

INDEPENDENT WRITING

- Science Fiction T357
- Conferences T342

WRITING BRIDGE

- Spelling: Spiral Review: Syllable Patterns T358 **FLEXIBLE OPTION**
- Language and Conventions: Practice Adjectives T359

LESSON 5

W.5.3, W.5.5, SL.5.1.a,
SL.5.1.c, L.5.2.e, L.5.4.b

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T68–T69
 - » Talk About It
- Quick Check** T69
- » Weekly Question

READING BRIDGE

- Word Study: Word Parts *pro-*, *com-*, *con-* T70–T71 **FLEXIBLE OPTION**
- Assess Understanding** T70

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T73
- Strategy, Intervention, and On-Level/Advanced Activities T72
- ELL Targeted Support T72
- Conferring T73

INDEPENDENT/COLLABORATIVE

- Independent Reading T73
- Literacy Activities T73

BOOK CLUB T73, T482–T487 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T360
 - » Plan Your Science Fiction Story
 - » Share Back

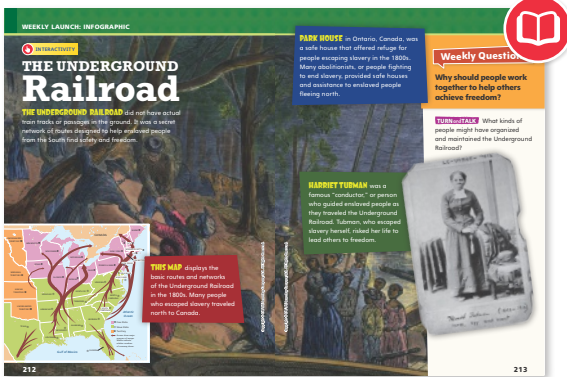
INDEPENDENT WRITING

- WRITING CLUB** T360–T361 **SEL**
- Conferences T342

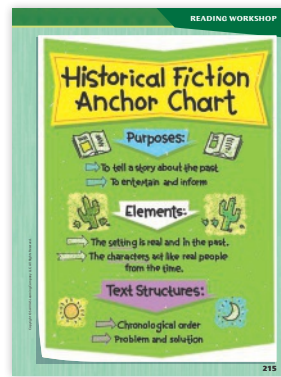
WRITING BRIDGE

- Spelling: Words with *pro-*, *com-*, *con-* T362
- Assess Understanding** T362
- Language and Conventions: Standards Practice T363 **FLEXIBLE OPTION**

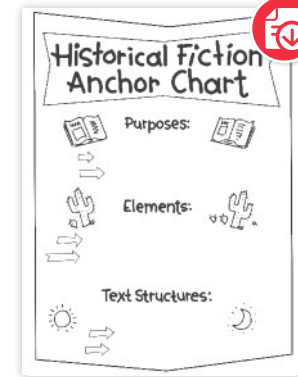
Materials



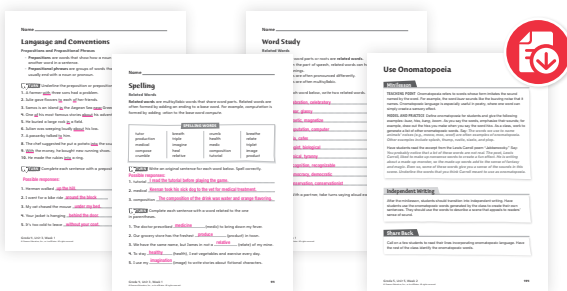
INFOGRAPHIC
The Underground Railroad



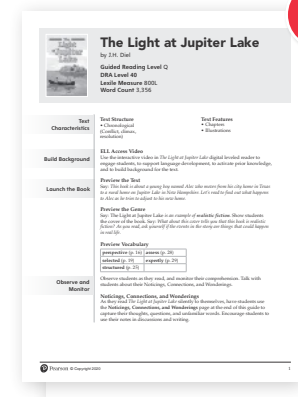
READING ANCHOR CHART
Historical Fiction



EDITABLE ANCHOR CHART
Historical Fiction



RESOURCE DOWNLOAD CENTER
Additional Practice



LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

endure
ponder
commotion
commenced
strapping

Spelling Words

promotion	convene
consensus	contingent
complement	companion
congestion	proponent
protection	concoction
compress	command
combine	provide
protective	projection
concert	conclave
provision	combination

Challenge Spelling Words

proficiency
procrastination
competitiveness

Unit Academic Vocabulary

limitation
grace
noble
empower
resist

WEEK 1 LESSON 1 READING WORKSHOP GENRE & THEME

Listening Comprehension

OBJECTIVES
Listen actively to voice messages, observe nonverbal behavior, and make judgments about the speaker's attitude and emotions when you understand complete messages.

Historical Fiction
Tell students you are going to read about a historical fiction text. Have students listen as you read "The North Star." Explain that they should listen actively, paying careful attention to the characters, setting, and plot as you read. After completing the read-aloud routine, have students report on the text by summarizing what they heard. Encourage them to include information about the story's narrator, setting, and sequence of events.

ELL Language Transfer
Cognates: Focus on the Spanish cognates in "The North Star."

FLUENCY
Ask students to read aloud sections of the story, alternating by any reference to your country or nationality. Have students read aloud sections of the story, alternating by any reference to your country or nationality. Have students read aloud sections of the story, alternating by any reference to your country or nationality.

THE NORTH STAR
Author's Note: The Underground Railroad was a network of people and places that helped enslaved people escape to freedom. It included safe houses and secret routes on the journey from southern states to the North and Canada, where there was no slavery. The Underground Railroad saved tens of thousands of enslaved people during the early-to-mid-1800s.

It was so dark that night. The sky was filled with clouds. They stretched the moon and hid out for the stars. We had to stay carefully and not make any noise. We had to walk with our eyes closed.
My heart was racing. My breath was heavy. Sweat dripped down my back when I thought the right or was cold. An animal roared in the distance, and I shivered with fear.
My name is Sally and the year was 1825. I was my first time away from the South Carolina plantation where I had lived my life. My first time taking a what of freedom. I was following a route called the Underground Railroad, heading to the North.
There were four of us on the journey that night: two other enslaved people, Big John and Earl, and a "conductress" named Harriet who guided us together to freedom.



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Aloud:
• enables students to look about their independent reading level.
• allows students to understand complex texts.
• provides an opportunity to build fluency and improve reading skills.
• fosters a love and enjoyment of reading.

PLANNING
Select a text from the Read Aloud Trade Book Library or the school or classroom library.
• Read the text aloud to the class.
• Determine the Teaching Point.
• Write your independent reading level. Record the Read Aloud on sticky notes and place in the book at the points where you plan to stop to interact with students.
• Discuss key vocabulary essential for understanding.

BEFORE READING
• Show the cover of the book to introduce the title, author, illustrator, and genre.
• Ask the class to share a theme of the story.
• Point out interesting artwork or photos.
• Gather prior knowledge and activate essential background information for understanding.

DURING READING
• You can choose to stop and reading to students get to get to the end and apply. Think Aloud and take notes questioning for a deeper dive into the text.
• Read with expression to draw in listeners.
• Ask questions to guide the discussion and draw attention to the teaching point.
• Use Think Aloud to model strategies and make use of reader comprehension and content reading that text.
• Have students make connections to their own experiences, have they have read or learned in the past, or the world.

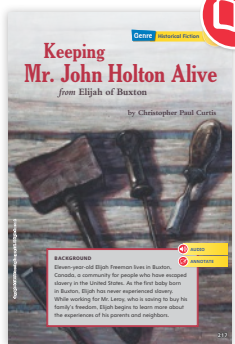
AFTER READING
• Summarize and allow students to share thoughts about the story.
• Support deeper comprehension by modeling the Reader's Big Idea of the story.
• Choose one assign a Student Response Form available at ReadAloud.com.

Finals Teaching Points
• Recall the story.
• Analyze the characters.
• Analyze the setting.
• Analyze the theme.
• Analyze the author's purpose.
• Analyze the text's structure.



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

READ ALOUD "The North Star"



SHARED READ Keeping Mr. John Holton Alive

BOOK CLUB

Titles related to Spotlight Genre and Theme: T482-T487

Mentor STACK

Writing Workshop T341



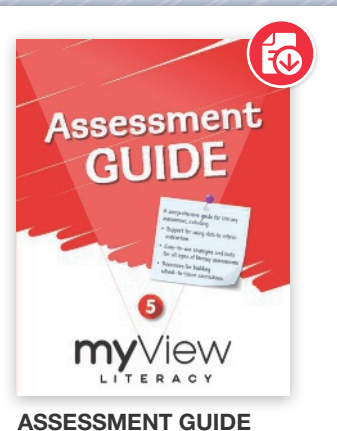
LITERACY STATIONS



SCOUT

Assessment Options for the Week

- Daily Formative Assessment Options
- The following assessments are available on SavvasRealize.com:
 - Progress Check-Ups
 - Cold Reads
 - Weekly Standards Practice for Language and Conventions
 - Weekly Standards Practice for Word Study
 - Weekly Standards Practice for Academic Vocabulary
 - Practice Tests
 - Test Banks



ASSESSMENT GUIDE

Interact with Sources

OBJECTIVE

Follow established rules and carry out assigned roles during discussions.

ACADEMIC VOCABULARY


Language of Ideas Academic language helps students access ideas. After you discuss the images, ask: *What was one way enslaved people were able to resist? What might have been one limitation of the Underground Railroad?*

- limitation
- noble
- resist
- grace
- empower

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 4: *What does it mean to be free?* Point out the Week 1 Question: *Why should people work together to help others achieve freedom?*

Direct students' attention to the infographic on pp. 212–213 in the *Student Interactive*. Remind students that an infographic combines words and visuals to provide information. Explain that the map and images help explain the Underground Railroad, a system that helped enslaved people escape to freedom long ago. Arrange students in groups and assign roles such as leader, notetaker, summarizer, and presenter. Have students read the text and study the map and images. Suggest that group members discuss what it might have been like to travel along the Underground Railroad during the 1800s. 

Provide the following questions to guide discussion:

- What was the purpose of the Underground Railroad?
- How did the Underground Railroad work?
- How did the Underground Railroad change people's lives?

WEEKLY QUESTION Reread the Week 1 Question: *Why should people work together to help others achieve freedom?* Tell students they just learned about how the Underground Railroad helped enslaved people become free. Explain that they will read more about slavery and this period in history this week.

TURN, TALK, AND SHARE Have students talk with a partner about the Underground Railroad. Guide them to take notes during the discussion.



ELL Targeted Support Visual Support Tell students to listen closely and look at the visuals as you read aloud the text paragraphs that accompany the infographic about the Underground Railroad.

Preview the visuals and discuss how each relates to the topic. Point out key vocabulary: *freedom, guided, risked*. Ask: **What does the map show?** **EMERGING**

Preview the visuals and discuss how each relates to the topic. Point out key vocabulary: *fleeing, network, organization*. Ask: **How does the map help you understand the Underground Railroad?** **DEVELOPING**

Preview the visuals and discuss how each relates to the topic. Point out key vocabulary: *conductor, enslaved, routes*. Ask: **How do the map and photographs work together to help you understand the Underground Railroad?** **EXPANDING**

STUDENT INTERACTIVE, pp. 212–213



WEEK 1

WEEKLY LAUNCH: INFOGRAPHIC

INTERACTIVITY

THE UNDERGROUND Railroad

THE UNDERGROUND RAILROAD did not have actual train tracks or passages in the ground. It was a secret network of routes designed to help enslaved people from the South find safety and freedom.

PARK HOUSE in Ontario, Canada, was a safe house that offered refuge for people escaping slavery in the 1800s. Many abolitionists, or people fighting to end slavery, provided safe houses and assistance to enslaved people fleeing north.

Weekly Question

Why should people work together to help others achieve freedom?

TURN and TALK What kinds of people might have organized and maintained the Underground Railroad?

HARRIET TUBMAN was a famous “conductor,” or person who guided enslaved people as they traveled the Underground Railroad. Tubman, who escaped slavery herself, risked her life to lead others to freedom.



THIS MAP displays the basic routes and networks of the Underground Railroad in the 1800s. Many people who escaped slavery traveled north to Canada.



Listening Comprehension

OBJECTIVES

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

Recognize and analyze literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

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.

Historical Fiction

Tell students you are going to read aloud a historical fiction text. Have students listen as you read “The North Star.” Explain that they should listen actively, paying careful attention to the characters, setting, and plot as you read.

After completing the read-aloud routine, have students report on the text by summarizing what they heard. Remind them to include information about the story’s narrator, setting, and sequence of events.

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, setting, characters, and plot.

ELL Language Transfer

Cognates Point out the Spanish cognates in “The North Star.”

- escape : *escapar*
- constellation : *constelación*

FLUENCY

After completing the Read-Aloud Routine, display “The North Star.” Model reading aloud a short section of the story, asking students to pay attention to your prosody, or expression. Invite partners to practice expressive reading using their favorite sentences from the story.

THINK ALOUD

Analyze Historical Fiction I see the text opens with an informational note. But what follows is exciting action, not information. Then I see the setting is real—1855 in the American South. The narrator, Sally, is doing something real people did—she is escaping slavery. But the author also imagines Sally’s thoughts and feelings. The mix of real and imaginary details means the story is historical fiction.

The North Star

Author’s Note The Underground Railroad was a network of people and places that helped enslaved people escape to freedom. It included safe houses and secret routes on the journey from southern states to the North and Canada, where there was no slavery. The Underground Railroad aided tens of thousands of enslaved people during the early-to-mid-1800s.

It was so dark that night. The sky was filled with clouds. They shrouded the moon and blotted out the stars. We had to step carefully and not make any noise, but it was difficult with little light.

My heart was racing. My breath was heavy. Sweat dripped down my back even though the night air was cold. An animal howled in the distance, and I shivered with fear.

My name is Sally and the year was 1855. It was my first time away from the South Carolina plantation where I had lived all my life. My first time taking a shot at freedom. I was following a route called the Underground Railroad, heading to the North.

There were four of us on the journey that night: two other enslaved people, Big John and Earl, plus a “conductor” named Harriet who guided fugitives to freedom.

*“The North Star,” continued*

Earlier that evening, we had waited in a barn. After the sun set, a whistle that sounded like a bird’s cry floated through the air.

“That’s the signal!” John said.

We slipped into darkness. Harriet was crouching near the fence at the edge of the plantation. The four of us hurried away.

Hours later, as we snuck through the woods, Harriet kept staring at the sky.

“What is it?” I asked.

“It’s too hard to see it right now,” she whispered in reply. “But I’m looking for the North Star.”

“Why? What’s so important about a star?”

“We don’t have a map, so we have to use what’s around us to find the way north. The North Star never moves. It stays fixed. It’ll guide us home. Now hush, we got to keep quiet as mice.”

Without the star to guide us, I feared we would not make it. We had miles to walk. Slave catchers also roamed the woods. They were paid to find fugitives like us and bring them back.

If you were caught running away, you would be beaten. You might even be branded. Slave owners used a hot iron to brand the letter *R* into the forehead of an enslaved person who had run away in the past.

I trembled at the thought of being branded. But I was even more afraid of living the rest of my life in slavery.

Suddenly, the clouds parted in the sky. The moon shone full and bright. The stars began to sparkle. I could see the constellation we call the Drinking Gourd. It pointed toward a gleaming light, the North Star!

I tapped Harriet on the shoulder. “There it is.”

She nodded. “That’s our way home.”

For the first time, freedom did not seem so far away.

THINK ALOUD

Analyze Historical Fiction As I read, I learn more details about the Underground Railroad and what it was like to escape on it. The author mixes real and fictional characters. I think Big John and Earl are probably fictional, but the “conductor” named Harriet is a real person, Harriet Tubman.

ELL Access

To help prepare students for the oral reading of “The North Star,” read aloud this short summary:

Sally is an enslaved woman who is escaping in the middle of the night from the plantation where she lives. She is traveling with two other enslaved people, plus a conductor who helps fugitives on the Underground Railroad. Sally hopes the North Star will guide them safely to freedom.

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****THE NORTH STAR**

Beginning

Middle

End

Use a sequence chart to help students describe what happens at the beginning, middle, and end of the story.



SPOTLIGHT ON GENRE

Historical Fiction

LEARNING GOAL

I can learn more about historical fiction by analyzing characters.

OBJECTIVE

Recognize and analyze literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

LANGUAGE OF THE GENRE

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

- historical detail
- realistic
- theme
- plot
- characters
- 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 them add more details as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to fiction:

- realistic : *realista*
- historical : *histórico*

Minilesson

FOCUS ON STRATEGIES Explain that in historical fiction, the setting is an accurately portrayed period in the past. Fictional characters and the plot are representative or typical of the time. Sometimes, historical fiction includes factual texts, such as news articles or maps, to support the fictional story and develop the historical setting. Tell students to ask these questions to analyze historical fiction:

- When and where does the story take place? Has the author included details to help you learn about life long ago?
- Do the characters and plot seem realistic for the setting? Are there real historical figures or events mixed in with the fictional ones?
- What main problem or conflict does the main character face?

MODEL AND PRACTICE Model analyzing historical fiction. *The setting of “The North Star” is North Carolina in 1855. The details show it realistically—I know at that time, slavery existed in the southern states. The main character, Sally, is trying to escape slavery by traveling the Underground Railroad. That seems realistic too—I know that many enslaved people tried to gain their freedom by using the Underground Railroad.*

Talk about texts students know. Encourage them to think of multimodal and digital texts. Discuss the settings and characters, and how they affect one another.

ELL Targeted Support Describe Familiarize students with the language of the genre before they describe the story.

Have students complete sentences about “The North Star”: *The setting is _____. The plot is _____. The type of fiction is _____ because _____.*

EMERGING/DEVELOPING

Ask students questions about “The North Star.” *What is the setting? What is the plot? What type of story is it?* **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify historical fiction.

OPTION 1 TURN, TALK, AND SHARE Have students work with a partner to complete the Turn and Talk activity on p. 214 of the *Student Interactive*. Circulate to discover whether students can determine how using more than one mode could help authors create historical fiction. Guide them to take notes as they discuss their ideas.

OPTION 2 Use Independent Text Have students take notes about which part of the text helps them determine the setting of the story. Encourage students to describe the characters and plot.

QUICK CHECK

Notice and Assess Can students identify the setting and understand how it affects the characters and plot in historical fiction?

Decide

- **If students struggle**, revisit instruction about historical fiction in Small Group on pp. T30–T31.
- **If students show understanding**, have them continue practicing strategies for reading historical fiction in Small Group on pp. T30–T31.

STUDENT INTERACTIVE, pp. 214–215



GENRE: HISTORICAL FICTION

READING WORKSHOP

Learning Goal

I can learn more about historical fiction by analyzing characters.

Spotlight on Genre**Historical Fiction**

Historical fiction tells about events and people from the past. It includes

- **Settings** that describe a time and place in the past
- **Characters** that seem realistic for the setting
- **Plots** that make sense in the setting

Some texts use more than one way of communicating. Examples are

- Fictional text with informational elements, such as primary source news stories
- Persuasive text with illustrations, captions, and video links
- Informational text in a digital format with interactive diagrams and charts

Does the story take place long ago? It might be historical fiction!



TURN and TALK With a partner, discuss why an author might want to use more than one way of communicating when creating historical fiction. Use the chart for ideas. Take notes on your discussion.

My NOTES

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Historical Fiction Anchor Chart**Purposes:**

- To tell a story about the past
- To entertain and inform

Elements:

- The setting is real and in the past.
- The characters act like real people from the time.

Text Structures:

- Chronological order
- Problem and solution

Academic Vocabulary

LEARNING GOAL

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

OBJECTIVES

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

Respond using newly acquired vocabulary as appropriate.

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:

- limitation : *limitación*
- grace : *gracia*
- noble : *noble*

WEEKLY STANDARDS PRACTICE



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

Related Words

Minilesson

FOCUS ON STRATEGIES Explain that related words share the same roots or base words. They have related meanings and often differ in their parts of speech. Tell students:

- Think about what you know about the root or base word.
- Consider how a prefix or suffix in the word may have changed the meaning you know.
- Taking into account its context, or use in a sentence.

MODEL AND PRACTICE Model this strategy using the Academic Vocabulary word *limitation* in the chart on p. 235 in the *Student Interactive*.

- I may not know what the word *limitation* means, but it looks like it's related to a word I already know, *limit*. It uses the suffix *-ation*, which usually means "the act of doing something." I think a limitation is a rule or action that tries to limit something.
- Have students apply this strategy to another word from the chart. Discuss responses, correcting any misunderstandings.

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

Help students complete cloze sentences with Academic Vocabulary words:
She performed with _____. (*grace*) **EMERGING**

Have students write their own sentences with Academic Vocabulary words.
DEVELOPING



FORMATIVE ASSESSMENT OPTIONS

Apply

MyTURN Have students follow the same strategy as they complete the chart on p. 235 in the *Student Interactive*. Remind students that they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 235



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

Related words are forms of a word that share roots or word parts but can have different meanings based on how prefixes, suffixes, and other word endings are added to the word. Examples are **free**, **freely**, and **freedom**.

Learning Goal

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

MyTURN For each word in the first column,

1. **Use** print or digital resources, such as a dictionary or thesaurus, to find related words.
2. **Choose** a related word and **add** it to the second column.
3. **Write** a sentence using one of the related words.

Possible responses:

Word	Related Words	Sentence with Related Word
limitation	unlimited limiting limitless	After a high placement score, Tomas's school choices were practically unlimited.
grace	gratitude gracious graceful	The losing soccer team was gracious in defeat .
empower	empowered empowerment empowering	Shannon felt empowered after her weekly kickboxing class .

Word Study Word Parts *pro-*, *com-*, *con-*

OBJECTIVE

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

LESSON 1

Teach Word Parts *pro-*, *com-*, *con-*

FOCUS ON STRATEGIES Explain that *pro-*, *com-*, and *con-* can be prefixes. They appear at the beginning of words. However, sometimes *pro-*, *com-*, and *con-* precede word stems, not base words or roots. The word part *pro-* often means “forward” or “before”; *com-* and *con-* mean “with” or “together.” Point out that knowing the meanings of these word parts can give students an idea of the meanings of words that contain them.

MODEL AND PRACTICE To demonstrate how knowing these word parts helps students figure out the meanings of words that contain them, say: *Lin got a promotion at work. Knowing that pro- means “forward” suggests that a promotion is moving forward at work in some way, like getting a better job or title.*

Guide students to explain how knowing that *con-* means “with” or “together” helps them understand *conglomerate* in this sentence: *Larson, Inc., is a big conglomerate of smaller companies.*



ELL Targeted Support

Recognize Prefixes Tell students that knowing prefixes and other word parts in English words will help improve their language skills.

Display the word *progress*. Point to the word part *pro-*, and explain that it can mean “forward.” Discuss how *progress* conveys the idea of moving forward.

EMERGING

Perform the above activity with the words *promote* and *propeller* as well as *progress*. **DEVELOPING**

Have pairs identify words with the word part *pro-* meaning “forward,” and explain how the idea of “forward” is reflected in the meaning of each word.

EXPANDING

Have students identify and explain words with the word part *pro-* meaning “forward” and then use them in sentences. **BRIDGING**



LESSON 1

Teach Word Parts
pro-, com-, con-


LESSON 2

Apply Word Parts
pro-, com-, con-

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

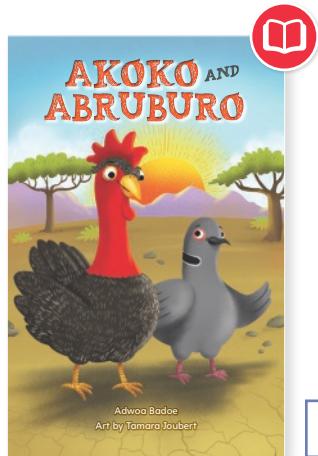
 **Spiral Review:**
Syllable Patterns

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Matching Texts to Learning

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



LEVEL T

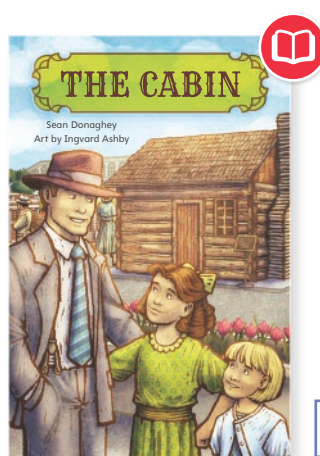
Genre Traditional Literature

Text Elements

- Wide range of sentence types
- Minimal illustration

Text Structure

- Chronological



LEVEL U

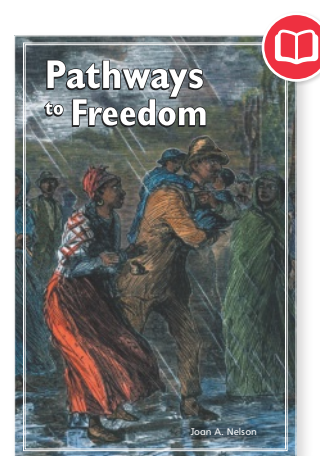
Genre Historical Fiction

Text Elements

- Figurative language
- Themes build social awareness

Text Structure

- Chronological



LEVEL V

Genre Narrative Nonfiction

Text Elements

- Variety of text features
- Societal themes

Text Structure

- Description

Guided Reading Instruction Prompts

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

Identify Historical Fiction

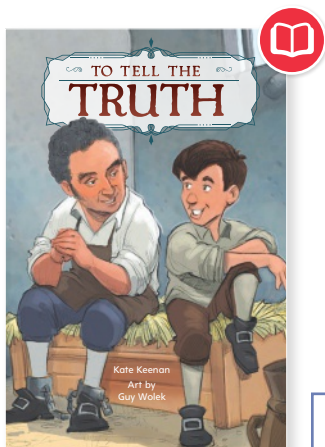
- How can you determine the setting of the story?
- Does the plot seem realistic to the time and place?
- Do the characters seem realistic to the time and place?

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 setting of the story?
- What new or interesting words did the author use?

Analyze Characters

- What happens to the characters during the story?
- Does the conflict the characters face seem realistic to the setting?
- What does the story help readers learn about people who lived during this time period?



LEVEL V

Genre Historical Fiction

Text Elements

- Figurative language
- Theme presents social issues

Text Structure

- Chronological



LEVEL W

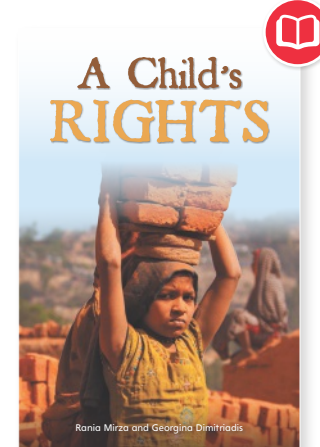
Genre Science Fiction

Text Elements

- Themes build social awareness
- Themes evoke multiple interpretations

Text Structure

- Chronological



LEVEL W

Genre Report

Text Elements

- Variety of text features
- Vocabulary words depend on context or glossary

Text Structure

- Description

Evaluate Details

- What details does the author include about the setting?
- How do details in the story help readers learn more about the characters?
- Why is it helpful to evaluate details as you read?

Compare Texts

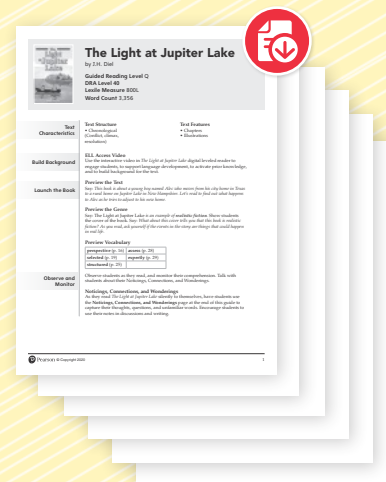
- What connections can you make to other books?
- How are the setting, characters, or plot similar to and different from those in other books?

Word Study

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

Leveled Reader Teacher's Guide

For full lesson plans for these and other leveled readers, go to SavvasRealize.com.



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

Teacher-Led Options

Strategy Group

IDENTIFY HISTORICAL FICTION

Teaching Point When you read historical fiction, it is important to determine when and where the story takes place and to understand how the setting affects the characters and plot. Review the anchor chart on *Student Interactive* p. 215. As they read, ask students to think about the setting, characters, and plot in any work of historical fiction they have read or seen.

ELL Targeted Support

Remind students that all kinds of fiction, including stories set in the past, have a plot that introduces characters, presents a problem or conflict, and follows the characters as they solve the problem or conflict. In historical fiction, the setting takes place in the past.

Help students describe the elements of fiction in a work of historical fiction they have read or seen. Provide sentence frames as a prereading support: *The setting is _____. The characters are _____. The story is about _____. The problem is _____.* **EMERGING/DEVELOPING**

As a prereading activity, ask students to describe the elements of fiction in a work of historical fiction they have read or seen by answering the following questions: *What is the setting? Who are the characters? What is the story about? What is the problem?* **EXPANDING/BRIDGING**



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

Intervention Activity

READING HISTORICAL FICTION

Use Lesson 15, pp. T99–T104, in the *myFocus Intervention Teacher’s Guide* for instruction on the elements 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—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.

Reading Literature T • 99

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the author’s note on pp. 218–219 to generate questions about the founding and development of Buxton, Ontario, Canada, and then choose a question to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

IDENTIFY HISTORICAL FICTION

Talk About Independent Reading Ask students to share what they have learned about the setting, characters, and plot in their book.

Possible Conference Prompts

- When and where does the story take place?
- What problem do the characters face? How is it related to the time and place?
- What does the story help readers learn about the past?

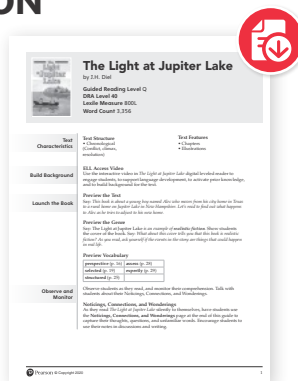
Possible Teaching Point The setting, or when and where a story takes place, will help you determine the type of fiction you are reading. Stories set in the past are called historical fiction.

Leveled Readers



IDENTIFY HISTORICAL FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support in identifying historical fiction, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite two or three students to share some observations from their notes or the Turn and Talk discussion. Reinforce with students the reading strategies each 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 suggested titles on p. T483.

Centers



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

Literacy Activities



Students can

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

BOOK CLUB



See Book Club, pp. T482–T487, 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 *Guns for General Washington*.

Introduce the Text



Keeping Mr. John Holton Alive

OBJECTIVES

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

Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

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

- **endure:** survive; continue existing
- **ponder:** think long and carefully
- **commotion:** a loud noise or activity
- **commenced:** began; started
- **strapping:** healthy and strong

Say: These words will help you understand the setting and characters of “Keeping Mr. John Holton Alive.” As you read, highlight the words when you see them and generate questions about the setting, characters, and plot.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is learning and enjoyment.

FIRST READ STRATEGIES

NOTICE Remind students to focus on the setting, or where and when the story takes place, and on how the characters act.

GENERATE QUESTIONS Encourage students to write questions about the fictional elements and the factual information in the text.

CONNECT Ask students to consider how this selection connects to other stories set in the past that they have read.

RESPOND Have students discuss how the story helps answer the weekly question.

Students may read the text 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

“An essential element of comprehension is to understand what the author wants you to learn from the text. But comprehension is more than just that. It is important for the reader to integrate the information that is new from the text with what he or she already knows about the topic—reading from the known to the new. This is how kids add new knowledge to the knowledge that they already have.”

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

ELL Targeted Support Contrasting Tell students that contrasting words and word meanings can help them build vocabulary.

Draw a two-column chart with the column heads *Vocabulary* and *Opposite*. Write each vocabulary word in the left column, and ask students for an opposite meaning. For example, for *endure*: **What is the opposite of enduring?** (Elicit “giving up” or “surrendering,” and enter it in the right column.) **EMERGING/DEVELOPING**

Have students make and complete a three-column chart with the vocabulary words in the left column, definitions in the center column, and antonyms and their meanings in the right column. **EXPANDING**


Ask students to write a paragraph using five antonyms of the vocabulary words. Have them underline each and number it in parentheses. Have them list the vocabulary words in the same order below. **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 what they learned in school or in texts they have read about life in the 1800s.

STUDENT INTERACTIVE, pp. 216–217

Meet **the** Author



Christopher Paul Curtis said that when he wrote *Elijah of Buxton*, it was like he and Elijah “became close friends.” Although many of Curtis’s characters are children, he feels his stories are for everyone. Curtis is also the author of *Bud, Not Buddy* and *The Watsons Go to Birmingham—1963*.

Keeping Mr. John Holton Alive

Preview Vocabulary

As you read “Keeping Mr. John Holton Alive” from *Elijah of Buxton*, pay attention to these vocabulary words. Notice how they provide clues to the characters and events.

endure	ponder	commotion
commenced		strapping

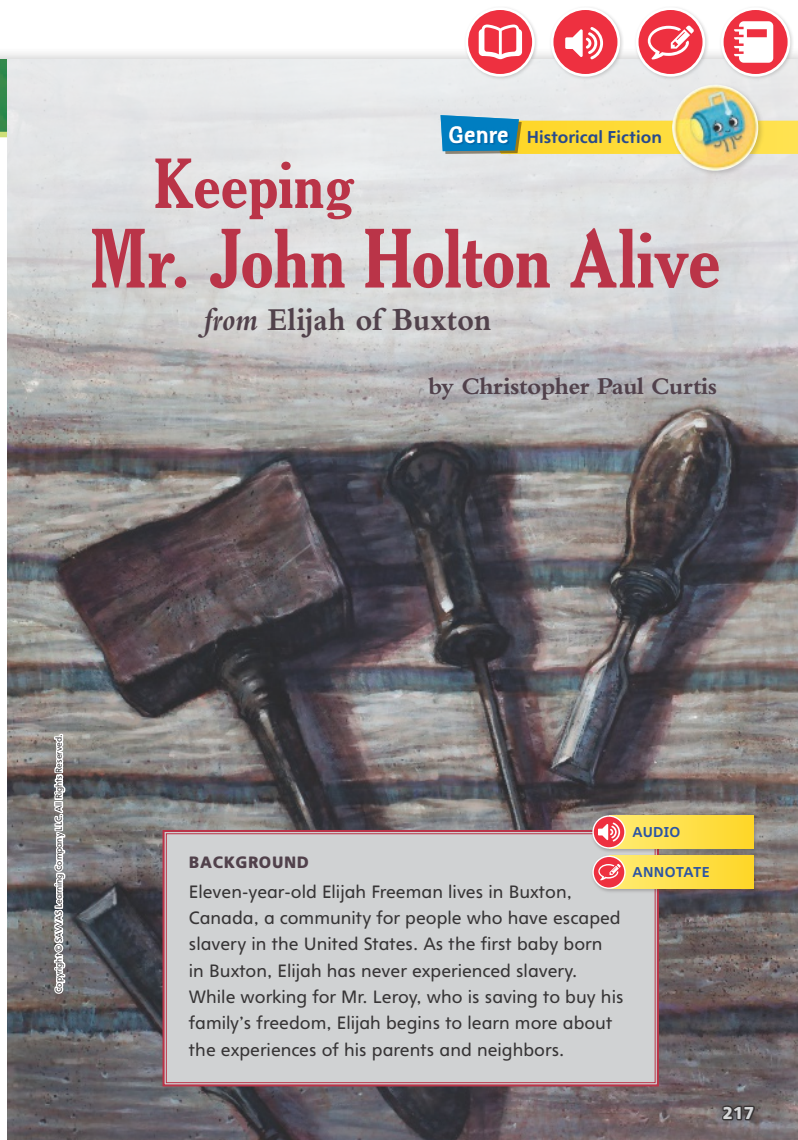
Read

Before you read, use what you know about **historical fiction** to make predictions about the story. Confirm or correct your predictions as you read. Follow these strategies when you read a text for the first time.

Notice when and where the story takes place and how characters act.	Generate Questions about the fictional and informational elements in the text.
Connect this text to stories in history you know about.	Respond by discussing how this text answers the weekly question.

First Read

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Genre **Historical Fiction**

Keeping Mr. John Holton Alive

from *Elijah of Buxton*

by Christopher Paul Curtis

AUDIO

ANNOTATE


BACKGROUND

Eleven-year-old Elijah Freeman lives in Buxton, Canada, a community for people who have escaped slavery in the United States. As the first baby born in Buxton, Elijah has never experienced slavery. While working for Mr. Leroy, who is saving to buy his family’s freedom, Elijah begins to learn more about the experiences of his parents and neighbors.

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First Read

Connect

 **THINK ALOUD** This Author's Note provides nonfiction information about Buxton, Ontario, and how it was founded in 1849. I think Buxton will be the setting of the fictional story that follows.

Close Read

Evaluate Details

Tell students: When looking for details in informational text, it is helpful to keep the main idea in mind. The main idea of this Author's Note is how the Elgin Settlement developed.

Ask: Which detail in the text tells why Reverend William King created the settlement? Have students read **paragraph 1** and highlight the answer. **See student page for possible responses.** Ask students how the original nineteenth-century settlement is connected to some people who live in Buxton today. Have students support their responses with text evidence.

Possible Response: Even though Buxton was founded more than 160 years ago, "several hundred descendants of the original settlers still live in the area."

DOK 2

OBJECTIVE

Evaluate details read to determine key ideas.

CLOSE READ

Evaluate Details

Highlight a detail in paragraph 1 that helps you determine a key idea of the author's note.

Author's Note

- 1 What an interesting, beautiful, hope-filled place the Elgin Settlement and Buxton Mission of Raleigh was and is. Founded in 1849 by a white Presbyterian minister named Reverend William King, the Settlement was first shared by Reverend King, fifteen slaves whom he had inherited through his wife, and six escaped slaves who awaited them. Reverend King felt **there was nowhere in the United States that these African-American slaves could truly know liberty**, so he purchased a three-mile by six-mile plot of land in southern Ontario on which he and the freed slaves could live. The population of Buxton at its height ranged from an estimated 1,500 to 2,000 escaped and freed people. Though there were a few other settlements of refugees from slavery in Canada at that time, Buxton proved to be the one that thrived. Even into the twenty-first century, several hundred descendants of the original settlers still live in the area, farming the land their ancestors hewed from the once thick Canadian forest.
- 2 The relative success of Buxton can be attributed to **two things: First is the will, determination, courage, and sheer appreciation of freedom that steeled the spines of the newly freed, largely African-American residents.** In the face of great opposition by some Canadians, they fought and worked hard to maintain the promise of the North Star. They took themselves from the horrors of southern American slavery into the land of the free, Canada. Every day they awoke

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Possible Teaching Point



Academic Vocabulary | Related Words

Use the Academic Vocabulary lesson on pp. T24–T25 in the Reading-Writing Workshop Bridge to show how related words usually have related meanings. Guide students to reread paragraph 1. Point out the pair of related words, *settlers* and *settlement*. Discuss how knowing the meaning of the word *settler* can help students figure out the meaning of the word *settlement*. Then have students use both words in sentences.



was filled with hardship, every day they awoke was filled with the joy of freedom. In *Legacy to Buxton*, a detailed history of the Settlement, author A. C. Robbins cites a Paul Laurence Dunbar poem to describe these brave people, and I can't think of a more fitting tribute:

*Not they who soar, but they who plod
Their rugged way, unhelped, to God
Are heroes; . . .
Not they who soar.*

- 3 The second reason the Buxton Settlement thrived is the set of strict rules that were instituted by Reverend King. People who chose to live within the Settlement's boundaries were required to purchase, with the assistance of very low interest loans, a minimum of fifty acres of land which they had to clear and drain. Their homes had to be a certain size with a minimum of four rooms and were set thirty-three feet from the road. The front of each home was to be planted with a flower garden and the back was to have a vegetable garden or truck patch.
- 4 Economically, Buxton was fiercely and deliberately self-sufficient and eventually had its own sawmill, potash mill, brickyard, post office, hotel, and school. There was even a six-mile-long tram that carried lumber from Buxton down to Lake Erie, where it was loaded on ships to be sold throughout North America. Buxton's school developed such a sterling reputation that many white families in the area withdrew their children from the local government schools and sent them to the Academy at Buxton instead. Many Native Canadian children also were educated at the school.

CLOSE READ

Evaluate
Details

Highlight details on both pages that help you determine key ideas about the success of the Buxton Settlement.

First Read

Notice

THINK ALOUD In paragraph 4, the author describes the community of Buxton, which included a sawmill, post office, and school. As I continue to read, I will see whether any of these setting details are part of the story and whether they affect the plot or the characters.

Close Read

Evaluate Details

Have students read **paragraphs 2–4**. Then ask them to evaluate the details in order to explain what they think makes a community successful.

Possible Response: A community is successful when the people have employment and can meet their needs and when they can live and work together in harmony.

Have students highlight in the text reasons that led to the success of the Buxton Settlement. **See student pages for possible responses.**

DOK 2

OBJECTIVE

Evaluate details read to determine key ideas.

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CROSS-CURRICULAR PERSPECTIVES


Social Studies



Buxton, now called North Buxton, is located on the north side of Lake Erie, about 50 miles east of Detroit. It is in the Canadian province of Ontario, to which many escaping slaves fled. Today, about 200 residents live where the Elgin Settlement once stood. Most are descendants of the original residents who came to the area to escape slavery in the 1800s. The Buxton Museum helps preserve the history of the community. Have students connect this information to the map and text on pp. 212–213 of the *Student Interactive*.

First Read

Notice

 **THINK ALOUD** At the beginning of the story, I learn that Mr. Leroy wants Elijah to help him revise text for a sign Mr. Leroy is going to carve. I'm curious to see whether it will be a difficult job and if Elijah can do it. I know Elijah can read and write, so maybe he will be able to help Mr. Leroy. I'll keep reading and find out.

Close Read

Analyze Characters

Remind students that characters in historical fiction must be realistic for the time and place in which the story is set. Say: *I think Mr. Leroy is a realistic character for this setting. The story takes place in a settlement for formerly enslaved people in the 1800s. Often, people who were enslaved were prohibited by law from learning to read or write. Also, some former slaves had special skills, and Mr. Leroy's skill seems to be carving. His character makes perfect sense in this setting.*

Have students scan **paragraphs 7–13** to find and underline details about Mr. Leroy's character. **See student page for possible responses.**

DOK 2

OBJECTIVE

Analyze the relationships of and conflicts among the characters.

CLOSE READ

Analyze Characters

Underline text that helps you understand Mr. Leroy's character.

- 1 A few days later, after supper, one of Mrs. Mae's twins came banging on the door. I answered.
- 2 "Evening, Eli."
- 3 "Evening, Eb."
- 4 "Mr. Leroy told me to come here and tell you not to go di-rect to Mrs. Holton's land tonight."
- 5 This was peculiar. I was supposed to help him again.
- 6 "Did he say how come?"
- 7 Eb said, "Uh-uh, you know Mr. Leroy, he never has much of anything to say. All he said was to tell you to come by the sawmill first."
- 8 "Thank you, Eb. Tell your ma and pa I asked 'bout 'em."
- 9 When I got to the sawmill, Mr. Leroy and Mr. Polite were sitting next to a fresh-cut hunk of wood 'bout four foot long and one foot wide.
- 10 Mr. Polite said, "Here he be. Evening, Eli."
- 11 "Evening, Mr. Polite. Evening, Mr. Leroy."
- 12 Mr. Leroy said, "Evening, Elijah. I wants you to look over this here writing 'fore I starts carving it. Mrs. Holton want it to go over her door, and I ain't carving nothing for no one 'less somebody what reads tells me it make sense.
- 13 "Folks ax you to carve something, then when you do it like they want and someone reads it to 'em and it ain't nothing but jibber-jabber, they say they ain't gunn pay and I done waste all that time. So see if this here's sensical."

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Possible Teaching Point

Read Like a Writer | Author's Craft

Dialect Use the Read Like a Writer lesson on pp. T54–T55 in the Reading-Writing Workshop Bridge to teach dialect. Explain that dialect is a form of a language spoken in a particular area or by a particular group of people. It often contains special vocabulary and nonstandard grammar and pronunciation (shown in writing as nonstandard spelling). Provide examples of dialect that students may recognize: for example, *y'all* in the South or *youse* in parts of New Jersey and Pennsylvania. Then discuss the dialect found in Mr. Leroy's dialogue in paragraph 13. Review pronunciation as needed.



- 14 I could tell Mr. Leroy was mighty worked up 'bout this. That was a whole month's worth of talking for him. He handed me a piece of paper that had rough writing and lots of cross-outs on it. I read, "These words is done so no one won't never forget the loving memory of my husband John Holton what got whip to death and killed on May the seven 1859 just 'cause he want to see what his family look like if they free. He be resting calm knowing his family done got through. The body won't never endure but something inside all of us be so strong it always be flying."
- 15 I said to Mr. Leroy, "Sir, some of these things *do* need to get changed. How long you gonna let me ponder on this afore I gotta tell you?"
- 16 Mr. Polite said, "Ponder? Seem to me if you was really some good at reading and writing you wouldn't need no time to ponder nothing. Just change it up 'cause it ain't ringing right to my ear."
- 17 He turned to Mr. Leroy, "I told you, Leroy, we should've got that little Collins gal. That's one bright child there. This boy ain't too far from being daft."

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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 understand the meaning of *daft* in paragraph 17.

endure survive; continue existing

ponder think long and carefully

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First Read**Generate Questions**

THINK ALOUD As I read, I am going to think of questions I have about the fictional and informational elements in the text. Earlier, the Author's Note gave me information about Buxton and its community of former enslaved people. But now I have questions about the fictional characters: Are they in Buxton? If so, how did they get there? Why is Mrs. Holton there without her husband?

Close Read**Vocabulary in Context**

Have students underline context clues in **paragraph 17** that help the reader understand the definition of the word *daft*. **See student page for possible responses.**

Ask: **How do the context clues help you determine the meaning of the word *daft*?**

Possible Response: Mr. Polite contrasts Elijah with a girl whose last name is Collins. He describes the Collins girl as "one bright child." I know the word *bright* can be a synonym for *smart* or *intelligent*. If she's smart, that means Mr. Polite must think Elijah isn't. I think *daft* means "not smart" or "unintelligent."

DOK 2

OBJECTIVE

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

Possible Teaching Point**Academic Vocabulary | Related Words**

Point to the selection vocabulary word *endure* in paragraph 14 and its definition in the margin. Have students use print or digital resources, such as an online dictionary, to find words related to *endure*, such as *endurance* and *endurable*. Have them explain what the words mean and how they are related to *endure*. Then ask students to use the words in sentences.

First Read

Notice

THINK ALOUD Elijah is spending a lot of time rewriting Mrs. Holton's words and trying to get the text just right. I know what a struggle it can be to write something that is tricky or hard to complete. Elijah's great effort helps show me the kind of person he is.

Close Read

Analyze Characters

Remind students that the main character in a story usually must face a problem or challenge. The steps he or she takes to solve the problem or face the challenge makes up the plot.

Have students scan **paragraphs 18–22**, analyze the challenges or conflicts the main character faces, and underline the relevant details and how Elijah feels about it. **See student page for possible responses.**

DOK 2

OBJECTIVE

Analyze the relationships of and conflicts among the characters.

CLOSE READ

Analyze Characters

Underline details that tell you about the challenge Elijah faces and how he feels about it.

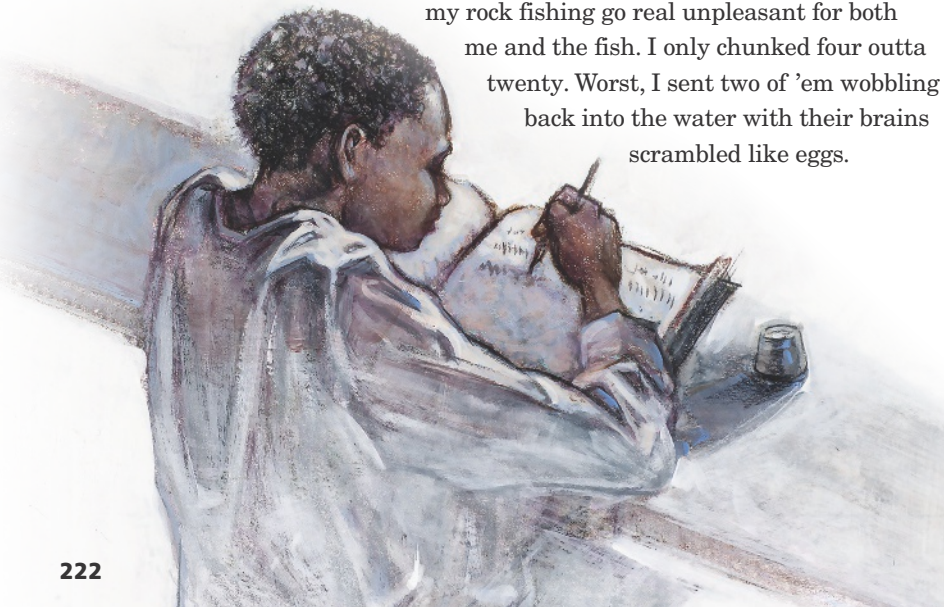
18 Mr. Leroy said, "Hold on, Henry, the boy say he need some time, I'm-a let him take his time. Mrs. Holton already suffered a lot. She don't need to be suffering no more 'cause of some jibber-jabber what's carved over her door."

19 I showed Ma and Pa the paper Mrs. Holton had writ and they told me it was a great honour to do this, that I had to do the best job I could.

20 Pa said, "You gunn have to help her take some the bite out them words, Elijah. Her pain too fresh to be locking it up so hot in writing."

21 Ma told me, "Poor Mr. Leroy gunn be carving for years to get all that down. But look, baby, some of them words is mine!"

22 I thought on it for the rest of the week. I filled pages and pages in my notebook, working on just the right words for Mrs. Holton. I thought 'bout it when I was supposed to be studying and when I was supposed to be doing chores. It even creeped up on me and made my rock fishing go real unpleasant for both me and the fish. I only chunked four outta twenty. Worst, I sent two of 'em wobbling back into the water with their brains scrambled like eggs.



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ELL Targeted Support Dialect English learners may have difficulty with the dialect in the story. Explain that the characters speak in a dialect of English that uses nonstandard vocabulary, grammar, and pronunciations.

Help students use context clues to decode dialect in paragraphs 18–21, eliciting, for example, that *I'm a let* means *I'm going to let*, *'cause* means *because*, and *gunn* means *going to*. **EMERGING/DEVELOPING**

Have students work in pairs to rewrite paragraphs 18–21 in standard English. **EXPANDING/BRIDGING**



- 23 After 'bout a week Mr. Leroy's patience ran out and he said, "I'm starting to agree with Henry Polite. Don't seem like changing some words 'round gunn take all this time. Mrs. Holton been wondering where her sign's at. After your supper, come to the field and have them words ready so's I can get started. And write 'em down clear too."
- 24 It killed my appetite but I finally got something writ down just after supper. Afore I gave it to Mr. Leroy, I ran over to Mr. Travis's home so he could see if there were any big mistakes. Mr. Travis changed two words, crossed out three, put in some better punctuating, then said, "Admirable job, Mr. Freeman, admirable job."
- 25 Ma and Pa said it seemed pretty good to them, and when I told the words to Mr. Leroy he didn't do nothing but grunt, which was saying a whole lot for him.
- 26 It took him a while to carve all the letters in the wood and the day it was finished he showed it to me. It was beautiful!
- 27 He said, "She real partial to having things done fancy, don't want nothing plain, so I put some decorating on it."
- 28 In the first three corners of her sign he'd carved a tree, a bird, and some waves. In the fourth corner he put the sun and the moon. He even carved a ribbon to go 'round all the words and you'd have sworn it was real. Mr. Leroy let me carry it down to Mrs. Holton's so we could put it over her door.
- 29 Soon's he drove the first nail into the wood over her door, Mrs. Holton came out to see what the commotion was.

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CLOSE READ

Analyze
Characters


Underline parts of text that help you understand Elijah's relationships with Mr. Leroy and Mr. Travis.

commotion a loud noise or activity

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First Read

Connect

 **THINK ALOUD** I've read other stories set in the past in which young people like Elijah develop a skill to prove themselves. Elijah does not learn wood carving from Mr. Leroy—that would be more like those other stories I read. But Elijah does develop his writing skill to help Mr. Leroy, and he takes advice about it from Mr. Travis.

Close Read

Analyze Characters

Explain that students can learn a great deal about the people in a story by paying attention to how they interact with other characters and the relationship between them.

Have students scan **paragraphs 23–29** to find and underline relevant details about Elijah's relationships with Mr. Leroy and Mr. Travis. **See student page for possible responses.**

Ask: **How does Elijah's relationship with Mr. Leroy differ from his relationship with Mr. Travis? What does his relationship with both men show about Elijah?**

Possible Response: Both Mr. Leroy and Mr. Travis seem to appreciate Elijah and his work on the sign. However, they show it in different ways. Mr. Leroy gives him enough time to work on the sign. Mr. Travis offers praise. Elijah's relationship with both men shows that he is a respectful person willing to learn.

DOK 3

OBJECTIVE

Analyze the relationships of and conflicts among the characters.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



Wood carving is one of the oldest art forms in the world. It has appeared in almost all cultures and areas because wood is a common material that is easy to work with and costs little to use. Wood has been used to produce a variety of sculpture, from simple or ornate figurines to brightly painted masks to tall totem poles. However, it is mostly used for small pieces, like the sign in the story, because wood tends to rot and fall apart over time.

First Read

Notice

Ask: How does Mrs. Holton respond to Elijah's work? How does he feel about her response?

Possible Response: Mrs. Holton gives Elijah a nickel as a way to say thank you. He is delighted to be offered money, although he feels he should not take it.

Close Read

Analyze Characters

Remind students that Elijah's challenge in this story was to rewrite Mrs. Holton's text for the sign.

Have students scan **paragraph 34** to find and underline relevant details about how the conflict is resolved. **See student page for possible responses.**

Ask students to summarize the resolution.

Possible Response: Mrs. Holton is pleased with Elijah's rewritten version and offers him a nickel.

DOK 2

OBJECTIVE

Analyze the relationships of and conflicts among the characters.



CLOSE READ

Analyze Characters

Underline a sentence that tells you how Mrs. Holton helps resolve Elijah's conflict.

- 30 "Good afternoon, Leroy. Good afternoon, Elijah."
- 31 Me and Mr. Leroy both said, "Afternoon, ma'am."
- 32 Mr. Leroy told her, "I's sorry, Sister Emeline, I had the boy change them words 'round some. It was too long afore."
- 33 She stepped outside, looked back up at the sign, and said, "Oh? What it say now?"
- 34 I read it to her and she smiled and said, "That's just what I wanted it to say, Elijah. Thank you kindly. And thank you kindly, Mr. Leroy, for doing such a good job. I like the way you put them things in the corners, make it look important!"
- 35 "Pardon me for a minute." Mrs. Holton went back inside her home. I figured she was getting some money to pay Mr. Leroy, but when she came back she was holding on to a fancy carved box.
- 36 She reached into the front of her apron and gave me a whole nickel! She gave me money for coming up with words on a piece a paper!

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Possible Teaching Point



Read Like a Writer | Author's Craft

Dialect Remind students that a dialect is a form of a language spoken in a particular area or by a particular group of people that often includes special vocabulary and nonstandard grammar and pronunciations. Then discuss examples of dialect in paragraphs 32 and 41, such as *l's* for *l'm*, *insists* for *insist*, and *l'm a throw* for *l'm throwing*. Point out that the reader can usually figure out the meaning of unfamiliar words or spellings by their sound or context.



- 37 I squeezed it tight in my hand and said, “Thank you, ma’am!”
- 38 But even afore I could slide it down in my pocket I could hear what Ma and Pa would say.
- 39 I opened my palm and reached the nickel back to Mrs. Holton. I said, “I ain’t allowed to take no one’s money, ma’am.”
- 40 She wrapped her hand ’round my fingers so the nickel was folded back up in my fist.
- 41 “Elijah, I insists. If you ain’t gunn take it I’m-a throw it out in the yard. I’ll tell your ma I made you.”
- 42 That was good enough for me! Ma and Pa would think throwing money away was worst than taking it for doing someone a favour, so I didn’t have nothing to worry ’bout!
- 43 Then Mrs. Holton looked at Mr. Leroy and said, “Sir. This here’s for you.”
- 44 She reached the wood box at him.
- 45 Mr. Leroy wrinkled his forehead for a bit then said, “Sister Emeline, I ’preciate you giving me this here box. It’s some fine work. And in light of your loss I’m-a say we’s even, **but from now on I caint be dealing in nothing** but money. Sorry if I’m seeming bold, ma’am, I ain’t intending to, **but I know with you having someone what was ’slaved down home**, you understand.”

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**CLOSE READ****Evaluate Details**

Highlight details from the characters’ conversation that relate to what you read in the author’s note.

First Read**Notice**

Ask: **Why is Elijah reluctant to accept Mrs. Holton’s offering? What does his reluctance show about him?**

Possible Response: Elijah worries his parents will not approve of him accepting money from one of the town residents simply for doing a favor. His reluctance shows that he is respectful of his parents’ wishes and likes to do what is right.

Close Read**Evaluate Details**

Remind students about the Author’s Note on pp. 218–219, which provides background on the Buxton Settlement and who settled there. Then have students highlight details in **paragraph 45** that relate to the information in the note. **See student page for possible responses.**

DOK 3

OBJECTIVE

Evaluate details read to determine key ideas.

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Possible Teaching Point**Academic Vocabulary | Related Words**

Remind students that related words usually have related meanings. Point to the word *favour* in paragraph 41, noting that it is the British and Canadian spelling of *favor*. Have students use print or digital resources, such as an online dictionary, to find words related to *favor*, such as *favorite* and *disfavor*. Have students explain what the words mean and how they are related to *favor*. Then have them use the words in sentences.

First Read

Respond

THINK ALOUD The behavior of the characters here seems to answer the weekly question, *Why should people work together to help others achieve their freedom?* They clearly show me why people work together—out of love and sympathy.

Close Read

Analyze Characters

Explain to students that the main character in a story faces a conflict that provides the plot. However, other characters can have smaller conflicts, too. Ask: *What conflict does Mr. Leroy face?*

Possible Response: Mr. Leroy is struggling to save enough money to purchase freedom for his family.

Have students scan **paragraph 50** to find and underline relevant details about the conflict Mr. Leroy faces. **See student page for possible responses.**

DOK 2

OBJECTIVE

Analyze the relationships of and conflicts among the characters.

CLOSE READ

Analyze Characters

Underline the conflict that Mr. Leroy faces.

commenced began; started

- 46 Mrs. Holton said, “I understand. Here. Open the box.”
- 47 Mr. Leroy took the box, pulled the lid off, and both him and me sucked in air like we got dunked in a barrel of cold water.
- 48 His hands commenced shaking, he busted out in a sweat and looked like his belly was aching him bad. He grabbed ahold of his left arm then whispered, “Mrs. Holton? What this?”
- 49 Mrs. Holton said, “It’s twenty-two hundred dollars in gold, Mr. Leroy. It’s what I was gunn buy John Holton with. You need it more’n me now.”
- 50 Mr. Leroy couldn’t talk. His legs melted from under him and he ended up in a heap on Mrs. Holton’s stoop. He said, “Mrs. Holton, this here’ll be my wife and both my children. I . . . I . . . I caint turn this down. . . .”



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Freed relatives or sympathetic abolitionists might buy an enslaved person’s freedom (though the latter practice was banned in the South); some enslaved people bought their own freedom. An owner could “hire out” their enslaved people, especially if they were skilled in a craft like carving. Owners would keep most of the money, but the rest could be used for “self-purchase.” However, slave catchers roamed the “free” states to find runaways for a fee but sometimes kidnapped free black people as well. Canada was much safer than the northern U.S. for formerly enslaved people.



- 51 “I ain’t ’specting you would.”
- 52 She walked over to where he fell and he wrapped his arms ’round her legs like a drowning man holding on to a tree in a flood.
- 53 He kept on mumbling, “I caint turn it down, I caint turn it down. . . .”
- 54 It was something terrible to see. In two shakes of a lamb’s tail, all the grownedness I’d been showing lately flew off like ducks off of a pond and I was a fra-gile boy all over again. Seeing someone strong and tough as Mr. Leroy crying made me feel like everything was turned topsy-turvy.
- 55 Next thing you knowed, all three of us were bawling on Mrs. Holton’s stoop. She pulled me in to her and we were a doggone pathetic sight.
- 56 Mr. Leroy said, “Sister Emeline, I done already save eleven hundred and ninety-two dollars and eighty-five cent. I ain’t gunn need all this, but I swear I’m-a pay you back, I swear it. And you ain’t never gunn have to worry ’bout no work being done on your land for the rest of your life.”

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CLOSE READ

Analyze
Characters

Underline clues to how Elijah feels about Mr. Leroy’s reaction to receiving the gold.

First Read

Generate Questions

THINK ALOUD I have questions about Mrs. Holton. I wonder how she could have land when she used to be enslaved. Is this historically accurate? I am going to reread the Author’s Note before the story to see if it answers my question.

Close Read

Analyze Characters

Have students scan **paragraph 54** to find and underline clues about how Elijah feels about Mr. Leroy’s reaction. **See student page for possible responses.**

Ask: *What does Mr. Leroy promise Mrs. Holton? What does this tell you about him and the relationship between them?*

Possible Response: Mr. Leroy swears to repay Mrs. Holton. He also promises to work on her land “for the rest of your life.” This tells me that Mr. Leroy is grateful to Mrs. Holton and not too proud to take her help. In return, he will help her too.

DOK 2

OBJECTIVE

Analyze the relationships of and conflicts among the characters.

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Possible Teaching Point



Read Like a Writer | Author’s Craft

Figurative Language Remind students that figurative language is language not meant to be taken literally. Point out “he wrapped his arms ’round her legs like a drowning man holding on to a tree in a flood.” Guide students to understand that the man would probably hold on as tightly to the tree as possible to survive the flood. Then ask how the comparison helps them understand Mr. Leroy’s response to receiving the money.

First Read

Connect

THINK ALOUD Mr. Leroy's situation and feelings remind me of those of other characters I've read about or seen in movies who are separated for a long time by war and other historical circumstances. I hope Mr. Leroy can reunite his family as he plans.

Close Read

Evaluate Details

Have students reread **paragraph 58** and state in their own words how Mrs. Holton feels about helping to reunite Mr. Leroy's family. Ask: **What do these details show about her character?**

Possible Response: Mrs. Holton is overjoyed to help reunite Mr. Leroy's family. It shows her as a deeply sympathetic person who, having lost her own husband, wants to make a difference for others.

Have students highlight the details that reveal Mrs. Holton's character. **See student page for possible responses.**

DOK 3

OBJECTIVE

Evaluate details read to determine key ideas.



CLOSE READ

Evaluate Details

Highlight details that reveal Mrs. Holton's character.

strapping healthy and strong

- 57 Mr. Leroy didn't even wipe the tears away. He was crying but started smiling at the same time. "You oughta see my oldest, 'Zekial! He was a big strapping boy when I last seen him four years ago and now he be fifteen and must be big as a oak! Me and him both gunn be at your beck and call, ma'am, I swear it! We gunn pay back every cent! Thank you, thank you. . . ."
- 58 Mrs. Holton said, "Mr. Leroy, I ain't got no doubt you gunn pay me back, but **hearing that Liberty Bell toll when your wife and babies walk into Buxton gunn be near payment enough itself.**"
- 59 She sniffed into the 'kerchief she was holding and said, "Elijah, read what them words is to me one more time."

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CROSS-CURRICULAR PERSPECTIVES

Social Studies



The Liberty Bell Mrs. Holton mentioned in paragraph 58 was a bell that stood in the mission school in the Buxton Settlement. Whenever a fugitive enslaved person arrived in Buxton on the Underground Railroad, the bell rang in celebration. The bell was given to the school in 1850 by a group of black abolitionists from Pittsburgh, Pennsylvania. Its name alludes to the Liberty Bell in Philadelphia, a symbol of American independence that rang when the Declaration of Independence was signed. Buxton's Liberty Bell was moved to the St. Andrew's Church steeple. A replica is on display in the Buxton Museum.



60 I'd toiled on 'em so long I didn't even have to look at the sign above Mrs. Holton's door. I swallowed down some of the looseness in my nose and said what was on the sign:

FOR THE LOVE OF MY HUSBAND,
JOHN HOLTON,
WHO PASSED ON MAY 7TH, 1859,
BUT STILL LIVES. THE BODY IS NOT
MADE TO ENDURE.
THERE'S SOMETHING INSIDE SO STRONG
IT FLIES FOREVER.

61 She said, "That's it, Elijah. Son, you done told the truth."

62 I think all three of us figured the other two weren't gonna quit bawling till we busted up one from the 'nother. Mrs. Holton was the first to untangle herself from the crying party when her two children saw what was going on and commenced bawling too. She kissed me and Mr. Leroy on our heads then closed her door kind of gentle.

63 I was next to leave. It was getting late and I didn't want no trouble from Ma, so I left Mr. Leroy sitting on one of the steps with his face pressed down on that box.

64 I ran all the way home to tell Ma and Pa the good news!

CLOSE READ

Analyze Characters

Underline a detail that shows what Elijah's relationship with his parents is like.

First Read

Respond

THINK ALOUD The writing on the sign is based on Mrs. Holton's original words. The part about flying free of the body shows me a lot about the religious faith of the characters. But I think it also ties in to the idea of freedom in the stories I've been reading. The title does too. It stresses the idea that Mr. John Holton will live forever in the freedom his death has bought for Mr. Leroy's family.

Close Read

Analyze Characters

Have students scan **paragraphs 63 and 64** to find and underline a detail that shows what Elijah's relationship with his parents is like. **See student page for possible responses.**

Ask students what the detail shows about Elijah's relationship with his parents.

Possible Response: It shows that Elijah is close with them and feels they will be as overjoyed as he is by the good news.

DOK 2

OBJECTIVE

Analyze the relationships of and conflicts among the characters.

Possible Teaching Point



Word Study | Word Parts *pro-*, *com-*, *con-*

Use the Word Study lesson on pp. T26–T27 in the Reading-Writing Workshop Bridge to teach students the prefixes *pro-*, *com-*, and *con-*. Remind them that the characters in the story live in a community called Buxton. Display the word *community*. Explain that the prefix *com-* means “with” or “together.” Discuss how the idea of a community includes the concept of togetherness.

Respond and Analyze



Keeping Mr. John Holton Alive

OBJECTIVES

Use text evidence to support an appropriate response.

Analyze the relationships of and conflicts among the characters.

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel; multimedia presentation of fiction, folktale, myth, poem).

Recognize and analyze genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

My View

Use these suggestions to prompt students' initial response to reading "Keeping Mr. John Holton Alive."

- **Brainstorm** What did you learn about this period in history?
- **Discuss** What did you like best about this story? Why?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors choose certain words to convey information about the characters in a story. The vocabulary words *strapping*, *endure*, and *ponder* name traits and actions related to the characters in "Keeping Mr. John Holton Alive." These words help readers better understand the people in the story.

- Remind yourself of the word's meaning.
- Ask yourself what the author is trying to convey about the characters.

MODEL AND PRACTICE Model filling out the chart on p. 230 of the *Student Interactive* using the word *strapping*. Say: In "Keeping Mr. John Holton Alive," the author includes descriptive words to help readers understand the characters in the story. He describes Mr. Leroy's son as "a big strapping boy." I think *strapping* could be used to describe Mr. Leroy, too. He seems physically strong. I'll add both of their names to the chart.

ELL Targeted Support Vocabulary Display *strapping*, *endure*, and *ponder*. Explain that these words can describe people and their behavior.

Display simple cloze sentences. Have students choose a word to complete each sentence. **EMERGING/DEVELOPING**

Have students work individually or with a partner to use each word in the cloze sentences above. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 MyTURN Have students respond using newly acquired vocabulary as they complete p. 230 of the *Student Interactive*. They should use text evidence to explain their answers.

OPTION 2 Use Independent Text Have students find and list four to five unfamiliar words that tell about a character from their independent reading texts. Next, have them use context clues to determine the meaning of each word. Then, direct students to confirm or correct their definitions using a dictionary.

QUICK CHECK

Notice and Assess Can students identify how vocabulary words help them understand the characters in “Keeping Mr. John Holton Alive”?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T50–T51.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T50–T51.

Check for Understanding MyTURN Have students complete p. 231 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 230–231



VOCABULARY

Develop Vocabulary

In historical fiction, authors use specific words to describe character traits and actions. This helps readers understand who the characters are and how others feel about them.

MyTURN Complete the chart, listing any characters from “Keeping Mr. John Holton Alive” whom each word might describe. Remember to include real people mentioned in the author’s note. **Possible responses:**

strapping healthy and strong	endure survive; continue existing	ponder think long and carefully
characters Mr. Leroy’s son, Mr. Leroy	characters Mr. Leroy, Mrs. Holton	characters Elijah, Mr. Travis, Pa
	real people the real residents of Buxton	real people Reverend William King

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COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. Identify details from the text that show it is a piece of historical fiction.

DOK 2 The author’s note explains that the setting and some of the events in the story really happened in the past. The characters’ way of speaking seems to be from the past.

2. Evaluate how the author uses language to create the characters of Elijah and Mr. Leroy.

DOK 3 The characters’ speech is not standard English, but it fits the historical time and place and makes them seem more real.

3. Visuals add to the way readers interpret and appreciate a text. Analyze how the images add to the meaning and tone of the text.

DOK 3 The illustrations help me better understand the setting and the characters’ emotions and actions. For example, the illustration near paragraph 57 shows the strong emotions Mr. Leroy and Mrs. Holton are feeling.

4. Do you think Mr. Leroy’s reaction to Mrs. Holton’s payment affects or changes Elijah? Use text evidence to support your argument.

DOK 3 The experience deeply affects Elijah. He is confused and even scared by Mr. Leroy’s reaction. He says, “It was something terrible to see” and that “Seeing someone strong and tough as Mr. Leroy crying made me feel like everything was turned topsy-turvy.” Elijah feels that he has lost some of the “grownedness” he had before, like he is a “fra-gile boy.”

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Word Study Word Parts *pro-*, *com-*, *con-*

OBJECTIVE

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

LESSON 2

Apply Word Parts *pro-*, *com-*, *con-*

APPLY MyTURN Direct students to complete the items on p. 236 in the *Student Interactive*.

Then have them write three sentences that use word parts *pro-*, *com-*, and *con-*.

contrast

propel

compress

companion

progress

community



STUDENT INTERACTIVE, p. 236



WORD STUDY

Word Parts *pro-*, *com-*, *con-*

Greek and Latin **word parts** often give clues to a word's meaning. For example, the word *promote* contains the Latin or Greek word part *pro-*, which means "forward" or "before." The Latin word parts *com-* and *con-* both mean "with" or "together."

The word *conversation* means "a talk between two or more people." If you know that *con-* means "together," you can use that information to help decode the word and infer the meaning.

My TURN Use advanced knowledge of the word parts as a clue to each word's meaning. Match each word from the Word Bank to the correct meaning. Use a print or digital dictionary to check your answers.

com-, *con-* (with, together) *pro-* (forward, before)

Word Bank

contrast propel compress companion progress community

1. **community** _____ a group of people living together in an area
2. **progress** _____ forward movement
3. **compress** _____ push together
4. **companion** _____ a person or thing that goes along with something else
5. **propel** _____ to move or push something forward
6. **contrast** _____ to find differences among two or more things

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LESSON 2

Apply Word Parts
pro-, *com-*, *con-*

LESSON 1

Teach Word Parts
pro-, *com-*, *con-*

FLEXIBLE OPTION
LESSON 3


More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Syllable Patterns

FLEXIBLE OPTION
LESSON 5

Assess
Understanding

Use the  **QUICK CHECK** on p. T47 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 to describe character traits and actions. Have students look back at other texts to identify additional words an author uses to describe the characters.

ELL Targeted Support

Tell students they can understand a character by looking for words that describe his or her traits or actions. Have students use visual and contextual support to enhance their understanding of the vocabulary.

Choose images from a magazine or book that can help students understand the meaning of *strapping*, *endure*, and *ponder*. Ask students questions about each picture. **EMERGING**

Have students write sentences that use the words *strapping*, *endure*, and *ponder*. Offer corrective feedback if needed. **DEVELOPING**

Have students work individually or with a partner to look up the definitions of *strapping*, *endure*, and *ponder* in a dictionary. Direct them to write a definition and sample sentence for each word in their notebooks. **EXPANDING/BRIDGING**



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

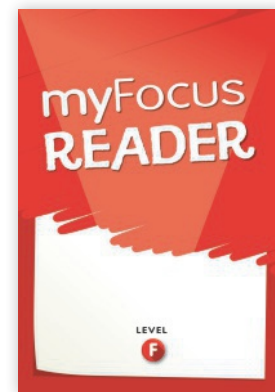
Intervention Activity



myFOCUS READER

Read pp. 42–43 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how people can help others achieve freedom.

Provide instructional support for comprehension and word study—Word Parts *pro-*, *com-*, *con-* and Academic Vocabulary.



Fluency

Assess 2–4 students



PROSODY

Have students choose a short passage from the text or a leveled reader. Ask student pairs to take turns reading the passage aloud, making sure they say every word correctly and do not skip any words. If students are skipping or mispronouncing words, tell them to slow down and concentrate on reading every word. Have them work through any challenging words or phrases and then reread the passage. If needed, model reading with accuracy.

ORAL READING RATE AND ACCURACY

Use pp. 91–96 in Unit 4 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about some of the words the author uses to describe character traits and actions.

Possible Conference Prompts

- What words does the author use to help readers understand the characters?
- Why do you think the author chose those words?
- What helped you understand any new words?

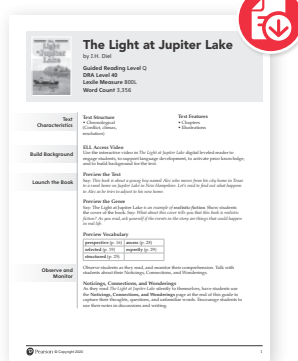
Possible Teaching Point Readers pay attention to the words that authors use to learn more about the characters in a story. Readers may ask, “Why did the author choose this word? What does it help me understand?”

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*.



Whole Group

Share Bring the class back together. Invite several students to share new words they learned from their reading, what the words mean, and why the author may have chosen the words.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to “Keeping Mr. John Holton Alive” or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

Centers



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

Literacy Activities



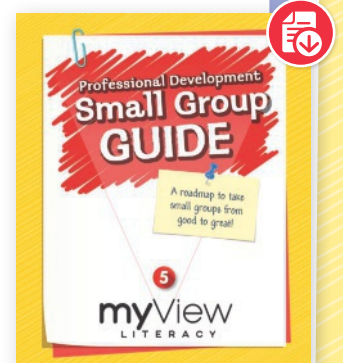
Students can

- complete the graphic organizer on *Student Interactive* p. 230.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 231.
- play the *myView* games.
- take turns reading a passage with accuracy.

SUPPORT COLLABORATION

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

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



Analyze Characters



Keeping Mr. John Holton Alive

OBJECTIVE

Analyze the relationships of and conflicts among the characters.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about characters. Give students sentence starters, such as

- I think Mrs. Holton is a very noble character because ____.
- The residents of Buxton were able to empower themselves by ____.

ELL Access

Discuss with students the need to understand the characters in a story. Students may benefit from using a character web to show what they know about one of the main characters.

Minilesson

FOCUS ON STRATEGIES Readers can understand what a character experiences in a story by noticing his or her dialogue, thoughts, feelings, relationships, interactions, and conflicts with other characters. Encourage students to keep the following tips in mind when they read.

- Think about how the character feels at different points in the story.
- Pay attention to dialogue between characters.
- Take note of the character's actions and reactions.
- Ask yourself what conflicts develop between the characters.

MODEL AND PRACTICE Use the Close Read note on p. 220 of the *Student Interactive* to model how to underline details related to the characters in the story.

- Dialogue can help me learn more about a character. One of the first things Mr. Leroy says is, "I wants you to look over this here writing 'fore I starts carving it." This tells me a lot about Mr. Leroy. He speaks in a dialect, which is a way of talking from a specific time or place. He respects Elijah enough to ask for his help. Mr. Leroy wants to do good work and not make mistakes. I will underline this part of the text.
- Have student pairs find and underline another detail on p. 220 about Mr. Leroy. Then, in the margin, have them write the type of detail (thoughts, feelings, dialogue, relationship, interaction, conflict) and what it reveals about the character.

ELL Targeted Support Retell Details Tell students that retelling parts of a text can help them understand characters. Have students choose a few paragraphs, such as paragraphs 40 and 50, that describe major events in the plot.

Have students retell the events. Discuss how the events relate to the characters' reasons for behaving as they do. **EMERGING/DEVELOPING**

Have students retell the events and then describe what they learned about the characters. Discuss how characters change as a result of the events. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to analyze characters.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes for Analyze Characters and then use the evidence from their annotations to complete the chart on p. 232 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students use sticky notes to mark places in the text where they notice a character's thoughts, feelings, dialogue, relationships, interactions, and conflicts. Direct them to write on the sticky note what it revealed about the character.

QUICK CHECK

Notice and Assess Can students describe and explain the characters in a story?

Decide

- **If students struggle**, revisit instruction about analyzing characters in Small Group on pp. T58–T59.
- **If students show understanding**, extend instruction about analyzing characters in Small Group on pp. T58–T59.

STUDENT INTERACTIVE, p. 232



CLOSE READ

Analyze Characters

Readers can notice the interactions and conflicts of a main character with other characters. Readers think about how the characters think, feel, and act to analyze the characters' relationships.

1. **MyTURN** Go to the Close Read notes in "Keeping Mr. John Holton Alive" and underline the parts that help you understand Elijah's relationships with other characters.
2. **Text Evidence** Use the parts you underlined to complete the organizer. Analyze each character by summarizing how he or she relates to Elijah and using text evidence to illustrate your analysis. **Possible responses:**

<p>Mr. Leroy</p> <p>Mr. Leroy trusts Elijah to do a good job but wants him to stop wasting time: "Mr. Leroy's patience ran out." He respects Elijah—he lets him carry the carving to Mrs. Holton.</p>	<p>Mrs. Holton</p> <p>She is kind and generous to Elijah. She says, "That's just what I wanted it to say, Elijah. Thank you kindly," and pays him a nickel.</p>
<p>Mr. Travis</p> <p>Mr. Travis respects Elijah's writing and tells Elijah, "Admirable job, Mr. Freeman, admirable job."</p>	<p>Ma and Pa</p> <p>Elijah is close to them. He runs "all the way home to tell Ma and Pa the good news" about the carving and Mrs. Holton's gift to Mr. Leroy.</p>

Elijah

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Read Like a Writer

OBJECTIVES

Analyze the authors' choices and how they influence and communicate meaning within a variety of texts.

Compare and contrast the varieties of English used in stories, dramas, or poems.

Analyze Dialects

Minilesson

FOCUS ON STRATEGIES Explain that authors sometimes make choices to have characters speak in dialects, varieties of a language spoken in particular regions or by particular groups of people. Dialects often use special vocabulary and nonstandard grammar and pronunciation, which writers show with nonstandard spelling. Tell students:

- Notice unusual language, grammar, or spelling that the author uses to capture a character's dialect.
- Use the context, or surroundings, to figure out any confusing terms.
- Ask yourself why the author uses dialect. Does it add local color to a setting or make a character more realistic?

MODEL AND PRACTICE Model analyzing the author's technique of using dialect by directing students to the top of p. 237 of the *Student Interactive*. Have them follow along as you complete the steps.

- Identify that the author uses special vocabulary and nonstandard English.
- Ask why the author made this stylistic choice. Encourage students to think about how the rural dialect helps them understand Mr. Leroy and find his character more believable.
- Guide students to conclude that dialect helps capture time and place in this work of historical fiction.

ELL Targeted Support Dialect Help students understand the unusual terms and spellings in "Keeping Mr. John Holton Alive."

Point to the dialect terms *ax* and *gunn* in paragraph 13. Ask what standard words these sound like and what the context suggests they mean (*ask*, *going*). **EMERGING**

Locate dialect in the story, read it aloud as students follow along, and discuss what the terms mean. **DEVELOPING**



FORMATIVE ASSESSMENT OPTIONS

Apply

MyTURN Direct students to go back to “Keeping Mr. John Holton Alive” and circle instances of dialect. Then have them focus on specific examples of dialect by completing the activities on p. 237 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 237



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

Writers use language that fits their settings and characters. Sometimes they use dialects, or forms of speech that come from a specific time or place. Dialects may include nonstandard grammar, slang, and unique vocabulary.

Model!

Read the text from “Keeping Mr. John Holton Alive.”

Mr. Leroy said, “Evening, Elijah. I wants you to look over this here writing 'fore I starts carving it . . .”

dialect

- 1. Identify** Christopher Paul Curtis uses different grammar and vocabulary.
- 2. Question** What does the dialect tell me about Mr. Leroy?
- 3. Conclude** The dialect reminds me that Mr. Leroy lives a time long ago, and he may not have a formal education.

Reread paragraph 41 from “Keeping Mr. John Holton Alive.”

MyTURN Follow the steps to analyze the passage. Describe how the author uses dialect.

- 1. Identify** Christopher Paul Curtis uses different grammar, such as “I insists” and “ain’t”, and different vocabulary, such as “I’m-a” and “gunn”
- 2. Question** What does the dialect tell me about Mrs. Holton?
- 3. Conclude** The dialect tells me that Mrs. Holton, like Mr. Leroy, comes from a rural area or may not have a formal education



Word Study Word Parts *pro-*, *com-*, *con-*

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 understanding the word parts *pro-*, *com-*, and *con-* can help them define words that begin with them. These word parts often appear as prefixes to base words.

MODEL AND PRACTICE Say: *Stop talking so we can proceed with the lesson.* Point out that knowing the meaning of the word *pro-* helps them understand that *proceed* means “move forward.” Repeat the model with the word *compile* in this sentence: *We have to compile a list of words containing those word parts.*



APPLY Have students complete *Word Study* p. 133 from the *Resource Download Center*.

Name _____

Word Study

Word Parts *pro-*, *com-*, *con-*

Knowing Greek and Latin word parts, such as the prefixes *pro-*, *com-*, and *con-*, can help you determine the meaning of unfamiliar words.

- The prefix *pro-* means "forward" or "before."
- The prefixes *com-* and *con-* both mean "with" or "together."

For example, knowing that the prefix *con-* means "together" can help you conclude that the word *convene*, which contains the prefix *con-*, means "to come together."

MY TURN Decode, or read, each word and its part of speech. Using what you know about the word parts *pro-*, *com-*, and *con-*, choose the definition that is most likely correct for each word.

- compact (v.)
 (a) bring together; combine (b) make bigger (c) place before (d) remove from
- project (v.)
 (a) move down (b) move backward (c) throw forward (d) bring together
- congregate (v.)
 (a) come before (b) press forward (c) drift apart (d) come together

MY TURN Use a dictionary to find one additional word that begins with *pro-*, one that begins with *com-*, and one that begins with *con-*.

1. *pro-* _____ Possible responses:
 profound

2. *com-* _____
 compare

3. *con-* _____
 concrete

Grade 5, Unit 4, Week 1
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Word Study, p. 133



FLEXIBLE OPTION
LESSON 3

More Practice

LESSON 1

Teach Word Parts
pro-, *com-*, *con-*

LESSON 2

Apply Word Parts
pro-, *com-*, *con-*

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Syllable Patterns

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T53 to determine small group instruction.

Teacher-Led Options

Strategy Group



ANALYZE CHARACTERS

Teaching Point Readers pay attention to the characters in a story and notice how they interact and the relationships they form. This helps readers get to know and understand them. Work with students to complete the graphic organizer on *Student Interactive* p. 232.

ELL Targeted Support

Tell students that readers discuss characters and other story elements to confirm understanding.

Ask students questions about the characters, including about their relationships and how they interact. Allow students to point to words, sentences, or paragraphs in the text related to the characters being discussed. **EMERGING**

Ask students questions about the characters, including about their relationships and how they interact. Have students answer using short sentences. Provide sentence frames for students to use when answering. **DEVELOPING**

Ask students questions about the characters, including about their relationships and how they interact. Have partners collaborate to find the answers in the text. Have them share their responses using simple sentences. **EXPANDING**

Have students ask each other questions about the characters and their interactions. Direct them to answer using complete sentences. **BRIDGING**



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

Intervention Activity



ANALYZE CHARACTERS

Use Lesson 21, pp. T139–T144, in the *myFocus Intervention Teacher's Guide* for instruction on analyzing characters.

LEVEL F • READ

Lesson 21 Compare and Contrast Characters, Settings, and Events

DIRECTIONS As you read, pay attention to the lives and experiences of Melanie and Charlotte. What do the girls have in common? What is different?

Season's Greetings

1 "Mel, honey!" Mom shook Melanie's shoulder gently. "It's time to get up."

2 "Already?" Melanie moaned. "Ugh."

3 She pried her eyes open and looked at the clock—6:45. Outside the sky was dark as midnight. She could hear the wind whipping around their seventh-floor apartment, and the *click-click-click* of sleet hitting the window. In the kitchen, her mom was humming the song "Winter Wonderland." She was getting into the spirit of the season.

4 "Mom," she called. "did you check online? Maybe school's canceled?"

5 "No such luck, kid." Her mom's voice floated down the hall.

6 Actually, it *was* lucky school was still open, Melanie realized. Today was her last chance to write to Charlotte, her school pen pal, before Charlotte went on break. The thought got Melanie out of bed and into the shower.

7 Breakfast was oatmeal—again. Then she and Mom laced up their winter boots, wound scarves around their necks, bundled into heavy coats, and headed for the elevator.

8 Shivering, Melanie slipped into the warm school building at 8:42. All day, she looked forward to writing to Charlotte. Finally, at 2:20, it was time. She sat down at the keyboard.

9 *Dear Charlie,*

10 *How are things in sunny Sydney? Things here in Chicago are cold, cold, cold. It's 23 degrees, and there's ice everywhere. Mom makes me eat oatmeal every morning for breakfast because it's "warming and sustaining." You know how you told me a hat is part of your school uniform? And kids all over Australia have to wear one at recess to protect them from the sun? Well, I wear a hat outside all the time now, too. Only mine isn't a sun hat. Grandma knitted it from thick wool, and it has earflaps. If I go anywhere without it, my ears feel semifrozen.*

11 *You're so lucky it's summer where you are. And you're extra lucky that your school year ends today! Probably you'll be out on the beach tomorrow, right? I'll be at school. I'm SO JEALOUS.*

12 *I am looking forward to winter break, though. It starts next week. We're going to my grandparents'. Grandpa says their pond is frozen solid, so we can ice skate!*

Reading Literature T • 139

Fluency

Assess 2–4 students



PROSODY

Assign partners a short passage from the text and have them focus on accuracy.

ORAL READING RATE AND ACCURACY

Use pp. 91–96 in Unit 4 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

ANALYZE CHARACTERS

Talk About Independent Reading Ask students to look back at the sticky notes in their books and to share what they learned about the characters.

Possible Conference Prompts

- What does the author tell us about the characters?
- How do the characters interact with each other?
- How do the relationships change over the course of the story?

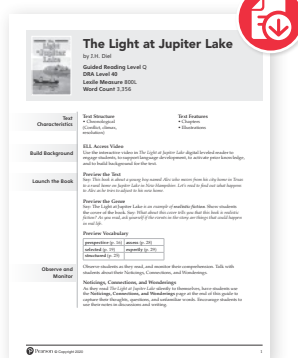
Possible Teaching Point Readers pay attention to the interactions between characters and think about how the characters relate to each other or change each other.

Leveled Readers



ANALYZE CHARACTERS

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support in analyzing characters, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite volunteers to identify the main characters and their relationships in the story they are reading.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to “Keeping Mr. John Holton Alive” or another text they have read.
- read a trade book or their Book Club text.
- write short descriptions of the main characters.

Centers



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

Literacy Activities



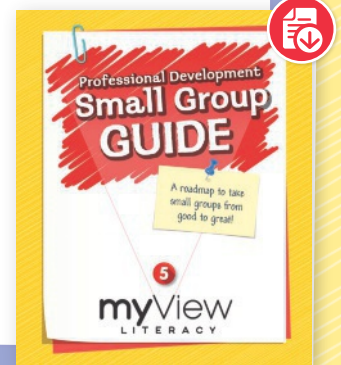
Students can

- complete the graphic organizer on *Student Interactive* p. 232.
- practice the week’s word study focus by creating a chart to identify word parts.
- play the *myView* games.
- take turns reading a text with accuracy.

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.



Evaluate Details



Keeping Mr. John Holton Alive

OBJECTIVE

Evaluate details read to determine key ideas.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about details from the story. Provide sentence starters, such as the following:

- Mrs. Holton shows a lot of grace, which suggests ____.
- It was noble of Mr. Leroy to ____.

ELL Access

Discuss with students how noticing and understanding text details reveals important information in a story. To help students track important details, suggest that they take notes using a concept web, writing the name of one of the characters from the story in the center and adding key details as they read.

Minilesson

FOCUS ON STRATEGIES Readers evaluate the details in a story to help understand characters and what they say, do, and think.

- Notice how the author describes characters and the choice of words he or she uses.
- Identify details from the lines of dialogue that help explain the relationships between the characters and their interactions.
- Based on all of the details related to characters, readers should draw conclusions about the characters and interpret the text.

MODEL AND PRACTICE Use the Close Read note on p. 225 of the *Student Interactive* to model how to evaluate details in a story.

What details in the conversation between Mrs. Holton and Mr. Leroy connect to the Author's Note that appears before "Keeping Mr. John Holton Alive"? In paragraph 45, the text says Mr. Leroy can take only money for his work. He thinks Mrs. Holton understands that because "you having someone what was 'slaved down home.'" The Author's Note explains that Buxton's residents were freed or escaped African Americans. I can connect that knowledge and Mr. Leroy's words to conclude that the Holtons had been enslaved.

ELL Targeted Support Summarizing Tell students that summarizing what they have read, either verbally or in notes, is a good way to check their comprehension.

Help pairs read p. 221 of the *Student Interactive* to each other and summarize the information verbally. Provide sentence frames: *Mr. Leroy wants Elijah to ____.* *Mr. Polite thinks that ____.* **EMERGING/DEVELOPING**

Have students read p. 221 and write a short summary paragraph. Tell them to explain what is happening at this point in the story.

EXPANDING/BRIDGING



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for evaluating details.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes to Evaluate Details, and then have them use their annotations to complete the chart on p. 233.

OPTION 2 Use Independent Text Have students take notes on the text to evaluate key details. Students should explain why the details they selected are significant and then should use them to draw a conclusion about the story.

QUICK CHECK

Notice and Assess Can students evaluate details in a text?

Decide

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

STUDENT INTERACTIVE, p. 233



READING WORKSHOP

Evaluate Details

To understand characters, readers **evaluate details** as they read and interpret a text. By evaluating details, readers determine key ideas about what characters say, do, and think.

1. **MyTURN** Go back to the Close Read notes and highlight details that help you draw conclusions about characters.
2. **Text Evidence** Use your highlighted text to evaluate details and draw conclusions. Then answer the question. **Possible responses:**

Details in Dialogue or Description	Related Details from Author's Note	Conclusions
"you having someone what was 'slaved down home'"	Buxton's residents were freed or escaped African Americans.	The Holtons were formerly enslaved.
"hearing that Liberty Bell toll when your wife and babies walk into Buxton gunn be near payment enough itself"	"The will, determination, courage, and sheer appreciation of freedom" made the residents of Buxton stronger.	Mrs. Holton is happy when anyone makes it to freedom, even though she has lost her husband.

What key idea do your conclusions reveal about Mrs. Holton and other residents of Buxton?

My conclusions reveal that Mrs. Holton and other residents are hopeful that formerly enslaved families will be reunited in Buxton.

Write for a Reader

OBJECTIVES

Compare and contrast the varieties of English used in stories, dramas, or poems.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

Use Dialect

Minilesson

FOCUS ON STRATEGIES Authors of poetry, drama, and realistic fiction write for different purposes and to elicit different emotions and responses. Readers can compare and contrast how authors use elements of craft to accomplish these goals. In “Keeping Mr. John Holton Alive,” the author uses dialect to invoke a different time period and portray a distinctive setting. Remind students that recently they analyzed how author Christopher Paul Curtis used dialect to develop character, as well.

MODEL AND PRACTICE Model selecting language that is appropriate to the writing task, genre, and purpose.

- Because poems are often short, poets choose precise words that elicit strong responses. When I read “Artist to Artist,” I noticed that the author built vivid images using informal language. Playwrights, however, must create unique story lines mainly with dialogue. How do you think authors of realistic and historical fiction use language? To develop my characters, I might have them talk informally using a particular dialect.
- Together as a class, draft a brief, realistic dialogue between two characters. Encourage students to establish a clear setting and the traits of each speaker by choosing language carefully.

ELL Targeted Support Analyze Language Students may have difficulty identifying and analyzing the varieties of English used in texts.

Provide students with several short poems featuring a strong central image, such as haiku. Help students create a word bank of terms that describe language used in poetry, such as *vivid*, *intense*, *descriptive*, *sensory*, *figurative*, *imaginative*, *expressive*. **EMERGING/DEVELOPING**

Provide students with multiple adaptations of the same story, such as a graphic narrative and a short story or a short story and a play. Work with students to complete sentence starters, such as *The description in ___ is more ___ than... The characters in both texts sound ___ because ___...*

EXPANDING/BRIDGING



FORMATIVE ASSESSMENT OPTIONS

Apply

MyTURN Have students refer to Christopher Paul Curtis’s realistic and specific development of characters through dialogue as examples for their own writing. Then guide students to complete the activity on p. 238.

Writing Workshop

Have students use dialect in their stories from the Writing Workshop. During conferences, support students’ writing by helping them find meaningful opportunities to include dialect in their writing.

STUDENT INTERACTIVE, p. 238



DEVELOP AUTHOR’S CRAFT

Write for a Reader

Authors use elements of craft, such as informal and formal language, to make characters’ speech sound natural and realistic.

MyTURN Think about how dialect in “Keeping Mr. John Holton Alive” affects you as a reader. Compare and contrast that dialect with the language used in the poem “Artist to Artist” and the drama *The Hermit Thrush*. Identify how you can use varieties of English to develop realistic characters and settings.

Ain’t no shame
in usin’ dialect when
it make sense for your
characters!



1. What are several words and phrases that are common to your community, region, and time but that people from other places might not understand in the same way?

Responses will vary based on location but might include textspeak, specific slang, region-specific idioms, and regional language such as “y’all.”

2. Write a brief dialogue between two characters from your area. Use an appropriate style of language to make the characters sound realistic.

Responses will vary but should include realistic variations on formal English such as:

“Hey, what’s up?”

“Not much. Hey, where’s Mike? When are y’all gonna go swimming?”

“Ugh, never. We’re fighting.”

“What? No way!”

Word Study Spiral Review

OBJECTIVE

Decode words using advanced knowledge of syllable division patterns.



FLEXIBLE OPTION 

LESSON 4



Spiral Review: Syllable Patterns

FOCUS ON STRATEGIES Review the strategies about syllable patterns in words with more than one syllable. Remind students that a syllable is a word part that contains a single vowel sound.

MODEL AND PRACTICE Call on a volunteer to indicate the syllables in *considerable*. Discuss how knowing different syllable patterns can help in dividing the word into syllables and in pronouncing the word.

APPLY Have students pair up or work independently to find three new words with three or more syllables and indicate their syllable divisions. Then allow students to share and compare their work with others.

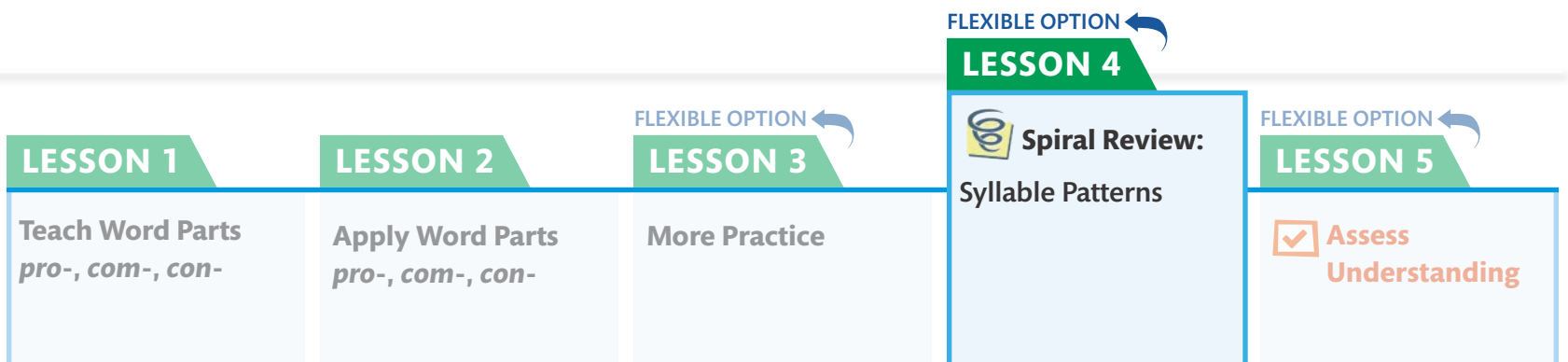


ELL Targeted Support

Syllable Patterns Have students decode words from *Student Interactive* p. 178 to make them more familiar with relationships between sounds and letters in English.

Display *inspiration, disrepair, developer, geometry, and cafeteria*. Say each word aloud, and have students repeat after you. Say the words again, and help students identify long vowels, short vowels, or *r*-controlled vowels in each word. **EMERGING/DEVELOPING**

Display all ten words from p. 178. Have student pairs write the words in their notebooks. Then instruct them to underline syllables with short vowels, circle syllables with long vowels, and draw a box around syllables with *r*-controlled vowels. **EXPANDING/BRIDGING**



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

Teacher-Led Options

Strategy Group



EVALUATE DETAILS

Teaching Point Readers can identify and evaluate details in a story by asking questions, such as, “What can I learn about a character through dialogue?” “How does any historical or background information help me better understand what I’m reading?” Have students complete the chart on p. 233.

ELL Targeted Support

To help students discuss details in a story, guide them to use words such as *character*, *dialogue*, *setting*, *plot*, *conflict*, *theme*, and *relationship*.

Have students choose one character from the story. Ask questions with one-word answers: **Is the person a child or an adult?** **EMERGING**

Have students choose one character and make a list of traits that describe him or her. Have partners discuss the descriptive words they used. **DEVELOPING**

Have student pairs play a guessing game using characters from the story. First, have one student choose and describe a character. The partner should try to identify the character. If the character isn’t guessed after two attempts, the first student should provide the answer. Then have the other student describe a character and have his or her partner guess who it is.

EXPANDING/BRIDGING



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

Intervention Activity



EVALUATE DETAILS

Use Lesson 21, pp. T139–T144, in the *myFocus Intervention Teacher’s Guide* for instruction on evaluating details.

LEVEL F • READ

Lesson 21 Compare and Contrast Characters, Settings, and Events

DIRECTIONS As you read, pay attention to the lives and experiences of Melanie and Charlotte. What do the girls have in common? What is different?

Season’s Greetings

1 “Mel, honey!” Mom shook Melanie’s shoulder gently. “It’s time to get up.”

2 “Already?” Melanie moaned. “Ugh.”

3 She pried her eyes open and looked at the clock—6:45. Outside the sky was dark as midnight. She could hear the wind whipping around their seventh-floor apartment, and the *click-click-click* of sleet hitting the window. In the kitchen, her mom was humming the song “Winter Wonderland.” She was getting into the spirit of the season.

4 “Mom,” she called, “did you check online? Maybe school’s canceled.”

5 “No such luck, kid.” Her mom’s voice floated down the hall.

6 Actually, it *was* lucky school was still open, Melanie realized. Today was her last chance to write to Charlotte, her school pen pal, before Charlotte went on break. The thought got Melanie out of bed and into the shower.

7 Breakfast was oatmeal—again. Then she and Mom laced up their winter boots, wound scarves around their necks, bundled into heavy coats, and headed for the elevator.

8 Shivering, Melanie slipped into the warm school building at 8:42. All day, she looked forward to writing to Charlotte. Finally, at 2:20, it was time. She sat down at the keyboard.

9 *Dear Charlie,*

10 *How are things in sunny Sydney? Things here in Chicago are cold, cold, cold. It’s 23 degrees, and there’s ice everywhere. Mom makes me eat oatmeal every morning for breakfast because it’s “warming and sustaining.” You know how you told me a hat is part of your school uniform? And kids all over Australia have to wear one at recess to protect them from the sun? Well, I wear a hat outside all the time now, too. Only mine isn’t a sun hat. Grandma knitted it from thick wool, and it has earflaps. If I go anywhere without it, my ears feel semifrozen.*

11 *You’re so lucky it’s summer where you are. And you’re extra lucky that your school year ends today! Probably you’ll be out on the beach tomorrow, right? I’ll be at school. I’m SO JEALOUS.*

12 *I am looking forward to winter break, though. It starts next week. We’re going to my grandparents’. Grandpa says their pond is frozen solid, so we can ice skate!*

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Fluency

Assess 2–4 students



PROSODY

Have student pairs practice reading a short passage with accuracy.

ORAL READING RATE AND ACCURACY

Use pp. 91–96 in Unit 4 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

EVALUATE DETAILS

Talk About Independent Reading Ask students to look back at their notes. Have students talk with a partner about how noticing and understanding an important detail shed light on some aspect of the text.

Possible Conference Prompts

- Which details helped you learn something about one of the characters?
- Based on the details you gathered, what conclusion can you draw about the story?

Possible Teaching Point Readers pay special attention to and analyze important details because these lead to a greater understanding of characters or of the overall story.

Leveled Readers



EVALUATE DETAILS

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support in evaluating details, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite two students to share what they have learned today about identifying and evaluating details in a story to better understand the text.

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 retelling key ideas.

Centers



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

Literacy Activities



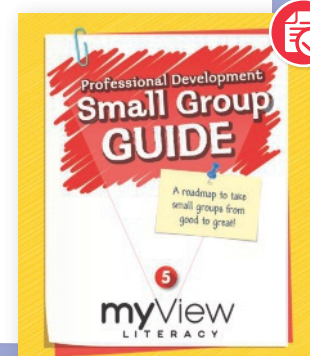
Students can

- complete the graphic organizer on *Student Interactive* p. 233.
- write about a story in their reader’s notebook.
- play the *myView* games.
- with a partner, take turns reading a text with accuracy.

SUPPORT INDEPENDENT READING

Encourage students to practice independent reading by urging them to choose texts with genres and topics that appeal to them.

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



Reflect and Share



Keeping Mr. John Holton Alive

OBJECTIVES

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

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

ACADEMIC VOCABULARY

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

- How did the people of Buxton resist slavery?
- What is one way that a character in “Keeping Mr. John Holton Alive” demonstrated grace?

Talk About It

Minilesson

FOCUS ON STRATEGIES Tell students that when they discuss opinions about a story, they should listen carefully to one another and ask questions to make sure they understand another person’s point of view.

- Listen carefully when another person is speaking instead of thinking about what you intend to say next.
- If you don’t fully understand the speaker’s point of view, ask questions to follow up on ideas or clarify information.
- When it is your turn to speak, state your ideas and opinions clearly and with confidence to participate in the discussion.

MODEL AND PRACTICE Use the following example to model asking relevant questions about “Keeping Mr. John Holton Alive.”

If my discussion partner said, “I don’t think Mr. Polite is a helpful person,” I’d ask the relevant question “Do any details in the text support your opinion?” My partner would reply with the evidence that Mr. Polite says that Elijah is daft and that Mr. Leroy should have asked the Collins girl to make the sign instead.

ELL Targeted Support Express Opinions Have students practice expressing opinions by giving an overall impression of “Keeping Mr. John Holton Alive.”

Provide students with sentence frames to help them state a point of view about the story. *I like the story because _____. I don’t like the story because _____. I think the story is _____.* **EMERGING/DEVELOPING**

Have pairs discuss the story and express an overall opinion about it. Then guide students to each form an opinion sentence that they write on their own. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for expressing their opinions.

OPTION 1 Use the Shared Read Have students use evidence from this week's text to discuss their opinions and ask relevant questions about others' ideas.

OPTION 2 Use Independent Text Students should use their self-selected independent reading texts to discuss opinions that are supported by evidence from the text. Guide them to ask relevant questions to follow up on details or clarify information.

QUICK CHECK

Notice and Assess Can students ask relevant questions?

Decide

- **If students struggle**, revisit instruction in Small Group on pp. T72–T73.
- **If students show understanding**, extend instruction in Small Group on pp. T72–T73.

WEEKLY QUESTION Have students use evidence from the texts they have read this week to respond to the Weekly Question. Tell them to write their responses on a separate sheet of paper.

STUDENT INTERACTIVE, p. 234



RESPOND TO TEXT

Reflect and Share

Talk About It In "Keeping Mr. John Holton Alive," Mrs. Holton gives money to Mr. Leroy so that he can free his family from slavery. What other stories have you read this week with characters helping other characters? Form an opinion about characters working together to help someone gain freedom.



Ask Relevant Questions During discussion, listen carefully to others' opinions. Then ask questions about those opinions that are relevant, or appropriate, to the topic. Ask questions to

- Discuss specific ideas in the text.
- Request reasons to support the opinion.
- Clarify or support the opinion.

Use these questions to guide your discussion.

What reasons can you give to support your opinion?

Can you tell me more about why you think the text is saying that?

Weekly Question

Why should people work together to help others achieve freedom?

Word Study Word Parts *pro-*, *com-*, *con-*

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 on SavvasRealize.com.

FLEXIBLE OPTION



LESSON 5

Assess Understanding

To assess students' understanding of *pro-*, *com-*, and *con-*, provide them with the following words: *compromise*, *convene*, and *procedure*. Offer sample sentences:

1. The club members argued about where to hold the picnic but finally reached a **compromise**.
2. The members of the club plan to **convene** again on Tuesday.
3. The club president said that she would begin a new three-step **procedure** for fundraising.

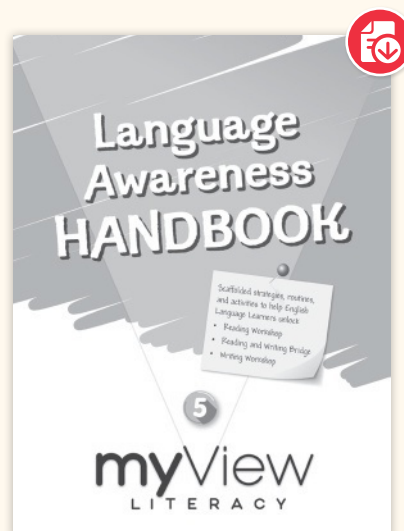
Have students use their knowledge of the word parts or prefixes *pro-*, *com-*, and *con-* to help them determine the meaning of *procedure*, *compromise*, and *convene*. (Possible responses: *compromise*: a solution reached with all parties giving up something; *convene*: to bring together in a meeting; *procedure*: a series of steps for moving forward)





Develop Language Awareness

For additional practice with word parts *pro-*, *com-*, and *con-*, complete the activity on p. 42 of the *Language Awareness Handbook*. In this practice activity, students use contextual support to understand word parts.



				FLEXIBLE OPTION
LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	LESSON 5
Teach Word Parts <i>pro-</i> , <i>com-</i> , <i>con-</i>	Apply Word Parts <i>pro-</i> , <i>com-</i> , <i>con-</i>	More Practice	Spiral Review: Syllable Patterns	<input checked="" type="checkbox"/> Assess Understanding

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

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point As you read stories, both in school and out, it is natural that you will share opinions about what you read. It is important to be able to ask relevant questions to understand another person's point of view and exchange ideas. Have students write a list of questions that would be helpful to ask in a discussion about the events in "Keeping Mr. John Holton Alive."

ELL Targeted Support

Have students form and express an opinion about whether "Keeping Mr. John Holton Alive" supports the idea of working together to help others achieve freedom.

Have students complete this sentence: *In my opinion, the story does/does not support this idea because _____.* Encourage students to ask follow-up questions. **EMERGING**

Have students work in pairs to discuss whether the story supports the idea of working together to achieve freedom. Encourage students to ask other relevant questions. **DEVELOPING**

Have each student write a short paragraph that explains whether the story supports the idea of working together to achieve freedom. After students share their work with a partner, encourage pairs to ask relevant questions.

EXPANDING/BRIDGING



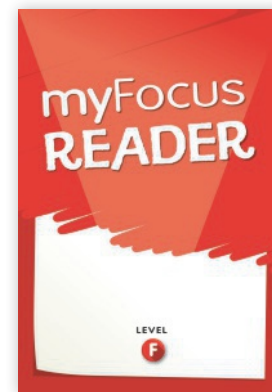
For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



myFOCUS READER

Reread pp. 42–43 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of working together to achieve freedom and encourages them to use Academic Vocabulary words.



Intervention Activity



WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–10.

On-Level and Advanced



INQUIRY

Organize Information and Communicate

Students should organize their findings on the founding and development of Buxton, Ontario, Canada into an effective format.

Critical Thinking Talk with students about their findings and the process they used.

See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they have learned about expressing opinions and asking relevant questions. Have them refer to p. 234, if desired.

Possible Conference Prompts

- Which text featured characters who did the most to help others?
- What did you think about the interactions between characters in each text?
- How did the experiences of the main characters compare?

Possible Teaching Point It can be helpful to list important characters or key events as you read to note the similarities and differences between two texts.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support in comparing texts, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite two or three students to share the opinions and relevant questions they had about their texts.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to “The Underground Railroad” with a partner.
- read a self-selected text.
- reread or listen to their leveled reader.

Centers



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

Literacy Activities



Students can

- write a response to the Weekly Question.
- research other ways people helped enslaved people reach freedom in the 1800s.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T486–T487, for

- teacher’s summary of chapters in *Guns for General Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for incorporating the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

UNIT 4 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 historical fiction and infer multiple themes.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of science fiction to write a short story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

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

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

Materials

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

LESSON 1

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

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Map: Weekly Question T78–T79
- Listening Comprehension: Read Aloud: “Jefferson’s Desk” T80–T81
- Historical Fiction T82–T83
- ☑ **Quick Check** T83

READING BRIDGE

- Academic Vocabulary: Synonyms and Antonyms T84–T85
- Word Study: Teach Word Parts *anti-*, *mid-*, *trans-* T86–T87

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T88–T89, T91
- Strategy, Intervention, and On-Level/Advanced Activities T90
- ELL Targeted Support T90
- Conferring T91

INDEPENDENT/COLLABORATIVE

- Independent Reading T91
- Literacy Activities T91

BOOK CLUB T91, T488–T489 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T368–T369
 - » Develop Characters
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T369
- Conferences T366

WRITING BRIDGE

- Spelling: Words with *anti-*, *mid-*, *trans-* T370
 - ☑ **Assess Prior Knowledge** T370
- Language and Conventions: Spiral Review: Adjectives and Predicate Adjectives T371

LESSON 2

RL.5.9, RF.5.3.a, W.5.3, SL.5.1, SL.5.6, L.5.4.b

READING WORKSHOP

SHARED READ

- Introduce the Text T92–T109
 - » Preview Vocabulary
 - » Read: *The Scarlet Stockings Spy*
- Respond and Analyze T110–T111
 - » My View
 - » Develop Vocabulary
 - ☑ **Quick Check** T111
 - » Check for Understanding

READING BRIDGE

- Word Study: Apply Word Parts *anti-*, *mid-*, *trans-* T112–T113

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T88–T89, T115
- Strategy and Intervention Activities T114
- Fluency T114
- ELL Targeted Support T114
- Conferring T115

INDEPENDENT/COLLABORATIVE

- Independent Reading T115
- Literacy Activities T115
- Partner Reading T115

WRITING WORKSHOP

MINILESSON

- Science Fiction T372–T373
 - » Develop Setting
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T373
- Conferences T366

WRITING BRIDGE

- Spelling: Teach Words with *anti-*, *mid-*, *trans-* T374
- Language and Conventions: Oral Language: Adjectives T375

LESSON 3


RL.5.2, RL.5.6, RL.5.9,
W.5.3, L.5.1, L.5.4.b

READING WORKSHOP

CLOSE READ

- Infer Multiple Themes T116–T117
 - » Close Read: *The Scarlet Stockings Spy*
- ☑ **Quick Check** T117

READING BRIDGE

- Read Like a Writer: Analyze Point of View T118–T119
- Word Study: More Practice: Word Parts **FLEXIBLE OPTION** 
anti-, mid-, trans- T120–T121

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T88–T89, T123
- Strategy and Intervention Activities T122
- Fluency T122
- ELL Targeted Support T122
- Conferring T123

INDEPENDENT/COLLABORATIVE

- Independent Reading T123
- Literacy Activities T123

WRITING WORKSHOP


MINILESSON

- Science Fiction T376–T377
 - » Develop the Conflict
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T377
- Conferences T366

WRITING BRIDGE

- Spelling: More Practice: Words with **FLEXIBLE OPTION** 
anti-, mid-, trans- T378
- Language and Conventions: Teach Adjectives T379

LESSON 4


RL.5.10, RF.5.4, W.5.3,
W.5.4, L.5.1

READING WORKSHOP

CLOSE READ

- Monitor Comprehension T124–T125
 - » Close Read: *The Scarlet Stockings Spy*
- ☑ **Quick Check** T125

READING BRIDGE

- Write for a Reader: Use Point of View T126–T127
- Word Study: Spiral Review: Words Parts **FLEXIBLE OPTION** 
pro-, com-, con- T128–T129

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T88–T89, T131
- Strategy and Intervention Activities T130
- Fluency T130
- ELL Targeted Support T130
- Conferring T131

INDEPENDENT/COLLABORATIVE

- Independent Reading T131
- Literacy Activities T131
- Partner Reading T131

WRITING WORKSHOP


MINILESSON

- Science Fiction T380–T381
 - » Develop the Resolution
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T381
- Conferences T366

WRITING BRIDGE

- Spelling: Spiral Review: Word Parts **FLEXIBLE OPTION** 
pro-, com-, con- T382
- Language and Conventions: Practice Adjectives T383

LESSON 5


RL.5.1, W.5.1.c, W.5.1.d,
W.5.3.b, W.5.9.a, L.5.2.e

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T132–T133
 - » Write to Sources
- ☑ **Quick Check** T133
- » Weekly Question

READING BRIDGE

- Word Study: Word Parts **FLEXIBLE OPTION** 
anti-, mid-, trans- T134–T135
- ☑ **Assess Understanding** T134


SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T88–T89, T137
- Strategy, Intervention, and On-Level/Advanced Activities T136
- ELL Targeted Support T136
- Conferring T137

INDEPENDENT/COLLABORATIVE

- Independent Reading T137
- Literacy Activities T137


BOOK CLUB T137, T488–T489 **SEL** 

WRITING WORKSHOP


MINILESSON

- Science Fiction T384
 - » Develop Dialogue
 - » Share Back

INDEPENDENT WRITING

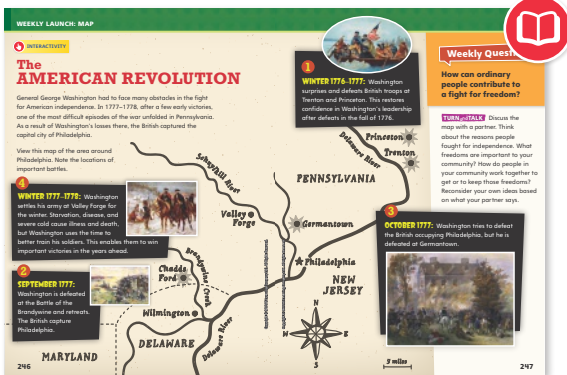
- WRITING CLUB** T384–T385 **SEL** 
- Conferences T366

WRITING BRIDGE

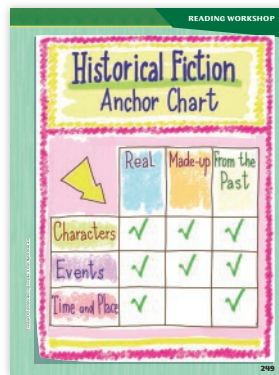
- Spelling: Words with *anti-, mid-, trans-* T386
- ☑ **Assess Understanding** T386
- Language and Conventions: Standards Practice T387 **FLEXIBLE OPTION** 

UNIT 4 WEEK 2 WEEK AT A GLANCE: RESOURCE OVERVIEW

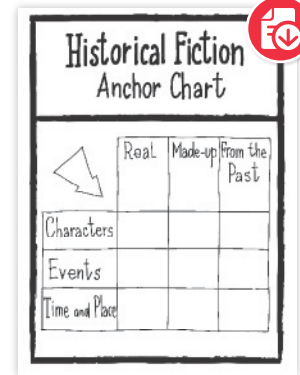
Materials



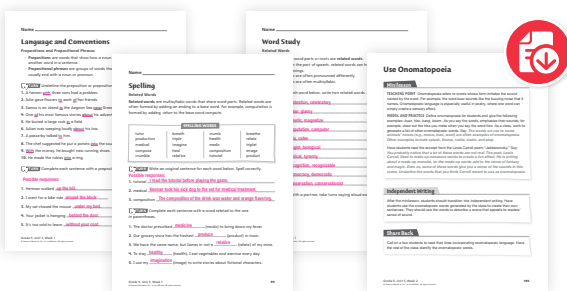
MAP
The American Revolution



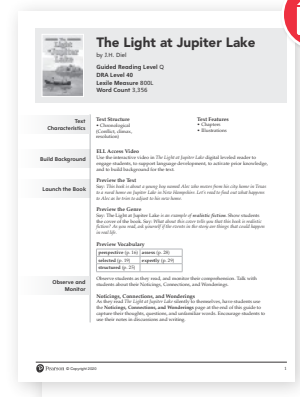
READING ANCHOR CHART
Historical Fiction



EDITABLE ANCHOR CHART
Historical Fiction



RESOURCE DOWNLOAD CENTER
Additional Practice



LEVELED READERS
TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

resembled
suspicious
relaying
stalking
solemnly

Spelling Words

antifreeze	transmit
antipathy	transmission
antithesis	translation
antigen	translucent
antigravity	transatlantic
midsection	transfusion
midweek	transistor
midstream	transpose
midnight	transgress
midpoint	midcontinent

Challenge Spelling Words

antihistamine
transactivation
antiestablishment

Unit Academic Vocabulary

limitation
grace
noble
empower
resist

WEEK 1 LESSON 1 READING WORKSHOP GENRE & THEME

Listening Comprehension

OBJECTIVES
Listen actively to voice messages, identify important details, and make predictions.

Historical Fiction
Tell students you are going to read a historical fiction story about Thomas Jefferson and make predictions about the story.

START-UP
READ-ALOUD ROUTINE
Purpose: Have students actively listen for elements of historical fiction.

ELL Language Transfer
Compare "Fast and Furious" (action movie) with "Jefferson's Desk" (historical fiction).

FLUENCY
Read aloud the Read-Aloud Routine. Assign students to read aloud sections of the text.

THINK ALOUD
Read aloud the text. Think aloud about a word or phrase that is challenging for students. Encourage them to use context clues to figure out the meaning of the word or phrase.

Jefferson's Desk
Thomas Jefferson sat at his writing desk in his method room in Philadelphia. He had designed the desk himself. The structure put his long legs and looked up at the ceiling, his range arms tucked behind his chair and feet flat.

"Why?" he asked himself. "Why did they insist on me writing this?"

Jefferson had come to the Second Continental Congress as a representative of the Virginia Colony. He had been to be a part of the colonies' response to the continuing abuse King George III of England imposed on America—constant taxation and laws that the colonists felt were unjust. Some were fighting a revolution against the Crown; others wanted to work for change with the king's representatives in the colonies. Since some fighting had already broken out, Jefferson thought that revolution was the most likely result of the Continental Congress. But that the Representatives in Philadelphia this summer wanted to send the king a strong message stating the colonists' grievances against British rule and requesting independence.

READ ALOUD
"Jefferson's Desk"



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Aloud:
• Engage students to look about their independent reading level.
• Increase students' comprehension.
• Increase students' cross-language development.
• Provide an opportunity to build fluency and improve reading.
• Foster a love and enjoyment of reading.

PLANNING
Select a text from the Read Aloud Trade Book Library or the school or classroom library.
• Select the title and theme of the story.
• Determine the Teaching Point.
• Write your independent reading level. Record Think Alouds on sticky notes and place in the book at the points where you plan to stop to think with students.
• Prepare a list of vocabulary words for understanding.

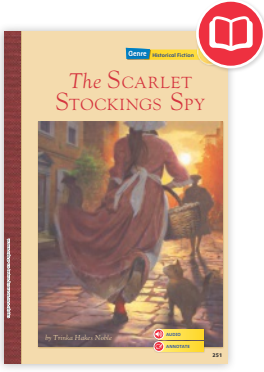
BEFORE READING
• Show the cover of the book to introduce the title, author, illustrator, and genre.
• Ask the big idea or theme of the story.
• Point out interesting artwork or photos.
• Connect prior knowledge and provide essential background necessary for understanding.
• Discuss key vocabulary essential for understanding.

DURING READING
• You can choose to stop and reading to students get to get to the end and enjoy. Think Aloud and give students questioning for a change also into the text.
• Read with expression to draw in listeners.
• Ask questions to guide the discussion and draw attention to the teaching point.
• Use Think Aloud to model strategies skilled readers use to monitor comprehension and correct reading that may be needed.
• Help students draw connections to their own experiences, learn they have read or learned in the past, or in the world.

AFTER READING
• Summarize and allow students to share thoughts about the story.
• Engage in a discussion by reading the text on a big idea of the story.
• Choose and assign a Student Response Form available on Read.com

Finals Teaching Points
• Record the story.
• Record the author.
• Record the theme.
• Determine Theme.
• Make Connections.
• Determine Point of view.

INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
The Scarlet Stockings Spy

BOOK CLUB

Titles related to Spotlight Genre and Theme: T488–T489

Mentor STACK

Writing Workshop T365



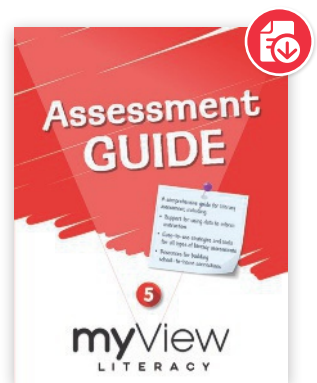
LITERACY STATIONS



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

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

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

Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

ACADEMIC VOCABULARY


Language of Ideas Academic language helps students understand ideas and concepts. After discussing the infographic, ask: *Why did the colonists resist British rule? What limitations did Washington face at Valley Forge?*

- limitation
- empower
- grace
- resisting
- noble

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 4: *What does it mean to be free?* Point out the Week 2 Question: *How can ordinary people contribute to a fight for freedom?*

Direct students' attention to the map on pp. 246–247 in the *Student Interactive*. Have students read the map and discuss the story it tells about General Washington and the early days of the American Revolution. 

Use the following questions to guide discussion:

- How would you describe Washington's approach to leading his troops?
- Why were the battles at Trenton and Princeton important to the American fight for independence from Britain?
- What is the importance of Washington settling his troops at Valley Forge for the winter?

WEEKLY QUESTION Reread the Week 2 Question: *How can ordinary people contribute to a fight for freedom?* Tell students that this week they will learn more about the contributions of ordinary colonists to the American Revolution.

TURN, TALK, AND SHARE Have student pairs discuss the map, and then read the questions on p. 247. Have pairs discuss the questions, listening actively and taking turns speaking. Each student should summarize his or her partner's ideas and draw conclusions from them.



EXPERT'S VIEW Ernest Morrell, University of Notre Dame

“High-quality and relevant literature is an important aspect of engagement. But the literature only does part of the work. The teacher and students also have work to do. As a teacher, it is important to think about what you can do to make the literature come alive. What are students going to do once they have read that piece of literature? We need to ask them to do important things with the literature so that they read as a writer or read as a producer of knowledge. It creates a much more intimate relationship with the text.”

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



ELL Targeted Support Visual Support Read aloud each text box. Tell students to examine the map and inset visuals and listen closely as you read.

Point out the number circle for the text box at the top of p. 247. Say: **The box marked with the number 1 happened in winter 1776 and 1777. This event happened before the others marked on this map.** Guide students to find number 2 and its date. Continue with numbers 3 and 4. **EMERGING**

Call students' attention to the numbers in each box. Ask: **Why do you think the author included numbers for the text boxes?** Have small groups work together to orally list the correct order of the events. **DEVELOPING**

Have student pairs use the information in the text boxes to recount to a partner Washington's movements around Philadelphia during 1777–1778. If necessary, have them refer to the map as they talk. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 246–247



WEEK 2

WEEKLY LAUNCH: MAP

INTERACTIVITY

The AMERICAN REVOLUTION

General George Washington had to face many obstacles in the fight for American independence. In 1777–1778, after a few early victories, one of the most difficult episodes of the war unfolded in Pennsylvania. As a result of Washington's losses there, the British captured the capital city of Philadelphia.

View this map of the area around Philadelphia. Note the locations of important battles.

4 WINTER 1777–1778: Washington settles his army at Valley Forge for the winter. Starvation, disease, and severe cold cause illness and death, but Washington uses the time to better train his soldiers. This enables them to win important victories in the years ahead.



2 SEPTEMBER 1777: Washington is defeated at the Battle of the Brandywine and retreats. The British capture Philadelphia.



1 WINTER 1776–1777: Washington surprises and defeats British troops at Trenton and Princeton. This restores confidence in Washington's leadership after defeats in the fall of 1776.



Weekly Question

How can ordinary people contribute to a fight for freedom?

TURNandTALK Discuss the map with a partner. Think about the reasons people fought for independence. What freedoms are important to your community? How do people in your community work together to get or to keep those freedoms? Reconsider your own ideas based on what your partner says.

3 OCTOBER 1777: Washington tries to defeat the British occupying Philadelphia, but he is defeated at Germantown.



Listening Comprehension

OBJECTIVES

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

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

Recognize and analyze literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

ELL Language Transfer

Cognates Point out the Spanish cognates in “Jefferson’s Desk”:

- independence : *independencia*
- colony : *colonia*

FLUENCY

After completing the Read-Aloud Routine, display “Jefferson’s Desk.” Model reading aloud a short section of the text. 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 Historical Fiction

The text is set in Philadelphia at the time of the Second Continental Congress. It is about a real person, Thomas Jefferson, and a real event, his writing of the Declaration of Independence. But the author also imagines details, such as Jefferson asking himself, “Why did they insist on me writing this?” This blend of historical fact and imagined details makes the text historical fiction.

Historical Fiction

Tell students you are going to read a historical fiction story aloud. Have students listen as you read “Jefferson’s Desk.” Explain that students should listen actively, paying careful attention to historical details about the characters, setting, and events. 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 characters in the story.

Jefferson’s Desk

Thomas Jefferson sat at his writing desk in his rented room in Philadelphia. He had designed the desk himself. He stretched out his long legs and looked up at the ceiling, his rangy arms locked behind his shock of red hair.

“Why?” he asked himself. “Why did they insist on me writing this?”

Jefferson had come to the Second Continental Congress as a representative of the Virginia Colony. He left his farm to be a part of the colonists’ response to the continuing abuse King George III of England heaped on America—constant taxation and laws that the colonists had no say in deciding. Some were talking about a revolution against the Crown; others wanted to work for change with the king’s representatives in the colonies. Since some fighting had already broken out, Jefferson thought that revolution was the most likely result of the Continental Congress. But first the representatives in Philadelphia this summer wanted to send the king a strong message stating the colonists’ grievances against British rule and declaring independence.

*"Jefferson's Desk," continued*

Jefferson and four others at the Congress were appointed to create the formal document. At 33, Jefferson was one of the youngest members of the entire Congress, and he was a bit shy about speaking in front of groups. So many in Congress were respected older men, well known as colonial organizers, lawyers, and writers. But for some reason, John Adams—a prominent lawyer and a member of Congress from Massachusetts—urged the five-man group to let Jefferson write the document.

"You are the best writer here," Adams told Jefferson.

And now, on a steamy night in June of 1776, Jefferson leaned over his desk with a fresh piece of parchment, a lighted candle providing light, and started another draft of the document.

For days he had attended the Continental Congress, spoken with other representatives, discussed ideas, and listened to fine speeches on the need to separate from Great Britain. He had spoken often with John Adams and with Benjamin Franklin, the famous author and inventor. He valued their ideas and experience. He had made changes to his drafts based on his conversations with both men.

Now, at this late hour, in the Philadelphia heat, Jefferson felt ready. His quill worked feverishly as he wrote out what he hoped would be the final version of the document he had started calling the Declaration of Independence.

**THINK ALOUD****Analyze Historical Fiction**

I don't know whether Jefferson felt shy around older, more prominent men in Congress. I don't know whether it was hot and uncomfortable, or whether he worried about his performance and needed to produce several drafts. I could do research to find out whether these are real facts or inventions by the author. However, it's clear that the author wants to convey the idea that Jefferson struggled to produce the Declaration of Independence and that we should admire him for it.

WRAP-UP**JEFFERSON**

Historical Fact

Fiction

Use a T-Chart so students can note which details in the text are probably historical fact and which might be fiction the author used to create an interesting story.

FLEXIBLE OPTION**INTERACTIVE****Trade Book Read Aloud**

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

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





SPOTLIGHT ON GENRE

Historical Fiction

LEARNING GOAL

I can learn more about historical fiction and infer multiple themes.

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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.

- characters
- historical
- plot
- purpose
- 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 them add specific text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to historical fiction:

- history : *historia*
- fiction : *ficción*

Minilesson

FOCUS ON STRATEGIES Explain that characters in historical fiction can be based on real people or completely invented. Plot events and setting are usually a mix of historical fact and what the author imagines. Offer these tips to analyze historical fiction:

- Determine the author’s likely purpose in writing the text. Is it to entertain? to inform?
- Look for information that appears to be based on fact. Ask yourself: Can I do research to verify these facts?
- Pay attention to the details about the characters and setting. What seems fictional? What seems fact-based?

MODEL AND PRACTICE Model examining the elements of historical fiction: In “Jefferson’s Desk,” the author’s purpose is to show what it was like for Thomas Jefferson to write the Declaration of Independence. A lot of the information seems based on fact. I bet I could do research to confirm whether it was hot in Philadelphia or whether Jefferson rented a room there or worked on a desk he designed. On the other hand, most details about his thoughts and feelings are probably fictional.

Ask students for examples of historical fiction they have read and what they liked about it or learned from it.

ELL Targeted Support Take Notes Have students take notes on important details from “Jefferson’s Desk” as you reread it aloud. Define domain-specific language as needed.

Have students take notes on details that identify the text as historical fiction. Write a few of their comments on the board. **EMERGING/DEVELOPING**

Ask students to take notes about important details in the story. Then have them write a three- to four-sentence summary from their notes. Have them exchange summaries and identify other details that their partner should have included. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

OPTION 1 Use the Anchor Chart Have students work with a partner to discuss the characteristics of historical fiction. Circulate to determine whether students show understanding.

OPTION 2 Use Independent Text Have students use sticky notes to mark places in the text where they identify details that they can confirm as facts by doing research. Ask them to indicate the information they found that confirms the facts.

QUICK CHECK

Notice and Assess Can students identify historical fiction stories?

Decide

- **If students struggle**, revisit instruction about historical fiction in Small Group on pp. T90–T91.
- **If students show understanding**, have them continue practicing strategies in Small Group on pp. T90–T91.

TURN, TALK, AND SHARE Have students complete the Turn and Talk activity on p. 248 of the *Student Interactive*. Call on volunteers to share their purposes with the class.

STUDENT INTERACTIVE, pp. 248–249



GENRE: HISTORICAL FICTION

READING WORKSHOP

Learning Goal

I can learn more about historical fiction by inferring multiple themes.

Spotlight on Genre



Historical Fiction

Historical fiction adds imaginary people and events to a real time in history.

- The **purpose** is to entertain with a believable story while informing readers about the past.
- The **characters** can be made-up people or real figures from history.
- The **plot** takes place in the past and combines events that could have occurred with events that really happened.
- The **setting** is a real place and time in the past.

Establish Purpose Before you read historical fiction, ask yourself: *What is my purpose for reading this text?* Historical fiction allows readers to reimagine history. It can entertain and inform.

Did the story happen in the past? Is the time and place real? If so, this fiction is historical.



My PURPOSE

TURN and TALK Think about a story or novel you read that helped you learn about real past events. Use the anchor chart to decide whether it was historical fiction. Then share your responses with the class.

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	Real	Made-up	From the Past
Characters	✓	✓	✓
Events	✓	✓	✓
Time and Place	✓		✓

Academic Vocabulary

LEARNING GOAL

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

OBJECTIVES

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

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

Respond using newly acquired vocabulary as appropriate.

ELL Language Transfer

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

- grace : *gracia*
- limitation : *limitación*
- resist : *resistir*

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 Explain that synonyms are words with the same or similar meanings. Antonyms are words with opposite or nearly opposite meanings. Knowing synonyms and antonyms can provide a better understanding of unfamiliar words, including academic vocabulary. Tell students: *When you come across an unfamiliar word in your reading, you can look it up in a print or online dictionary or thesaurus.*

- Take note of familiar synonyms for the word and think about what they suggest about its meaning.
- Take note of familiar antonyms for the word and think about what they suggest about its meaning.

MODEL AND PRACTICE Model this strategy using the word *limitation* in the chart on p. 273 in the *Student Interactive*.

- *Suppose I read the word limitation and don't know its meaning. I look in a thesaurus and see that one of the synonyms is barrier and one of the antonyms is advantage. I know that a barrier is something that blocks or prevents and an advantage is a help or benefit. So I figure that a limitation is something that stops you from doing something and prevents any help or advantage.*
- Have students use this strategy for another word in the chart on p. 273. Discuss their responses and address any misunderstandings.

ELL Targeted Support Use Synonyms Encourage students to practice using synonyms to describe what they mean when they aren't sure of the English word.

Have students work in pairs, using synonyms to describe the Academic Vocabulary word *resist* to each other. **EMERGING**

Have student pairs use synonyms to describe the Academic Vocabulary words *resist* and *grace*. Remind students to use synonyms that are the same part of speech. **DEVELOPING/EXPANDING**



ASSESS UNDERSTANDING

Apply

MyTURN Ask students to use the same strategy as they complete the thesaurus entries on p. 273 in the *Student Interactive*. Remind them that they will use these Academic Vocabulary words—as well as the other two Academic Vocabulary words, *empower* and *noble*—throughout the unit.

STUDENT INTERACTIVE, p. 273



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

A **synonym** is a word with the same or similar meaning as another word. An **antonym** is a word with an opposite meaning. Use the relationships between the two words to better understand each word.

Learning Goal

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

MyTURN For each sample thesaurus entry,

- 1. Read** the entry word. Note that some words have more than one meaning.
- 2. Write** two synonyms and antonyms. Pay attention to the part of speech.
- 3. Confirm** your synonyms and antonyms using a print or online dictionary or thesaurus.

grace, *n.* 1 a special quality of great worth

Synonyms: **excellence, virtue**

Antonyms: **fault, flaw**

2 a charming, stylish appearance and manner

Synonyms: **dignity, elegance**

Antonyms: **bad manners, rudeness**

resist, *v.* to oppose

Synonyms: **fight, to rebel**

Antonyms: **submit, surrender**

limitation, *n.* 1 a boundary that a person or thing cannot go past

Synonyms: **barrier, obstacle**

Antonyms: **advantage, clearance**

2 the act or state of being contained

Synonyms: **disadvantage, restriction**

Antonyms: **permission, freedom**

Word Study Word Parts *anti-*, *mid-*, *trans-*

OBJECTIVES

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

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

LESSON 1

Teach Word Parts *anti-*, *mid-*, *trans-*

FOCUS ON STRATEGIES Explain that *anti-*, *mid-*, and *trans-* can be prefixes. They appear at the beginning of words. However, sometimes *anti-*, *mid-*, and *trans-* precede word stems, not base words or roots. *Anti-* means “against” or “opposed”; *mid-* means “middle”; and *trans-* means “across” or “through.” Tell students that knowing the meanings of these word parts can help them figure out the meaning of words in which those word parts appear.

MODEL AND PRACTICE To show how prefixes are clues to meaning, write the word *midday* on the board and elicit that it means “in the middle of the day,” or “noon.” Then ask where students think the transcontinental railroad went (“across the continent”) and what they think an antiballistic missile does (goes up against another missile). Point out that *anti-* gives a clue to the meaning of *antiballistic* even if they do not know what *ballistic* means.



ELL Targeted Support

Pronounce Prefixes Tell students that some word parts and prefixes have more than one pronunciation.

Explain that the *s* in *trans-* usually has an *s* sound but can also have a *z* sound. Have students echo you as you pronounce *transfer* (*s* only), *transit*, and *transact* (*s* or *z*). **EMERGING/DEVELOPING**

Explain that the *i* in *anti-* has different sounds. Have students echo you as you say *antidote* (short *i*), *antifreeze* (short *i* or long *e*), and *antiwar* (long *e* or long *i*). Lead them to discuss the words' meanings. **EXPANDING/BRIDGING**



LESSON 1

Teach Word Parts
anti-, mid-, trans-

LESSON 2

Apply Word Parts
anti-, mid-, trans-

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

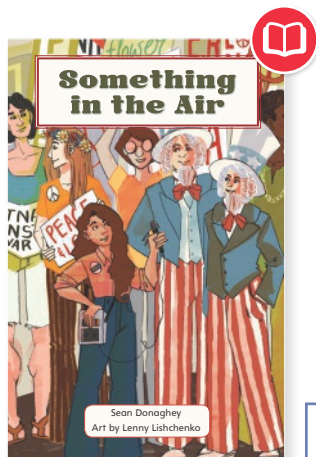
Spiral Review:
Word Parts *pro-, com-, con-*

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

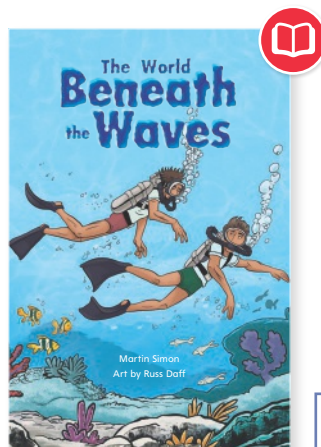
Genre Historical Fiction

Text Elements

- Wide range of sentence types
- Minimal illustration

Text Structure

- Chronological



LEVEL T

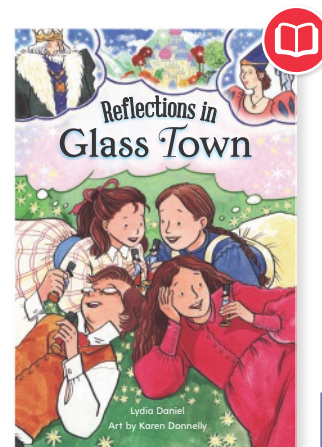
Genre Historical Fiction

Text Elements

- Wide range of sentence types
- Minimal illustration

Text Structure

- Chronological



LEVEL U

Genre Historical Fiction

Text Elements

- Figurative language
- Inference is required to understand characters

Text Structure

- Chronological

Guided Reading Instruction Prompts

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

Identify Historical Fiction

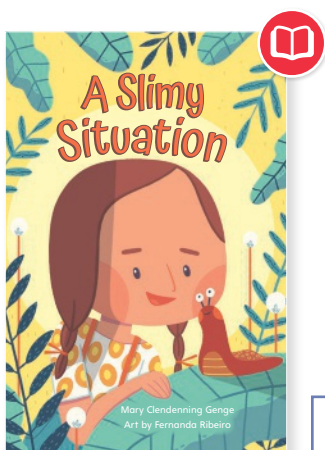
- How can you tell this is historical fiction?
- What real events and settings does the text include?
- Which characters, if any, are based on real historical figures?

Develop Vocabulary

- What context clues helped you determine the meaning of the word _____?
- What do you think the word ____ means?
- What words did you encounter that were new to you?

Infer Multiple Themes

- What are two themes or central ideas that the author wants to convey?
- What text evidence supports the themes you identified?
- Is either theme related to the historical setting, characters, or events? If so, how?



LEVEL V

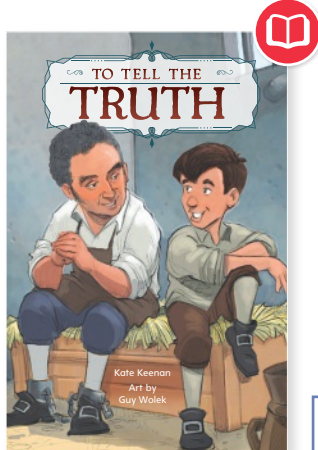
Genre Mystery

Text Elements

- Figurative language
- Changes of setting

Text Structure

- Chronological



LEVEL V

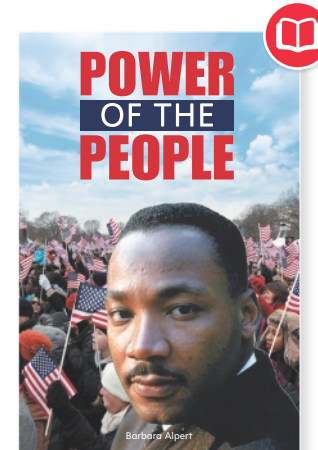
Genre Historical Fiction

Text Elements

- Figurative language
- Theme presents social issues

Text Structure

- Chronological



LEVEL W

Genre Expository Text

Text Elements

- Themes build social awareness
- Content-specific words defined in text or glossary

Text Structure

- Compare and Contrast

Monitor Comprehension

- What details make the author's purpose clear to you?
- How would you summarize the text?
- Do you understand the causes and effects of central events in the text?

Compare Texts

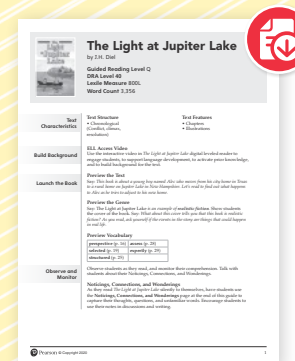
How does this work of historical fiction compare to other historical fiction you have read?

Word Study

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

Leveled Reader Teacher's Guide

For full lesson plans for these and other leveled readers, go to SavvasRealize.com.



Use the  **QUICK CHECK** on p. T83 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY HISTORICAL FICTION

Teaching Point Remember that historical fiction blends historical facts with the author’s imagined ideas of what happened. Keep in mind that the author is trying to tell an interesting story. Have students review the anchor chart on *Student Interactive* p. 249. Ask students to point out characteristics of historical fiction that they see in “Jefferson’s Desk.”

ELL Targeted Support

Remind students that historical fiction includes real historical events and settings and often historical characters.

Work with students to write and complete sentence starters about “Jefferson’s Desk”: *The author’s purpose is _____.* *The main character is _____.* *The historical event in the story is _____.* **EMERGING**

Have students fill out a chart like the one on p. 249 with details from “Jefferson’s Desk.”

DEVELOPING

Ask: *Why is the setting detail of Jefferson’s desk important? What story events does it stress? What does it show about the character of Thomas Jefferson?* Have students write their answers. **EXPANDING/BRIDGING**



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

Intervention Activity

READING HISTORICAL FICTION

Use Lesson 15, pp. T99–T104, in the *myFocus Intervention Teacher’s Guide* for instruction on the characteristics of historical fiction.

LEVEL F • READ

Lesson 15 Genre: Fiction

DIRECTIONS Read each story. Pay attention to how the events are organized. Think about the characters and the setting.

Try Again

1 My little brother believes everything I tell him. Every now and then I take advantage to give me a leg up. The last whopper, though, worked to my disadvantage.

2 I was so busy bragging about how awesome I am at carnival games, I didn’t realize I was setting myself up. He, of course, asked me to win a prize for him. Don’t get me wrong. I would love to win a giant stuffed animal for Ty, but I have never—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.

Reading Literature T • 99

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the map on pp. 246–247 to generate questions about battles of the Revolutionary War and then choose one battle to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

IDENTIFY HISTORICAL FICTION

Talk About Independent Reading Ask students to share what they have learned about historical fiction in the text they are reading. Have them identify two or three elements.

Possible Conference Prompts

- How do you know what you are reading is historical fiction?
- What historical aspects of the story are you interested in learning more about?

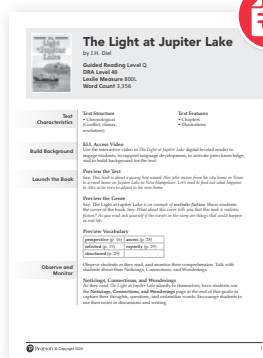
Possible Teaching Point Remember that even though the characters, setting, and events in historical fiction have a basis in fact, the author’s purpose in writing is to tell a compelling story for the reader.

Leveled Readers



IDENTIFY HISTORICAL FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T88–T89.
- For instructional support in identifying historical fiction, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite a few students to share some observations from the Turn and Talk discussion. Reinforce with students the reading strategies that the students used.

Independent/Collaborative

Independent Reading



Students can

- read a self-selected trade book.
- read or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T483.

Centers



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

Literacy Activities



Students can

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

BOOK CLUB



See Book Club, pp. T488–T489, for

- teacher’s summary of chapters in *Guns for General Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Text



The Scarlet Stockings Spy

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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

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

Preview Vocabulary

- Introduce the vocabulary words on p. 250 in the *Student Interactive* and define them as needed.

resembled: looked like something or someone else

suspicious: not to be trusted

relaying: passing along

stalking: following closely and in a sneaky way

solemnly: in a sad and serious way

- Tell students: *These words will help you understand [The Scarlet Stockings Spy](#). Highlight the words when you see them in the text. Ask yourself what they help convey about the plot and characters.*

Shared Read Plan

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

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

Read

Discuss the First Read Strategies. Prompt students to make connections to ideas in other texts as they establish that the purpose for reading this selection is to learn about the efforts of ordinary people during the Revolutionary War.

FIRST READ STRATEGIES

NOTICE Remind students to look for historical times, places, and problems.

GENERATE QUESTIONS Encourage students to write down questions about parts of the story that do not match what they already know.

CONNECT Ask students to think about how the text connects to places and events in other texts they have read.

RESPOND Have students mark facts that support the fictional story.

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



EXPERT'S VIEW Pamela Mason, Harvard University

“As students try to tackle more complex texts, they encounter longer sentences and academic vocabulary that may be described or defined within the syntax of sentences. The assumption is that students know how to use those cues. For example, we may think that an appositive is an obvious syntactic clue and that students know what appositives are. We must be specific about teaching students how to use both the semantics and the syntax to understand text.”

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



ELL Targeted Support Drawing Tell students that drawing can help them understand new terms.

Write each vocabulary word on the board. Then draw a simple sketch of two items that are similar but not exactly the same. Challenge students to name which vocabulary word you have drawn. **EMERGING/DEVELOPING**

Instruct students to write a sentence for each vocabulary word and then draw an illustration for each sentence. Have volunteers share their efforts with the class. **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 the American Revolution.

STUDENT INTERACTIVE, pp. 250-251



Meet the Author



Trinka Hakes Noble wanted to be an artist before she wanted to be an author. She has written and illustrated books about everything from pet snakes to families like her own in a time of war.

The Scarlet Stockings Spy

Preview Vocabulary

As you read, pay attention to these vocabulary words. Notice how they provide clues to the characters and theme and help you understand the story.

resembled	suspicious
relaying	stalking
	solemnly

Read

Active readers of **historical fiction** establish a purpose for reading. What do you want to gain from reading *The Scarlet Stockings Spy*? Follow these strategies as you read the text for the first time.

<p>Notice</p> <p>times, places, and problems that were a part of history.</p>	<p>Generate Questions</p> <p>about parts that do not match what you already know.</p>
<p>Connect</p> <p>places and events to other texts you have read.</p>	<p>Respond</p> <p>by marking facts used to support the fictional story.</p>

First Read

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Genre Historical Fiction



The **SCARLET STOCKINGS SPY**



by Trinka Hakes Noble

AUDIO

ANNOTATE

First Read

Notice

THINK ALOUD I notice that in the first two paragraphs the author is setting the scene—and the scene in Philadelphia is full of anxiety. People have fled, and there are suspicions, rumors, and spies. It’s a good way to pull in the reader.

Close Read

Infer Multiple Themes

Have students read **paragraphs 1 and 2**. Tell them to underline parts of the text that help them infer a theme, or central message, about the period. **See student page for possible responses.**

Ask students to point out similes and other descriptive language in the paragraphs. Ask: **What do the similes and other descriptive language convey about Philadelphia in the fall of 1777, at the beginning of the American Revolution?**

Possible Response: The comparisons to a nervous mouse, hungry alley cats, and horseflies—all animals that are skittish—suggest a city on edge.

Ask: **What theme do the details convey about the American Revolution? How might this theme relate to the theme of “Keeping Mr. John Holton Alive”?**

Possible Responses: The details suggest that the American Revolution was a dangerous, difficult time. “Keeping Mr. John Holton Alive” also expresses a theme about the dangers and difficulties of a struggle for freedom.

DOK 3

OBJECTIVE

Infer multiple themes within a text using evidence.

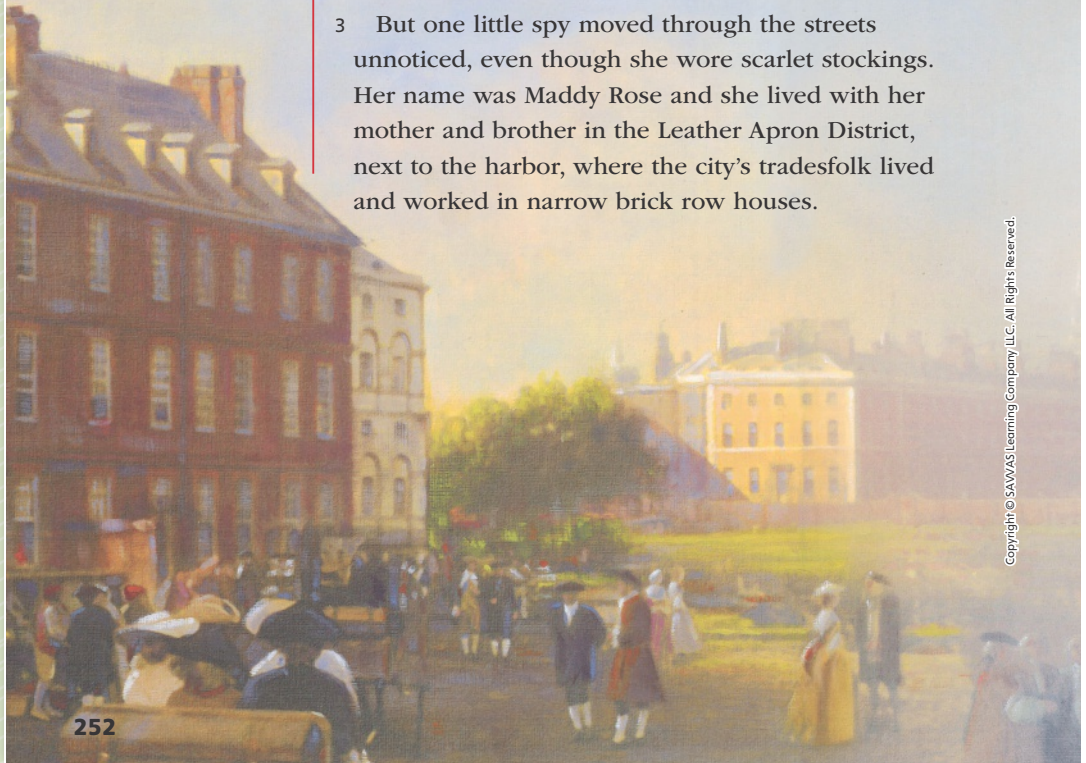
CLOSE READ

Infer Multiple Themes

Underline parts of the text that help you predict a theme, or central message, of the story. Recall “Keeping Mr. John Holton Alive.” Compare and contrast themes you find in both stories.

resembled looked like something or someone else

- 1 In the fall of 1777, Philadelphia sat twitching like a nervous mouse. The British were going to attack, but no one knew where or when. Congress had fled inland to York. The Liberty Bell was secreted to Allentown. Folks thought the year resembled a hangman’s gallows and took it as a bad sign. Now, all the church bells were being removed to keep the British from melting them down into firearms. Uncertainty settled over the city like soot. Suspicious skulked through the cobblestone streets like hungry alley cats. Rumors multiplied like horseflies. Spies were everywhere.
- 2 Some spied for the British, loyal to the king. Others spied for the Patriots, loyal to Washington’s army, now camped west of the city. Still other spies were loyal to lining their pockets.
- 3 But one little spy moved through the streets unnoticed, even though she wore scarlet stockings. Her name was Maddy Rose and she lived with her mother and brother in the Leather Apron District, next to the harbor, where the city’s tradesfolk lived and worked in narrow brick row houses.



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Pennsylvania was nicknamed the Keystone State because of its pivotal geographic position. Located in eastern Pennsylvania between the Schuylkill and Delaware Rivers, Philadelphia was a major colonial center of trade and culture. It was in Philadelphia that representatives from twelve of the thirteen colonies met in the First Continental Congress to discuss the situation with Britain. On July 4, 1776, the Second Continental Congress declared U.S. independence, and Philadelphia became capital of the new nation in 1790. Have students connect this information to the map on pp. 246–247.



4 “Maddy Rose,” called her mother from the front room, not looking up from her spinning. “Tarry not. Mistress Ross hath need of these linens this morning.”

5 Dusty eastern light filtered through the panes of thick glass in their tiny row house on Appletree Alley where the *click, clack, click* of the flax wheel never stopped from early dawn ‘til candlelight.

6 “Yes, Mother,” answered Maddy Rose, hurrying to poke up the fire.

7 Each morning, before she went to sew seams for Mistress Ross on Arch Street, Maddy Rose lowered the teakettle over the hearth, then crushed dried raspberry leaves to brew Liberty tea. Since the tea rebellion in Boston, drinking imported English tea was considered disloyal.

8 This morning her mother looked tired, so Maddy Rose added a drop of precious honey. Carefully she carried the only china teacup they owned to her mother, a treasured gift from her father.

9 “Here, Mother dear. This will refresh you.”

10 Maddy Rose’s mother stopped spinning and gently held her daughter’s chin.

11 “You have his strong jaw,” she sighed, her eyes glistening softly.

12 Maddy Rose knew her mother was remembering her father, who had fallen at the Battle of Princeton last winter and lay with the others beneath the soil of New Jersey. Many men had gone to the war. Even her brother Jonathan, who was only fifteen, had joined Washington’s army to wear the blue coat.

CLOSE READ

Infer Multiple Themes

Underline ways in which the author describes Maddy Rose as a helpful and caring daughter.



First Read

Respond

THINK ALOUD Maddy Rose, the main character, appears to be fictional, but many historical facts support her story. I’m going to mark some of those facts, such as the Liberty tea she brews or the Battle of Princeton where her father died.

Close Read

Infer Multiple Themes

Explain that instead of directly stating their themes, authors often imply them through what characters think or do. Have students reread **paragraphs 8 and 9** and underline what Maddy Rose does to show that she is a helpful and caring daughter. **See student page for possible responses.**

Ask what students can tell about Maddy Rose and her family by the tea she makes and the details about her father and brother. Ask: **What theme might these details help convey?**

Possible Response: Maddy Rose and her family are Patriots who support the colonial fight against the British. The struggle for liberty was difficult and sometimes involved great sacrifice.

DOK 2

OBJECTIVE

Infer multiple themes within a text using evidence.

CROSS-CURRICULAR PERSPECTIVES


Social Studies



George Washington began his military career in the British colonial army wearing a traditional red coat. After success in the French and Indian War, he retired to his Virginia farm. He was later asked to lead the colonial troops, or Continental Army, against the British in the fight for independence. These troops wore blue coats, as Maddy Rose’s brother, Jonathan, did. An early Patriot success was the Battle of Princeton, in which Maddy Rose’s father died. Have students connect this information to the map on pp. 246–247.

First Read

Notice

 **THINK ALOUD** The author really helps me imagine the bustling streets of Philadelphia in 1777 with the descriptions of the different businesses Maddy Rose passes as she walks through town.

Close Read

Monitor Comprehension

Have students reread **paragraphs 13–15** and highlight evidence that supports the theme of freedom. **See student page for possible responses.**

Ask: How do the shopkeeper's actions in paragraph 14 point to the theme of freedom? How does Maddy Rose's behavior in paragraphs 16–18 point to that theme?

Possible Response: The shopkeeper and Maddy Rose pretend to support the wealthy loyalists but secretly support the rebels. By showing off her scarlet stockings, Maddy Rose shows contempt for the signs of wealth worn by loyalist young ladies of a social class higher than hers. **DOK 3**

Have students view the illustration on p. 254 and determine which paragraphs it clarifies.

Possible Response: It clarifies paragraphs 16 through 18.

Ask: Why do you think the author describes in detail Maddy Rose's clothing in paragraph 16?

Possible Response: The author wants to show that Maddy Rose made her clothes herself and is proud of her abilities as a seamstress.

DOK 2

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

CLOSE READ

Monitor Comprehension

Ask and answer questions about the text with a partner. Highlight evidence that supports the theme of freedom.

- 13 Outside, on the bustling streets, Maddy Rose marched along to the *rap tap tap* of tinsmiths, blacksmiths, and cobblers. She breathed in the mingled smells of sawdust, pitch, and baking bread as she passed cabinetmakers, coppersmiths, shipwrights, and bakers. She marveled at the swish of the weaver's shuttle, the blurred hands of busy lacemakers and seamstresses, hoping someday she would be as skilled.
- 14 From their busy shop fronts these hardworking folk traded with the wealthy loyalists, but out the back they gave what they could to the cause of freedom.
- 15 "Nothing's too good for them who soldier for our country," they all agreed.
- 16 Maddy Rose agreed too, for she was a Patriot rebel from head to toe in her homespun petticoats, her linsey-woolsey dress and muslin apron, her hand-me-down shoes and woven straw hat. But it was her hand knit scarlet stockings that she valued the most, for their worth was far greater than just warm dry feet.
- 17 Whenever Maddy Rose strutted by the fine young ladies of Philadelphia in their creamy white stockings and dainty slippers, she'd flounce her skirts and jut out her proud strong chin.
- 18 "Such poppycock!" she'd cluck to herself. No fancy silks, satins, and brocades imported from London for her. To wear such finery showed loyalty to the king.

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Possible Teaching Point



Read Like a Writer | Author's Craft

Figurative Language Remind students that figurative language is language that is not the literal meaning of the words. Point out the first sentence in paragraph 18. "Such poppycock!" she'd cluck to herself." Discuss the word *cluck*. Guide students to understand that Maddy Rose is not actually clucking like a chicken and that the author uses the word to show Maddy Rose's feelings toward young women who wear fine clothes to show their loyalty to England.



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First Read

Connect

THINK ALOUD This image of Maddy Rose showing off her red stockings as she passes the ladies in Philadelphia captures her rebellious spirit. Her attitude reminds me of other rebellious heroes I have read about or seen on television or in movies, even though those stories are set in completely different times.


ELL Targeted Support Visuals Explain that images accompanying a text are intended to enhance the story or give readers additional information about the plot, setting, or characters.

Ask students how they would describe the image of Maddy Rose walking through town. Write their answers on the board. **EMERGING/DEVELOPING**

Ask students to find text details that reflect the attitude of Maddy Rose in the image. Have them cite specific language from the text. **EXPANDING**

First Read

Connect

 **THINK ALOUD** This isn't the first book I've read that had messages sent in secret codes. But it's the first one where the code was in the clothes hanging on a line!



Close Read

Infer Multiple Themes

Have students underline evidence in **paragraph 19** that supports the idea that children can play an important role in major events. **See student page for possible responses.** Have a volunteer sum up Maddy Rose's role in the war effort.

Possible Response: Maddy Rose uses a "secret code" to send messages that help the cause of those fighting for freedom from Britain.

Ask: *What similar themes are conveyed with the characters of Maddy Rose in this story and Elijah Freeman in "Keeping Mr. John Holton Alive"?*

Possible Response: Both stories explore the theme of young characters helping older people in a greater cause.

DOK 2

OBJECTIVE

Infer multiple themes within a text using text evidence.

CLOSE READ

Infer Multiple Themes

Underline evidence that supports the conclusion that children can play important roles in major events. Compare and contrast how this story and "Keeping Mr. John Holton Alive" deal with similar themes.

19 Maddy Rose was loyal only to Jonathan. No one suspected her of anything, of course. Not this hardworking little seamstress who helped her poor mother by earning threepence. Why, she even hung the wash out every week like clockwork. But that's where Maddy Rose fooled them, for it was her small clothesline, hanging from her third-floor window, that held a secret code.

20 She'd lined her clothesline up perfectly with the harbor, just like when she and Jonathan used to play "Harbormaster." Jonathan pretended to be the harbormaster, cupping his hands like a spyglass, barking out docking and departing orders from an upper window. Maddy Rose scrambled below, playing the harbormaster's assistant, arranging cobblestones, apples, and scraps of wood as though they were real ships. Jonathan always tricked her so there would be a collision, then he'd make loud crashing and exploding sounds 'til they both laughed. It was only a game. But now things were different. The country was at war.

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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Spy signals were not uncommon in the Revolutionary War. Among the most famous were the lantern signals associated with Paul Revere. Although the legend does not quite match the historical facts, lanterns in the bell tower of a Boston church were used to signal British troop movements. Have students consider why spy signals such as shining lights or clothes on a line might be more important in a time before modern communications.



21 So once a week at dusk, using their secret code, Maddy Rose hung out her stockings and petticoats in the same order as the real ships along the wharf. A petticoat was code for a lightweight friendly vessel from the colonies. A scarlet stocking hanging toe up meant a merchant vessel from the islands or foreign port. When the toe hung down, it meant the vessel was suspicious and needed watching. But when the ship was riding low in the water, it meant only one thing—heavy firearms for the British. That's when Maddy Rose would weight that stocking down with a cobblestone.

CLOSE READ**Monitor Comprehension**

Think about what you already know about the Revolutionary War. Highlight details in the story that reflect historical facts.

suspicious not to be trusted



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First Read**Notice**

THINK ALOUD I like the details of this secret code Maddy Rose uses to communicate with her brother. But the information she passes to him is really important to the war effort. I'm kind of amazed that someone as young as Maddy Rose could be involved in spying and sending out information this serious.

Close Read**Monitor Comprehension**

Ask students: What important information does Maddy Rose need to determine about the ships in the harbor in order to send the correct code to her brother? Tell students to reread **paragraph 21**, if necessary, to help them understand the information.

Possible Response: She needs to determine what kinds of boats are in the harbor and how much weight they might be carrying.

Have students highlight details in the text that reflect historical facts. See student page for possible responses.

DOK 2

OBJECTIVE


Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

Possible Teaching Point**Academic Vocabulary | Synonyms and Antonyms**

Have students check an online or print thesaurus for synonyms and antonyms of the word *suspicious* and discuss how the synonyms and antonyms give them a better understanding of the word's meaning. (Synonyms include *doubtful*, *wary*, *disbelieving*, and *unsure*; antonyms include *confident*, *certain*, *convinced*, and *trusting*.) For more instruction, see pp. T84–T85.

First Read

Generate Questions

 **THINK ALOUD** Maddy Rose appears very dedicated to her older brother Jonathan. I wonder: Would she be involved in sending secret signals if her brother weren't serving in the Continental Army?



258

ELL Targeted Support Vocabulary Display *smugglers* and have students pronounce it with you. Have students locate the word in paragraph 22. Provide this definition: “people who transport something unlawfully.”

Have students take turns reading paragraph 22 aloud. Connect the word to the word *gunrunners* in the same sentence. Explain that gunrunners specifically smuggled guns. **EMERGING/DEVELOPING**

Have students look up *smuggler* in a dictionary and paraphrase the definition to a partner. Have students use the definition to determine the meaning of *gunrunners* in the same sentence in paragraph 22. **EXPANDING/BRIDGING**



- 22 Jonathan would sneak into the city after dark wearing a disguise, because if a spy were caught, he could be hanged. He'd read her clothesline then steal away through the darkened city to the countryside, relaying the information back to Washington's headquarters, so the Patriots were aware of who might be gunrunners and smugglers for the British.
- 23 One time Jonathan disguised himself as a crippled beggar with a cane, limping badly. Maddy Rose became worried. But then he flipped into a perfect handstand, balancing on the cane like an acrobat. Oh how she laughed and clapped.
- 24 Once he saluted her like a puffed up rooster, then did an about-face, tripped on purpose, and fell flat as a flapjack, sending her into gales of laughter.
- 25 The last time he dressed as a woman, then hiked up his skirts and danced a wild jig in his long johns.
- 26 "Oh, Jonathan, you silly goat," Maddy Rose giggled from behind her window, then pulled in her clothesline and slept with a smile on her face.

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CLOSE READ

Vocabulary in Context


Context clues, or words and phrases around a word, can help readers understand the meaning of the word.

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

relaying passing along

First Read

Connect

 **THINK ALOUD** The author provides a lot of detail about how Jonathan disguises himself to avoid being caught by the British. His actions aren't that different from those of spies in books and movies set in later times. Modern spies may use more technology, but they still sneak around and sometimes disguise themselves.

Close Read

Vocabulary In Context

Point out the word *disguise* in **paragraph 22** and the related form, *disguised*, in **paragraph 23**. Then have students underline context clues that help them determine the meaning of *disguise*. **See student page for possible responses.**

Ask: *What does disguise mean?*

Possible Response: A disguise is something that changes your appearance to hide your identity.

Ask students to determine the meaning of the phrase *steal away* in **paragraph 22** by using context clues.

Possible Response: It means "sneak out."

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

Point of View Explain that point of view is the perspective from which a story is told. In third-person point of view, the narrator is not a character in the story and uses third-person pronouns like *he* and *she* to refer to all characters. Have students identify text in paragraphs 23–26 that provides Maddy Rose's thoughts and feelings. For more on third-person limited point of view, see Author's Craft on pp. T118–T119.

First Read

Respond

THINK ALOUD The author is now creating a real-time description of the battle scene instead of just summarizing what happened. I can mark the facts that make the fictional story more realistic—the mention of Brandywine Creek, the date, the Pennsylvania Line, the cannons, and probably the barleycorn fields.

Close Read

Monitor Comprehension

Ask: *Why is the teacup precious? What causes Maddy Rose to break it?* Suggest that students reread **paragraphs 30–36** to help them answer.

Possible Responses: The teacup was a gift from Maddy’s deceased father to her mother, and she serves her mother’s tea in it every day. Maddy breaks it because she is rattled by the noise of war.

Have students highlight repeated words on the page that help establish a frightening tone. **See student page for possible responses.**

DOK 2

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

CLOSE READ

Monitor Comprehension

Reread the text. **Highlight** repeated words that the author uses to set a frightening tone.

- 27 Then, early one morn . . . **Ka-BOOM!**
- 28 The battle had started. British and Patriot cannons were blasting each other across Brandywine Creek. The ferocious bombardment was so loud that all of Philadelphia could hear it, even though it was twenty-five miles away. The date was September 11th, 1777.
- 29 On that same foggy dawn, Jonathan hid in the mist with the Pennsylvania Line, lying low in the barleycorn fields and reedy banks along Brandywine Creek, clutching his musket as cannonballs screeched overhead, waiting for the command to attack the British redcoats on foot.



- 30 “Cannons!” Maddy Rose cried out as she tore downstairs. “Mother, do you not hear it?”
- 31 “Aye, child,” she answered calmly, trying to spin as usual. “Be brave now. Let’s get to thy work.”
- 32 Maddy Rose tried not to think what those thundering cannons meant. She began pounding raspberry leaves as hard as she could. But the harder she pounded, the louder the cannons roared.
- 33 **Ka-BOOM, BOOM!**
- 34 She yanked the teakettle from the crane and spun around with the teacup in her hand. Just then . . .
- 35 **KA-BOOM, BOOM . . . KA-BOOM!!**
- 36 Maddy Rose jumped . . . and the precious teacup flew from her hand and smashed into a hundred bits and pieces.

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Possible Teaching Point



Read Like a Writer | Author’s Craft

Explain that onomatopoeia is the use of words that sound like the sounds they name or describe, such as *sizzle*, *hiss*, and *splash*. Have students identify onomatopoeia on p. 260 and explain the sounds it conveys and the effect of using it. (*Ka-BOOM!* conveys the sound of cannons being fired; *screeched* echoes cannonballs in the air. The onomatopoeia makes the battle scene more realistic, immediate, and frightening.)



- 37 The blazing cannons kept up their deadly attack, back and forth across Brandywine Creek 'til midday. Then came the command to charge, and the air became thick with the crack of muskets, the hiss of lead balls, and the acrid stench of gunpowder smoke.
- 38 Maddy Rose's sharp eyes swept over the many ships crowded along the wharf. She memorized their positions, and which would be petticoats, which would be stockings with toes up, or toes down, but on this day she was startled to see that many stockings would need cobblestone weights.
- 39 Quickly she fetched Mistress Ross's order, but before she left, something made her look across the Delaware toward New Jersey, and her heart nearly stopped! For there, in the middle of the river, hiding among the many moored ships, sat a British man-of-war!
- 40 "Jonathan must know this!" she gasped.
- 41 Maddy Rose raced back and set to work. It was the heaviest clothesline she'd ever hung.

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CLOSE READ**Infer Multiple Themes**

Underline details that support the theme that it is important to be brave during times of danger.

261

First Read**Generate Questions**

THINK ALOUD The text again mentions Mistress Ross, Maddy Rose's employer. Might this be Betsy Ross, famous for sewing the first American flag? When I check back, I see that the text never mentions Ross's first name, but paragraph 7 does say she lived on Arch Street. Maybe I can check whether Betsy Ross lived on Arch Street in Philadelphia.

Close Read**Infer Multiple Themes**

Have students scan the text on p. 261 and sum up what Maddy Rose does.

Possible Response: Maddy Rose examines the ships in the harbor, memorizes their positions, and races back home so that she can communicate the information with her clothesline code.

Have students underline details that support the theme that it is important to be brave during times of danger. **See student page for possible responses.**

DOK 2

OBJECTIVE

Infer multiple themes within a text using text evidence.

CROSS-CURRICULAR PERSPECTIVES**Social Studies**

The Battle of Brandywine, named for the Pennsylvania creek near which it was fought, was an unfortunate defeat for General Washington's Continental Army. The British Army had approximately 16,000 troops, while colonial forces numbered around 15,000 men. British general Howe split troops into two forces—and proceeded to surround the colonial fighters. Washington ordered his men to retreat rather than suffer terrible losses. Have students connect this information to the map on pp. 246–247.

First Read

Connect

THINK ALOUD Reading about Maddy Rose waiting night after night for her brother reminds me of fictional and real-life stories about people who are worried their loved ones are facing danger. It is never easy when those you care about are at risk.

Close Read

Infer Multiple Themes

Have students underline a part of the author's description that suggests that Maddy Rose is fearless in the face of danger. **See student page for possible responses.**

Ask: *To what theme or themes does Maddy Rose's fearless behavior point?*

Possible Responses: Americans exhibited great courage at the time of the Revolution. Young people can make an impact in an important cause.

DOK 3

OBJECTIVE

Infer multiple themes within a text using text evidence.

CLOSE READ

Infer Multiple Themes

Underline a part of the author's description that supports the conclusion that Maddy is fearless even though she is in danger.

stalking following closely and in a sneaky way

- 42 But that night Jonathan didn't come; yet Maddy Rose kept watch for him long into that black night. He didn't come the next night either, or the next, nor the one after that. More and more nights passed, yet she kept looking for him from her window, never losing hope.
- 43 Then, one night, a shadowy figure stood in Jonathan's place. She snuffed out her candle and peeked over the darkened sill. Who was he? Could it be Jonathan? But when he saw her window go dark he turned to leave.
- 44 Maddy Rose didn't even stop to think or slip on her shoes. She bounded after him, darting in and out of the shadows between the lampposts, stalking him like a silent cat in her stocking feet through the damp streets.
- 45 "Jonathan?" she whispered hopefully, shyly touching his cloak. "Is that you?"



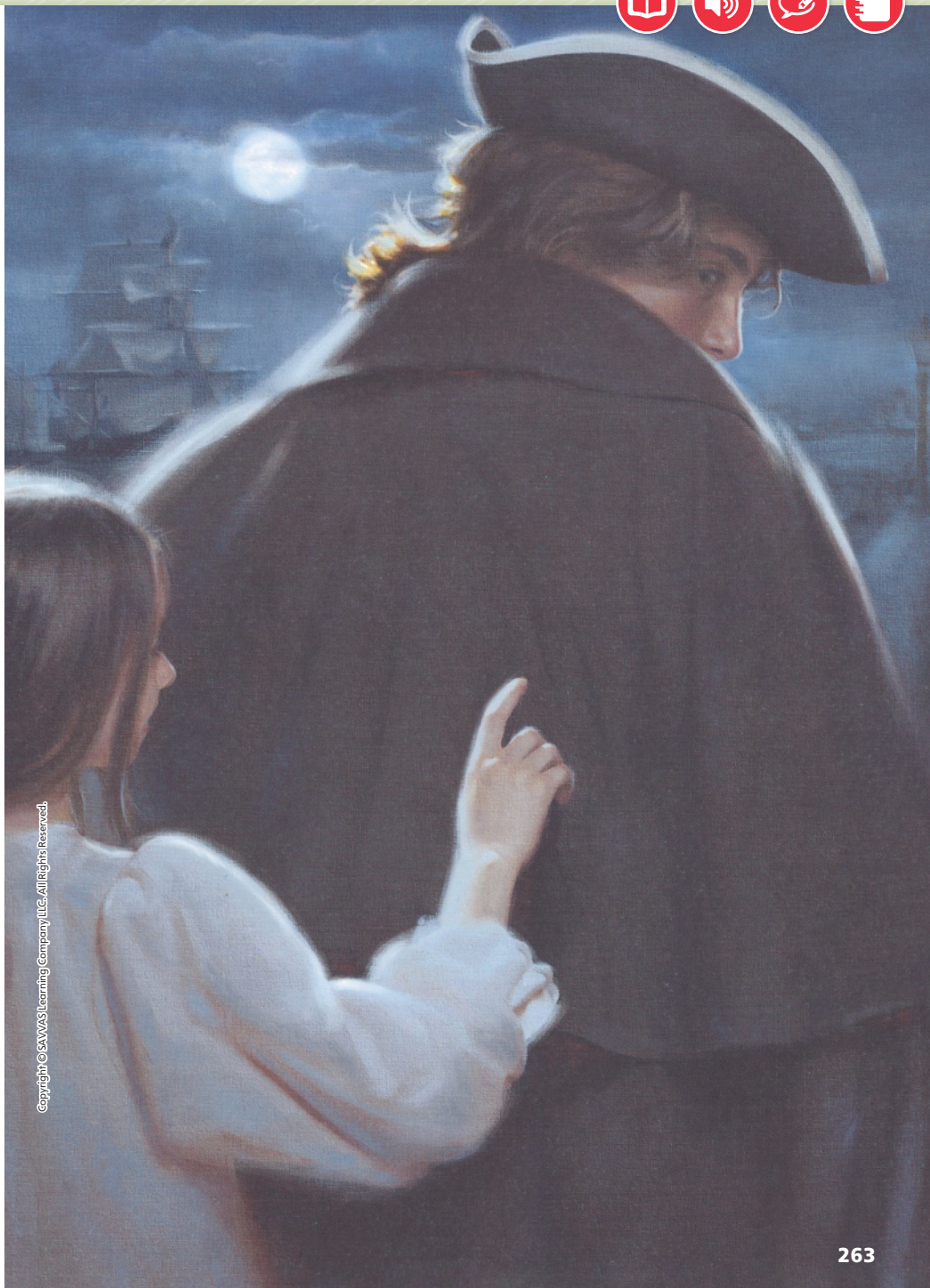
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ELL Targeted Support Adjectives Explain that adjectives are words that modify nouns or pronouns.

Tell students that adjectives often tell *what kind* or *which one* about the nouns they modify. Point to the phrases *black night* and *next night* in paragraph 42, and ask which word tells what kind of night (*black*) and which tells which night (*next*). **EMERGING/DEVELOPING**

Note the word *shadowy* in paragraph 43. Ask what noun it describes (*figure*). Elicit or explain that adding *-y* to the noun *shadow* turns it into the adjective *shadowy*. **EXPANDING/BRIDGING**



First Read

Generate Questions

THINK ALOUD Maddy Rose's messages to her brother are secret, so I'm a little surprised she runs out to see whether the shadowy figure is her brother. I'm also unclear about why she expects to meet with her brother. If she expects to see him, why does she need to send messages on the clothesline?

Possible Teaching Point



Read Like a Writer | Author's Craft

Suspense Explain that suspense is a feeling of excitement or tension caused by uncertainty about what will happen. Authors create suspense to keep their readers reading. Discuss why the situation on p. 262 is suspenseful. (Like Maddy Rose, the reader wonders what happened to Jonathan and whether he is the shadowy figure that Maddy Rose runs out to meet.)

First Read

Notice

THINK ALOUD As a reader, I'm pretty sure I know what the stranger is going to tell Maddy Rose. I hope he has good news, but the details suggest that it will be bad, and I know that throughout history, many people have been killed or injured fighting in wars.



- 46 The stranger turned and smiled. "I'm Seth," he answered. "And by the looks of your feet, you must be Little Miss Scarlet Stockings, Jonathan's sister."
- 47 "You know him? You know my brother?" she choked. Her face flushed hot and her throat tightened as she waited for Seth's answer.
- 48 But Seth was silent. Damp night air drifted in from the Delaware River, brushed against Maddy Rose's burning cheeks and seeped into Seth's eyes as he stared hard into the darkness. Then, solemnly, he bowed his head and spoke in a low voice.

solemnly in a sad and serious way

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264

ELL Targeted Support Adverbs Explain that adverbs modify verbs, adjectives, or other adverbs and often add descriptive information or emotion.

Explain that many adverbs end in *-ly* and tell *in what way* about a verb. Point to *solemnly* in paragraph 48. Ask how Seth bowed his head (*solemnly*). Have students suggest adverbs that could replace *solemnly* (*sadly, seriously*).

EMERGING/DEVELOPING

Have students identify four more *-ly* adverbs on p. 265 (*softly, slowly, tenderly, lightly*) and discuss emotions the adverbs express. **EXPANDING/BRIDGING**



- 49 “I’m proud to say I did, Miss.”
- 50 Slowly Seth handed her a bundle. With trembling hands, she reached out, and for a few moments they held the bundle together.
- 51 Then Seth spoke softly. “I know your clothesline code, Miss,” he said. “I’ve come to take Jonathan’s place.”
- 52 Maddy Rose nodded slowly as tears spilled from her eyes. She tried to hold up her chin, as her father would have, but it drooped as her bottom lip began to quiver.
- 53 “We’ll not fail, Miss,” Seth vowed. “I promise you that.”
- 54 Then he was gone.
- 55 Back in her darkened room, Maddy Rose slowly untied the bundle. It was Jonathan’s blue coat. Tenderly, she let her small fingers explore the blue wool serge until she found it—a stiff dried bloodstain. Then, with her littlest finger, she lightly traced two letters on the pewter buttons—U.S.
- 56 “Us,” she whispered in the dark, “. . . for us, dear brother . . . for all of us.”
- 57 That night, and for many nights to follow, Maddy Rose sat in her tiny room lit by a single candle, threaded her needle and sewed. She was making an American flag from her scarlet stockings, her white petticoats, and her brother’s blue coat. And sewn into every one of her stitches was a tear of grief and the clenched fist of defiance.

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CLOSE READ

Monitor
Comprehension

Discuss the text with a partner. Highlight details that reveal information about what happened to Jonathan.

Infer Multiple
Themes

Underline details about Maddy Rose’s behavior that supports a major theme of the story.

First Read

Connect

THINK ALOUD Maddy Rose’s behavior here reminds me of other characters who face great loss with sorrow and courage. I really feel her sadness, especially since she has already lost her father in the war.

Close Read

Monitor Comprehension

Say: Readers monitor their understanding of a text by asking questions such as *How does the author signal what happened to Jonathan?*

Have students review the illustration on p. 264 and reread **paragraphs 49–55** and highlight details that reveal what happened to Jonathan.

Possible Response: The sad expression on Seth’s face and the dejected bowing of Maddy Rose’s head, combined with details in the text, “I’m proud to say I did,” and “bloodstain” tell the reader that Jonathan is no longer alive.

DOK 2

Infer Multiple Themes

Have students reread **paragraph 57** and underline details about Maddy Rose’s behavior that support a major theme of the story. **See student page for possible responses.**

DOK 2

OBJECTIVES

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

Infer multiple themes within a text using text evidence.

265

Possible Teaching Point



Read Like a Writer | Author's Craft

Symbolism Explain that symbols are people, places, or objects that represent something beyond their literal meaning. For example, a flag is literally pieces of cloth, but it can also represent a nation and the feelings it inspires. Discuss what, besides the new nation, the flag that Maddy Rose sews represents to her. (Possible responses: patriotism, loss, sacrifice, defiance, craftsmanship)

First Read

Respond

THINK ALOUD The author describes what happened in Philadelphia during the winter of 1777. I can mark some of the factual information to confirm—like whether Washington and his troops retreated to Valley Forge and if the British held parties while occupying Philadelphia. But I know in historical fiction that the author can mix facts and made-up details.

Close Read

Monitor Comprehension

Have students reread **paragraph 58**. Ask: *In rereading this paragraph, what does the author want readers to understand about Maddy Rose's role in the Revolution?*

Possible Response: In spite of her sadness over her brother's death, Maddy Rose continued to spy and send messages to help the war effort.

Have students reread **p. 266** and highlight details that explain what happened after the details of the story. **See student page for possible responses.**

DOK 2

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

CLOSE READ

Monitor Comprehension

Reread paragraph 59 and view the illustration on the opposite page. **Highlight** details that explain what happened after the events of the story.

58 Through the bleak cold winter that followed, Washington's army retreated to Valley Forge while the British occupied Philadelphia, lock, stock, and barrel. At night the redcoat invaders celebrated with military balls and fancy cotillions. And during the day they patrolled the streets, eyes forward, never noticing a young girl's unmentionables hanging overhead on a small clothesline from a third-floor window.

59 **In the spring of 1778 the British left Philadelphia, crossed the Delaware, and were sent running by Washington's army at the Battle of Monmouth in New Jersey. The Patriots of Philadelphia celebrated, flying flags everywhere!**



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



The Battle of Monmouth was not a clear victory for the Continental Army—at best, one could call it a tie. The British had been ordered to leave Philadelphia and move to New York to consolidate forces. Washington sent his second-in-command, General Charles Lee, to attack the British until a larger number of troops could arrive from Valley Forge. When Washington arrived to see Lee's men retreating, he apparently lost his temper—something he rarely did. He urged his soldiers on and essentially battled to a draw. Have students connect this information to the map on pp. 246–247.



60 But there was one little flag that hung by itself on a small clothesline high over Appletree Alley. And fresh spring breezes traveled from New Jersey and found the little flag and lifted it up high. How proud and strong it flew, just like her father's chin, for it was Maddy Rose's scarlet stockings flag.

61 Many years have passed since the spring of 1778. No one knows for sure what happened to this little flag. But if by chance you found it, in an old trunk or dusty attic or barn loft or musty museum basement, you would notice that one star is bigger than the rest. It sits in a place of honor, at the top of an arch of thirteen stars in a field of blue, the keystone star for Pennsylvania. And if you looked under that star, you would find a musket ball hole.

CLOSE READ

Vocabulary in
Context

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

First Read

Generate Questions

THINK ALOUD I know that the original U.S. flag had thirteen stars and thirteen stripes—one for each former colony that became a state. But I did not think that different stars represented different states. Is that true, or is the author just saying the bigger star represents Pennsylvania to Maddy Rose? And I know Pennsylvania is nicknamed the Keystone State, but what does she mean by “keystone star”?

Close Read

Vocabulary In Context

Have students underline context clues in **paragraph 61** that help them determine the meaning of the word *musty*. **See student page for possible responses.**

Have a volunteer check a print or online dictionary for the precise definition of the word *musty*. Ask: **Why do you think the author uses words like *musty* and *dusty* to describe places where Maddy Rose's flag might perhaps be found?**

Possible Responses: *Musty* means “stale, moldy, or damp.” The author probably uses these words to suggest that Maddy Rose's role in the war and the flag she sewed have likely been forgotten in the centuries since the events of the story.

DOK 2

OBJECTIVE

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

267

CROSS-CURRICULAR PERSPECTIVES

Social Studies



Betsy Ross was a Philadelphia woman who according to legend sewed the first U.S. flag in 1776, when George Washington visited her home. Scholars dispute the legend, but the first U.S. flags are nevertheless known as Betsy Ross flags. They have thirteen red and white stripes and a circle of thirteen white stars on a field of blue in the upper left corner. Ross is confirmed to have sewn flags for the Pennsylvania navy during the Revolution. She is said to have lived on Philadelphia's Arch Street in the mid- to late 1770s.

Respond and Analyze



The Scarlet Stockings Spy

OBJECTIVES

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

Respond using newly acquired vocabulary as appropriate.

Analyze the relationships of and conflicts among the characters.

Recognize and analyze genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

Explain how the use of text structure contributes to the author's purpose.

My View

Use these suggestions to prompt students' initial responses to reading *The Scarlet Stockings Spy*.

- **Brainstorm** What surprised you most about Maddy Rose?
- **Discuss** Were you aware of the ways citizens contributed to the Revolutionary War effort?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors choose certain words to bring settings and characters to life. The words *resembled*, *suspicious*, *relaying*, *stalking*, and *solemnly* help tell the story of Maddy Rose.

- Remind yourself of the word's meaning.
- Ask yourself why the author chose this specific word.

MODEL AND PRACTICE Model filling out the chart on p. 268 using the word *resembled*.

- Maddy Rose's mother says that her daughter's strong jaw *resembled* her husband's—a brave man killed early in the Revolution.
- This suggests that Maddy Rose shares her father's courage.

ELL Targeted Support Vocabulary Display the five vocabulary words. Explain that each word can be used to describe a person.

Help students complete sentences with vocabulary words: *She is ____ of strangers (suspicious). The priest spoke ____ at the funeral (solemnly).*

EMERGING/DEVELOPING

Ask students to summarize *The Scarlet Stockings Spy* and what they learned about Maddy Rose. Then have them incorporate each vocabulary word into their summaries, one at a time. If necessary, model how to incorporate one of the vocabulary words, such as *Maddy Rose was suspicious of strangers because she never knew whom she could trust.*

EXPANDING

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for acquiring new vocabulary.

OPTION 1 MyTURN Have students respond using newly acquired vocabulary as they complete p. 268 of the *Student Interactive*. They should use evidence from the text in their answers.

OPTION 2 Use Independent Text Have students list unfamiliar words from historical fiction that they read independently. Have them look for context clues to determine the meaning of each word. Then have them use an online dictionary to verify the meanings. During discussions, remind them to respond to the text using their newly acquired vocabulary as appropriate.

 **QUICK CHECK**

Notice and Assess Can students identify how vocabulary words provide detail about the characters in *The Scarlet Stockings Spy*?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T114–T115.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T114–T115.

Check for Understanding MyTURN Have students complete p. 269 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 268–269



VOCABULARY

Develop Vocabulary

In historical fiction, words that help the reader experience sights, sounds, and other details help bring a historical time, place, or event to life.

MyTURN Read the vocabulary words. Then use each word to write a sentence that describes something the character Maddy Rose experienced or felt. **Possible responses:**

Word	Description of an Event or Feeling
resembled	Maddy Rose's mother pointed out that Maddy Rose's jaw resembled that of her father.
suspicious	Maddy Rose would hang a scarlet stocking toe down if she spotted a suspicious ship along the wharf.
relaying	Maddy Rose felt worried for her brother when he was relaying secret messages.
stalking	Without even putting on her shoes, Maddy Rose went stalking after the cloaked figure.
solemnly	Maddy Rose listened closely as Seth solemnly spoke about her brother.

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COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. Identify details about *The Scarlet Stockings Spy* that make it historical fiction.

DOK 2

The events happen during the American Revolution, a real event. The people seem real but are probably made up. The setting is a real place in the past.

2. How does the author logically interrupt the sequence of events? What is the effect of this choice?

DOK 3

The author uses chronology to organize events. Transitions like “In the fall of 1777” and “This morning” help readers understand when events happen. The author also interrupts this sequence with flashbacks. These flashbacks provide more details and explain Maddy's actions in the present.

3. How does the news about Jonathan affect Maddy Rose? How do you know?

DOK 2

The news makes her sad—“tears spilled from her eyes”—but it also makes her proud. I know this because she continues to spy and later, to honor her brother, she sews a flag out of Jonathan's blue coat and her own clothing.

4. How does the author's depiction of historical places, events, and battles help you better understand the American Revolution?

DOK 3

Responses will vary but should explain that reading historical fiction can help put facts about historical events into context. Students may say they can better relate to people who lived during the American Revolution.

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Word Study Word Parts *anti-*, *mid-*, *trans-*

OBJECTIVES

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

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

LESSON 2

Apply Word Parts *anti-*, *mid-*, *trans-*

APPLY MyTURN Direct students to complete the exercise on p. 274 in the *Student Interactive*.

Then have students think of three more words containing *anti-*, *mid-*, or *trans-* and explain the meanings of those words.

antibiotic

midnight

transnational

antislavery

midterm

transaction



STUDENT INTERACTIVE, p. 274



WORD STUDY

Word Parts *anti-*, *mid-*, *trans-*

Greek and Latin **word parts** often give clues to a word's meaning. These word parts often come at the beginning of base words and roots and add meaning:

- *anti-* means "against" or "opposed"
- *mid-* means "middle"
- *trans-* means "across" or "through"

The word part *mid-* added to the base word *day* creates *midday*, which means "in the middle of the day."

If you know that the word part *trans-* means "across" or "through," you can use that information to read the word *translate*. You can confirm its meaning in a dictionary: "to change from one language to another."

My TURN Match each word from the Word Bank to the correct meaning. Use a print or digital dictionary to check your answers.

Word Bank

antibiotic midnight transnational antislavery midterm transaction

1. medicine that kills harmful germs **antibiotic**
2. opposed to slavery **antislavery**
3. across the nation **transnational**
4. the middle of the term **midterm**
5. a business deal between people **transaction**
6. the middle of the night **midnight**

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LESSON 2

**Apply Word Parts
anti-, *mid-*, *trans-***

LESSON 1

Teach Word Parts
anti-, *mid-*, *trans-*

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Parts *pro-*,
com-, *con-*

FLEXIBLE OPTION
LESSON 5

**Assess
Understanding**

Use the  **QUICK CHECK** on p. T111 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point In historical fiction, authors use specific words to bring the setting, events, and characters to life for the reader. Have students look back at *The Scarlet Stockings Spy* for precise words the author used to describe setting, events, and characters.

ELL Targeted Support

Guide students to use strategic learning techniques to acquire vocabulary. Tell students that one way to understand a word's meaning is to look at images that show the word in action.

Help students use strategic learning strategies such as analyzing online or print images to understand new words. Display an image that shows someone or something that looks suspicious. Using the word *suspicious*, have students describe what the images show.

EMERGING

Display pictures of solemn occasions and then have students complete sentences about them: *The funeral moved _____ through the city. (solemnly)* **DEVELOPING**

Display images of two similar-looking people or things and then remove them. Have students describe what they saw, using the word *resembled*. **EXPANDING**

Display an image of an animal stalking its prey and have students describe what they see using one of the vocabulary words. **BRIDGING**



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

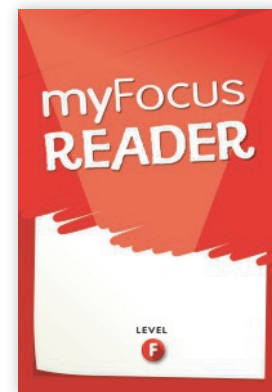
Intervention Activity



myFOCUS READER

Read pp. 44–45 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students about historical fiction.

Provide instructional support for comprehension and word study—Word Parts *anti-*, *mid-*, *trans-* and Academic Vocabulary.



Fluency

Assess 2–4 students



PROSODY

Have students choose three consecutive paragraphs from the text. Ask pairs of students to take turns reading the paragraphs with appropriate phrasing. Tell them to pay attention to the punctuation and to make their reading sound as if they are speaking. If needed, model reading with appropriate expression.

ORAL READING RATE AND ACCURACY

Use pp. 97–102 in Unit 4 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you some words the author used to describe the characters and how they figured out the meaning of unfamiliar words as they read.

Possible Conference Prompts

- What words did the author use to describe characters, settings, and events?
- How did you figure out the meanings of unfamiliar words?

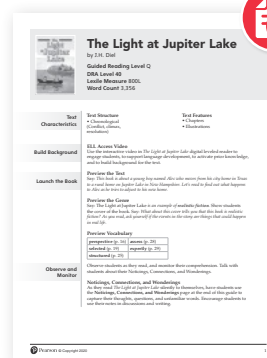
Possible Teaching Point Readers should define unfamiliar words in historical fiction because those words could be important to the setting or the author’s main idea or theme.

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T88–T89.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Ask volunteers to share new words they learned from their reading. Have them explain what each word means and why they think the author chose those specific words.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *The Scarlet Stockings Spy* 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



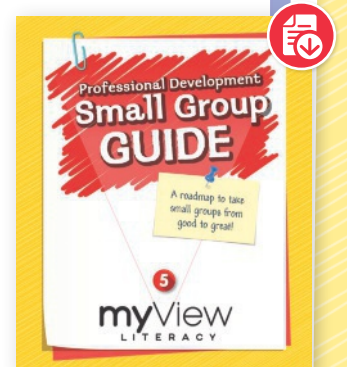
Students can

- complete the graphic organizer on p. 268.
- work with a partner to discuss and answer the questions on p. 269.
- play the *myView* games.
- choose a passage and, with a partner, take turns reading it 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.



Infer Multiple Themes



The Scarlet Stockings Spy

OBJECTIVE

Infer multiple themes within a text using text evidence.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary. Give them cloze sentences such as:

- Colonists like Maddy Rose did things to _____ the British. (resist)
- Maddy Rose wore her scarlet stockings with style and _____. (grace)

ELL Access

Discuss with students the different themes the author conveys in the story. Create a theme web to list the various themes. The center circle should read “Story Themes.” Have students identify specific themes and include them in the web.

Minilesson

FOCUS ON STRATEGIES Explain that a theme is a general idea conveyed through the specific details in a work. Sometimes it is stated but more often it is implied by the details, and readers must infer it. Works often have multiple themes.

- Look for details that imply or suggest the theme.
- Think about what you already know about the theme.
- Connect the details to infer the theme.
- Look for additional text evidence to support the theme.

MODEL AND PRACTICE Use the Close Read note on p. 253 of the *Student Interactive* to model how to infer theme.

- **The author shows that Maddy Rose is a helpful, caring daughter: she works; she makes tea and adds honey because her mother seems tired; she knows her mother is thinking of her father killed in battle. I already know that the Revolution was a time of crisis for most Americans. I think these details point to a theme about young people helping out in times of crisis.**
- As I read, I'll look for more details that support this theme.

ELL Targeted Support Explain Themes Tell students that focusing on themes is a good way to understand stories.

Present a possible theme of the story, such as *People fight for freedom*. Help students find details in the story that support it. **EMERGING**

Present sentence frames to help students discuss theme: *I think one theme of the story is _____. Details that support it include _____ and _____. **DEVELOPING***

Display a three-column chart with the headings *What I Know*, *What the Text Tells Me*, and *My Inference about a Theme*. Ask students to work in small groups to share experiences related to story events. Ask them to talk about how they can use the information to infer theme.

EXPANDING/BRIDGING



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for inferring theme.

OPTION 1 MyTURN Have students annotate the text using the Close Read notes for Infer Multiple Themes and then use the text evidence to help them complete the top of the chart on p. 270 of the *Student Interactive*. Have them review “Keeping Mr. John Holton Alive” to help them fill in the bottom part of the chart.

OPTION 2 Use Independent Text Have students take notes identifying themes the author creates and the details that support these themes.

QUICK CHECK

Notice and Assess Can students infer multiple themes in a text?

Decide

- **If students struggle**, revisit instruction about inferring multiple themes in Small Group on pp. T122–T123.
- **If students show understanding**, extend instruction about inferring multiple themes in Small Group on pp. T122–T123.

STUDENT INTERACTIVE, p. 270



CLOSE READ

Infer Multiple Themes

A text’s **theme** is its central message or meaning. While reading, make **inferences**, or figure out information that is not stated directly. Put together what you already know with text evidence to infer the text’s theme.

1. **MyTURN** Go to the Close Read notes in *The Scarlet Stockings Spy* and underline the parts that help you infer themes. Review “Keeping Mr. John Holton Alive.” Compare and contrast how the texts approach similar themes and topics.
2. **Text Evidence** Use your underlined text to infer similar themes in both stories. **Possible responses:**

What I Read	What I Know	The Theme I Inferred
<i>The Scarlet Stockings Spy</i> “And sewn into every one of her stitches was a tear of grief and the clenched fist of defiance.”	+ The Revolutionary War was deadly, long, and difficult.	= Nothing should stop you from fighting for what you believe in.
“Keeping Mr. John Holton Alive” Mrs. Holton said that freeing Mr. Leroy’s family would be just as good as being repaid.	+ African Americans had to fight to gain freedom in the United States.	= Freedom is worth any struggle.

What other themes in *The Scarlet Stockings Spy* did you identify?

Another theme is being loyal to one’s family and one’s country. Students should identify details that support their inferences.

Read Like a Writer

OBJECTIVE

Identify and understand the use of literary devices including first- or third-person point of view.

Analyze Point of View

Minilesson

FOCUS ON STRATEGIES Explain that point of view is the perspective from which a narrator tells a story. In third-person limited point of view, the narrator is not a character in the story but still limits reporting to the impressions, thoughts, and feelings of one character, usually the main character. To analyze third-person limited point of view:

- Determine that the narrator is not a character and refers to all characters with third-person pronouns such as *he* and *she*.
- Notice which character's thoughts and feelings are revealed.
- Ask yourself how this limited point of view affects what you learn and how you see story events.

MODEL AND PRACTICE Model analyzing the author's use of point of view by directing students to the middle of p. 275 in the *Student Interactive*. Encourage them to follow along in the text as you complete the following steps.

- Identify how the narrator uses third-person pronouns to convey Maddy Rose's impressions of London fabrics.
- Draw conclusions about the purpose of this point of view. Analyze how the story might change if Maddy told the story herself using first-person pronouns, *I* or *we*.
- Point out how the story helps readers experience the thoughts and feelings of the story's main character.

ELL Targeted Support Point of View Help students recognize third-person pronouns that indicate the point of view.

Have students complete this sentence: *When the narrator says Maddy Rose "giggled from behind her window," the pronoun _____ shows the point of view.* **EMERGING/DEVELOPING**

Have students identify examples of third-person pronouns on p. 253 that show the point of view. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

My TURN Direct students to read the passage from *The Scarlet Stockings Spy* in the My Turn activity on p. 275. Then, have them complete the activity to determine the point of view and its effect on how the reader experiences the story.

INTERACTIVE, p. 275



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

An author may choose a narrator who is not a character in the story. Third-person limited point of view uses third-person pronouns such as *he*, *she*, *it*, and *they* and focuses on just one character. The author reports what all characters do and say but tells the inner thoughts and feelings of only the main character, the protagonist.

Model !

Read the text from *The Scarlet Stockings Spy*.

"Such poppycock!" she'd cluck to herself. No fancy silks, satins, and brocades imported from London for her. To wear such finery showed loyalty to the king.

Maddy Rose's thoughts and feelings

- 1. Identify** Trinka Hakes Noble uses the third-person nouns *she* and *herself* and focuses on Maddy Rose.
- 2. Question** What is the effect of this point of view?
- 3. Conclude** This point of view allows the reader to experience the inner thoughts and feelings of one character in the story.

Read the text.

"Oh, Jonathan, you silly goat," Maddy Rose giggled from behind her window, then pulled in her clothesline and slept with a smile on her face.

**My TURN** Follow the steps to analyze the point of view.

- 1. Identify** The pronoun her identifies the point of view.
- 2. Question** What is the effect of this point of view?
- 3. Conclude** This point of view allows the reader Possible response: to learn what Maddy Rose is like

Word Study Word Parts *anti-*, *mid-*, *trans-*

OBJECTIVES

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

Identify the meaning and use of 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 of the meanings of *anti-*, *mid-*, and *trans-*. Point out that these word parts can combine with base words, roots, and word stems to form new words.

MODEL AND PRACTICE Tell students that the Latin root *luc* means “light.” Then ask what a *translucent* material is (material that light passes through, or see-through material). Then have students use prefixes to define and discuss the meaning of *midmorning* and *antihero*.



APPLY Have students complete *Word Study* p. 134 from the *Resource Download Center*.

Name _____

Word Study

Word Parts anti-, mid-, trans-
Greek and Latin word parts, such as the prefixes *anti-*, *mid-*, and *trans-*, can help you determine the meaning of unfamiliar words.

- The prefix *anti-* means "opposite" or "opposed."
- The prefix *mid-* means "middle."
- The prefix *trans-* means "across" or "through."

For example, knowing that the prefix *trans-* means "across" can help you conclude that the word *transcontinental*, which contains the prefix *trans-*, means "across a continent."

WORD BANK
midterm | transport | transatlantic | midsize | antibiotics

1. Visiting Europe involves a transatlantic flight.
2. The midterm exam was designed to see how students were performing after several weeks of class.
3. The cargo ship was built to transport large amounts of goods from one place to another.
4. The patient was given antibiotics to cure his infection.
5. The family needed a vehicle with space but did not want something too large, so they decided on a midsize car.

Grade 5, Unit 4, Week 2
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Word Study, p. 134



FLEXIBLE OPTION
LESSON 3

More Practice

LESSON 1

Teach Word Parts
anti-, mid-, trans-

LESSON 2

Apply Word Parts
anti-, mid-, trans-

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Parts *pro-*,
com-, *con-*

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T117 to determine small group instruction.

Teacher-Led Options

Strategy Group



INFER MULTIPLE THEMES

Teaching Point Authors usually don't clearly state the themes in their stories. You need to make inferences about the themes based on the details the author provides and your own knowledge.

ELL Targeted Support

Help students understand how to make an inference about a theme.

Point out that during the Revolutionary War, Maddy Rose spies on the British and passes along important information. Note that her father and brother both die in the Revolution. Ask what theme students can infer from these details.

Write responses on the board. **EMERGING**

Ask students for one theme that they encountered in *The Scarlet Stockings Spy*. Ask: **Did you notice any repeated ideas? Can you recall similar details in different parts of the story?** **DEVELOPING**

Have students compare Maddy Rose with Elijah Freeman from "Keeping Mr. John Holton Alive." Ask why they think both authors chose to focus on young people. Ask what theme is present in both stories. **EXPANDING/BRIDGING**



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

Intervention Activity



INFER MULTIPLE THEMES

Use Lesson 20, pp. T133–T138, in the *myFocus Intervention Teacher's Guide* for instruction on inferring multiple themes.

LEVEL F • READ

Lesson 20 Determine Theme

DIRECTIONS As you read "The Expedition," think about which details in the text are most important. What message do you think the author wants you to take away from this story?

The Expedition

1 "Will you two do me a favor?" Mom asked Arthur and Sally, who were sitting on the floor in front of a mountain of building blocks.

2 Sally looked up from the fort they were building and asked, "What kind of favor?" She plucked a block from the pile just before Arthur could grab it.

3 "Hey!" he said, leaning forward and reaching for the block in Sally's hand. "I need that!"

4 "Tough, I got it first."

5 "I was reaching for it before—"

6 "About that favor," said Mom patiently, holding out a shopping tote toward Arthur and Sally. "I promised to lend your Aunt Katy this book for her book group, and she has to finish it by tomorrow night. I'd like you to bike over and give her the book."

7 "I've got a better idea," said Arthur. "We can be explorers, like Lewis and Clark, and go through the woods."

8 "Actually, that's a pretty good idea, big brother," said Sally. Their house was on the edge of a large park with shady trails winding through it. Aunt Katy lived on the other side of the park.

9 They filled water bottles and wrapped cookies to eat on the road. Mom brought the book over when they were putting on their backpacks. As they walked through their backyard toward the trail, Arthur said, "I'll be William Clark, because he was an excellent guide, and you can be Meriwether Lewis."

10 "I'll be Sacagawea! She was the real guide on that trip."

11 Arthur snorted. "Like you know where to go!"

12 "I know that we go left," said Sally, pointing at a trail.

13 "No way. Right!"

14 "Left!"

15 "I'm leading this expedition, and I say right." Arthur walked off so quickly that Sally had to run to catch up with him.

16 They walked along, arguing. Then—

17 *Crackle. crackle. . .*

18 The noise came from their left. They looked at each other nervously.

Reading Literature T • 133

Fluency

Assess 2–4 students



PROSODY

Have pairs of students practice reading a short passage with expression.

ORAL READING RATE AND ACCURACY

Use pp. 97–102 in Unit 4 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

INFER MULTIPLE THEMES

Talk About Independent Reading Ask students to look back at their notes and share what they learned about inferring multiple themes.

Possible Conference Prompts

- What themes were you able to identify?
- What evidence helped you identify the theme(s)?
- Which of the themes, if any, have you encountered in other works? Where?

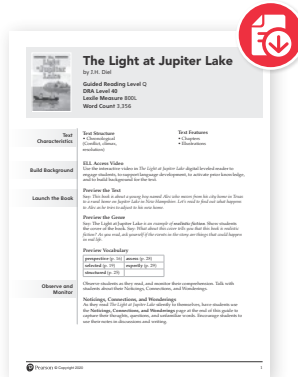
Possible Teaching Point When details connect to earlier details, they often point to a theme the author is developing. As you read, keep thinking of what you’ve read already and how things tie together.

Leveled Readers



INFER MULTIPLE THEMES

- For suggested titles, see “Matching Texts to Learning,” pp. T88–T89.
- For instructional support in inferring multiple themes, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Ask a few students to name some of the themes they found in the text they are reading. Ask them to provide evidence from the text to support the themes.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *The Scarlet Stockings Spy* or another text they have previously read.
- read a trade book or their Book Club text.
- support their partners in developing a summary of a passage they read in their book.

Centers



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

Literacy Activities



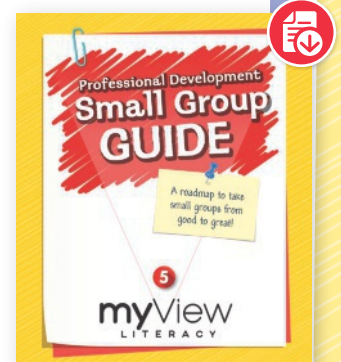
Students can

- complete the graphic organizer on p. 270.
- write sentences about the story using words with *anti-*, *mid-*, and *trans-*.
- play the *myView* games.
- take turns reading aloud with expression.

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.



Monitor Comprehension



The Scarlet Stockings Spy

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

ACADEMIC VOCABULARY

Integrate Tell students they will continue to use the Academic Vocabulary in the lesson. Ask them the following:

- Was Maddy Rose's behavior noble?
- What were the limitations of her secret message system?

Minilesson

FOCUS ON STRATEGIES Explain that readers use their own background knowledge, ask questions, make notes, and reread text to monitor comprehension, or check understanding.

- Think about what you already know about the subject when you read.
- Make notes—including questions you have—as you read a challenging text.
- Reread sentences or passages that you do not understand at first; sometimes challenging texts take a few reads to understand.
- Use illustrations and other graphics to clarify what you read.

MODEL AND PRACTICE Use the Close Read note on p. 265 of the *Student Interactive* to model how to monitor comprehension.

At first I wasn't sure what happened to Jonathan, but when I reread the text, I noticed that when Maddy Rose asks, "You know my brother?" Seth replies in the past tense. He says he is taking Jonathan's place and brings her Jonathan's blue coat. I know that when someone dies, that person's belongings are often brought to his or her family. I know that Jonathan was killed. The illustration on page 264 also clarifies what happened; it shows Seth handing a package to a very sad Maddy Rose.

ELL Targeted Support Reread for Understanding Tell students that good readers often have to reread text to understand what the author means. Have students reread paragraph 57 from *The Scarlet Stockings Spy*.

After reading, ask: **What main thing happens in this paragraph?** **EMERGING**

After reading, have student pairs discuss how a detail in the paragraph connects to something else in the story. **DEVELOPING**

After reading, have small groups find a passage from "Keeping Mr. John Holton Alive" that connects thematically to paragraph 57 from *The Scarlet Stockings Spy*. **EXPANDING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for monitoring comprehension.

OPTION 1 MyTURN Have students use the Close Read notes to highlight text evidence that helps them monitor understanding. They should use the text evidence they find to help them complete the chart on p. 271 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students use sticky notes to mark places in a text where they have questions or where they feel they need to reread for comprehension.

QUICK CHECK

Notice and Assess Are students able to monitor comprehension?

Decide

- **If students struggle**, revisit instruction for monitoring comprehension in Small Group on pp. T130–T131.
- **If students show understanding**, extend instruction for monitoring comprehension in Small Group on pp. T130–T131.

STUDENT INTERACTIVE, p. 271



READING WORKSHOP

Monitor Comprehension

Monitor, or check, your **comprehension** while reading. If you don't understand something, use a fix-up strategy, such as rereading, taking notes, talking to a partner, using background knowledge, or analyzing illustrations.

1. **MyTURN** Go back to the Close Read notes and highlight text evidence that you do not understand. Use a fix-up strategy to improve your understanding.
2. **Text Evidence** Use your evidence and fix-up strategies to complete the chart.

Possible responses:

	Text Evidence	Fix-up Strategy
Character	"Maddy Rose"	viewed illustrations to confirm who the main character is
Setting	"In the spring of 1778 the British left Philadelphia" "The Patriots of Philadelphia celebrated, flying flags everywhere!"	reread and viewed illustrations to understand how the setting changes as a result of the events in the story
Events	"a lightweight friendly vessel" "a merchant vessel from the islands" "ship was riding low" "heavy firearms for the British"	used background knowledge about the Revolutionary War to understand that these details describe ships Maddy sees in the harbor
Theme	"but out the back they gave what they could to the cause of freedom"	talked to a partner to understand what Patriots did to help the Revolution

Write for a Reader

OBJECTIVE

Identify and understand the use of literary devices including first- or third-person point of view.

Use Point of View

Minilesson

FOCUS ON STRATEGIES Writers choose the point of view that they think will be most effective in telling a particular story. Point of view influences how events are described and which character the reader best understands.

Remind students how Trinka Hakes Noble used point of view to give readers a glimpse into Maddy Rose’s thoughts and feelings. Have them consider how the narrative would have changed if another character had been emphasized.

MODEL AND PRACTICE Direct students to p. 276 of the *Student interactive* and discuss how they might use point of view in their own writing. Model an example.

- Ask students to consider how third-person limited point of view can give readers insight into one particular character. Explain: **If I use third-person limited point of view, I can tell readers the thoughts and feelings of my main character. Readers will understand her better and relate to her experiences.**
- As a class, write a scene with dialogue in which one character withholds his or her opinion. Use third-person limited point of view to disclose that character’s thoughts.

ELL Targeted Support Point of View Have students practice using pronouns in third-person point of view.

Tell students to list third-person pronouns. Then have them use at least two to write a short sentence about a character. **EMERGING/DEVELOPING**

Have students work independently to write a brief dialogue using third-person pronouns. Then have them work with a partner to use third-person limited point of view to give extra insight into just one of the characters in the dialogue. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Remind students of Trinka Hakes Noble's use of point of view in *The Scarlet Stockings Spy*. Then, direct students to complete the activity on p. 276 in the *Student interactive*.

Writing Workshop

Have students experiment with point of view in their stories from the Writing Workshop. Help them consider what point of view will be most effective in their writing and how they can use it to shape the narrative.

STUDENT INTERACTIVE, p. 276



DEVELOP AUTHOR'S CRAFT

Write for a Reader

Authors carefully select the point of view that will be most effective for a particular narrative. The point of view influences how an author describes events.

MyTURN Think about how Trinka Hakes Noble uses point of view in *The Scarlet Stockings Spy* and how it affects you as a reader. Consider how details are revealed or emphasized through the use of third-person limited point of view. Now identify how you can use point of view to shape your story and how your readers experience it.

Point of view controls what the reader finds out.



1. If you were writing a scene containing dialogue, how could third-person point of view give your readers extra insight into one character?
Possible response: by including details about that character's thoughts and feelings
2. Write a conversation in which one of the characters has a secret. Use third-person limited point of view to reveal more than the character says aloud.
Responses will vary but should include dialogue for more than one character and reveal in narration the main character's thoughts and/or feelings.

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: Word Parts *pro-*, *com-*, *con-*

FOCUS ON STRATEGIES Review the strategies on pp. T26–T27 about using the word parts *pro-*, *con-*, and *com-* to determine a word’s meaning.

MODEL AND PRACTICE Ask a volunteer to define the word part *pro-*. Remind students how knowing that *pro-* sometimes means “forward” or “before” can help them decode words that contain this word part, such as *progress*.

APPLY Have students work in pairs to define the word parts *com-* and *con-* (“with”; “together”) and list as many words as they can that use either *com-* or *con-*. Have students share their lists with classmates.



ELL Targeted Support

Recognize Prefixes Tell students that knowing prefixes and other word parts in English words will help improve their language skills.

Display the word *progress*. Point to the word part *pro-*, and explain that it can mean “forward.” Discuss how *progress* conveys the idea of moving forward.

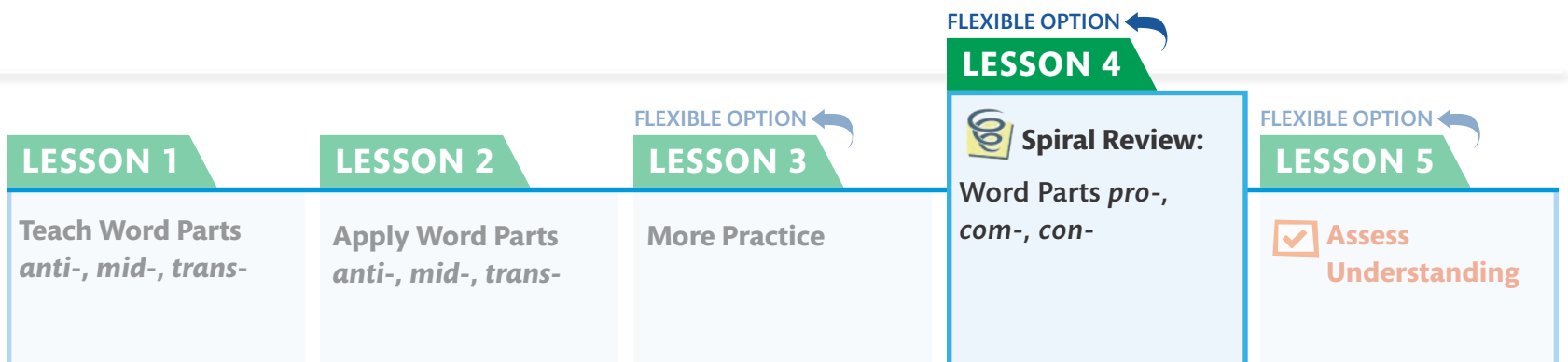
EMERGING

Perform the above activity with the words *promote* and *propeller* as well as *progress*. **DEVELOPING**

Have pairs identify words with the word part *pro-* meaning “forward” and explain how the idea of “forward” is reflected in the meaning of each word.

EXPANDING

Have students identify and explain words with the word part *pro-* meaning “forward” and then use them in sentences. **BRIDGING**



Use the  **QUICK CHECK** on p. T125 to determine small group instruction.

Teacher-Led Options

Strategy Group



MONITOR COMPREHENSION

Teaching Point Sometimes text is unclear because you don't know to what earlier event a character refers. When you reread part of a text for comprehension, go back to earlier text to see whether that will make the passage clear. Guide students to monitor comprehension by rereading and summarizing *The Scarlet Stockings Spy*.

ELL Targeted Support

Tell students that summarizing is a good way of understanding text.

Have students complete sentence frames to summarize the story: *Maddy Rose is a ___ in Philadelphia. She sends ___ to her brother in order to ___.* **EMERGING**

Ask students questions to help them summarize *The Scarlet Stockings Spy*: *Who is Maddy Rose? Why does she send secret messages to her brother? How does she do it?* **DEVELOPING**

Have pairs reread pp. 252–257 and then write a few sentences summarizing Maddy Rose's job, family, and spying activities. **EXPANDING**

Have pairs summarize the historical background of the story. Tell them to reread pp. 252, 260, and 266 for their information. **BRIDGING**



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

Intervention Activity



MONITOR COMPREHENSION

Use Lesson 19, pp. T125–T130, in the *myFocus Intervention Teacher's Guide* for instruction on monitoring comprehension.

LEVEL F • READ

Lesson 19 Monitor Comprehension

DIRECTIONS Read the following stories. As you read, make predictions about what you think will happen next. You can change your predictions as you read and learn new details about the characters and events. Look at how the author supports ideas in each passage.

Reaching the Summit

1 Emin had been excited when the camp director announced earlier in the day that they would be going hiking, but now he wasn't so sure.

2 "Is *that* the mountain we're supposed to climb?" he asked as the camp bus pulled into the parking area. Mount Carson was covered in pine trees. At the summit it was bare rock that came to a point and seemed to touch the clouds.

3 "You'll be surprised what you can do when you give yourself a chance," said the camp director Mr. Martin. Emin hoped he was right.

4 The campers filed out of the bus and began their trek up the wooded trail. It wasn't that hard at first. The trail was gradual and pleasant. Emin was struck by the sweet smell of pine needles and the birdsong, so different from his city neighborhood.

5 The path got steeper. Emin breathed heavily. During the school year he had played football and basketball, but this summer he had mostly been playing video games. He felt out of shape.

6 Then there was a loud *crack* in the woods. Emin hadn't thought of wild animals until now. Could it be a bear? He felt his feet shaking fearfully in his hiking boots.

7 But he kept going. The hike began to feel long. The trees on the path got smaller and smaller. Soon there were no trees at all. Emin's legs felt tired and wobbly.

8 "This is the last bit before we reach the top!" said Mr. Martin.

9 Emin gasped. Before him was a steep rock face.

10 "You'll have to look for secure footholds and help your fellow climbers if they need it," Mr. Martin continued.

11 For a moment, Emin thought of sitting down and giving up. But then he remembered Mr. Martin's words and told himself, "You can do this." He took a big breath and began to climb. He found one foothold and then another. His muscles burned and his hands got scraped, but he didn't give up. Just when he thought he couldn't take another step, he reached the summit. The view was breathtaking. Trees and hills and lakes spread out far below him.

12 "Mr. Martin was right," he thought. "I just had to give myself a chance."

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Fluency

Assess 2-4 students



PROSODY

Have student pairs practice reading a short passage from the text with expression.

ORAL READING RATE AND ACCURACY

Use pp. 97–102 in Unit 4 Week 2 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

MONITOR COMPREHENSION

Talk About Independent Reading Have students reread their sticky notes and then talk with a partner. Students should explain how rereading their notes clarified or answered questions about the text.

Possible Conference Prompts

- What was initially unclear about the passage or sentence you marked?
- How did you clarify the text so you understood the author’s meaning?

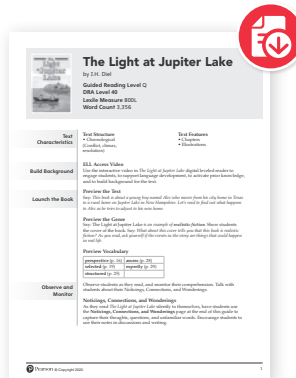
Possible Teaching Point In historical fiction, understanding the historical background can often help you better understand the text. Make an effort to find out the history before you read, using reliable references.

Leveled Readers



MONITOR COMPREHENSION

- For suggested titles, see “Matching Texts to Learning,” pp. T88–T89.
- For instructional support in monitoring comprehension, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Ask volunteers to share what they learned about monitoring comprehension as they read a text.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to another work of historical fiction they have previously read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner by reading a passage of their text as a storyteller would.

Centers



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

Literacy Activities



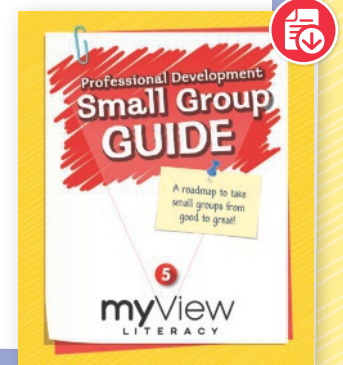
Students can

- complete the graphic organizer on p. 271.
- write about the text in their reader’s notebook.
- play the *myView* games.
- read a passage with a partner, focusing on 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.



Reflect and Share



The Scarlet Stockings Spy

OBJECTIVES

Use text evidence to support an appropriate response.

Compose argumentative texts, including opinion essays, using genre characteristics and craft.

Link opinion and reasons using words, phrases, and clauses.

Provide a concluding statement or section related to the opinion presented.

Apply grade 5 Reading standards to literature.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to reflect on the text and make connections to other texts, the unit theme, and the Essential Question. Ask:

- What noble actions do Maddy Rose and Elijah Freeman perform in the fight for freedom?
- How do they resist powerful forces and overcome the limitations they face?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Explain to students that an opinion piece should have a clear claim with strong evidence linked by appropriate transition words. The opinion piece should end with a logical conclusion. Tell them:

- Be sure you have enough evidence, that it supports your opinion, and that it is linked thoughtfully to your opinion.
- In citing evidence, use direct quotations when possible, and put them in quotation marks.
- End your opinion piece with a logical conclusion, restating your claim for emphasis.

MODEL AND PRACTICE Model stating an opinion, supporting it with strong evidence, and presenting a concluding statement.

The Scarlet Stockings Spy is set during the American Revolution, which was a dangerous and difficult time. Maddy Rose shows great courage by fighting for what she believes in. Despite the deaths of her father and brother, she perseveres. She uses observation and a secret code to give key information to Washington's troops. By doing this, she warns the patriots about the presence of British warships in the harbor. Later, she continues to use her code even when British troops occupy her city. Based on her actions, I believe that Maddy Rose exhibited great courage fighting for her beliefs.

ELL Targeted Support Use Text Evidence Stress the importance of providing evidence to support an opinion statement.

Have students write to complete this sentence: *I think Maddy Rose is a(n) _____ person.* Ask: *Why do you feel this way about Maddy Rose?*

Help them provide evidence to support their opinions. **EMERGING/DEVELOPING**

Display this claim: *Ordinary people can make an extraordinary difference.* Ask groups to discuss evidence from texts that supports this opinion. Have each student write a paragraph stating and supporting the opinion.

EXPANDING/BRIDGING

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections between texts.

OPTION 1 Use the Shared Read Ask students to use evidence from this week’s texts to discuss how young people can contribute to a larger cause in society.

OPTION 2 Use Independent Text Students should use their self-selected independent texts to inform their discussion of how ordinary people can contribute to the fight for freedom.

 QUICK CHECK

Notice and Assess Can students use text evidence to support their opinions?

Decide

- **If students struggle**, revisit instruction for using text evidence in Small Group on pp. T136–T137.
- **If students show understanding**, extend instruction for using text evidence in Small Group on pp. T136–T137.

WEEKLY QUESTION Have students use evidence from the texts they have read this week to respond to the Weekly Question. Tell them to write their responses on a separate sheet of paper or discuss it in small groups.

STUDENT INTERACTIVE, p. 272



RESPOND TO TEXT

Reflect and Share

Write to Sources In *The Scarlet Stockings Spy*, “hardworking little seamstress” Maddy Rose spies for the Patriots during the American Revolution. Consider all the texts you have read this week. What other people fought for something they believed in? Was the risk worth it? How did the settings of the stories affect how the characters responded to challenges? Use these questions to help you write an opinion.



Use Text Evidence In opinion writing, include text evidence that directly supports your opinion statement, or claim. Write one sentence that states your opinion about which character who fights for freedom is the bravest. Then gather evidence from the texts to support your claim.

When citing text evidence in your writing, remember to:

- Place quotation marks around direct quotations from a text.
- Include transitions, such as *consequently* and *specifically*, to link your reasons and opinions.
- Explain how the evidence supports your point.
- End your response with a statement or section that restates your opinion.

Weekly Question

How can ordinary people contribute to a fight for freedom?

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 paragraph 29, the author includes a single sentence telling about action taking place outside of Philadelphia, where the rest of the story is set. Why do you think the author chose to do this? Was it an effective choice? Use text evidence to support your opinion.

Word Study Word Parts *anti-*, *mid-*, *trans-*

OBJECTIVES

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

Identify the meaning and use of 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 on SavvasRealize.com.

FLEXIBLE OPTION



LESSON 5

Assess Understanding

To assess students' understanding of the word parts *anti-*, *mid-*, and *trans-*, provide them with the following words: *transect*, *midriff*, and *antiseptic*. Offer sample definitions:

1. the middle part of the body
2. to cut across
3. fighting against infection

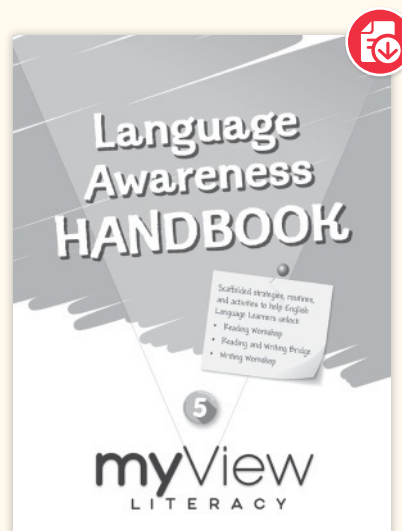
Have students use their knowledge of the three word parts and prefixes to decide which word goes with which definition. Then, have them share and discuss their answers. (*transect* = to cut across; *midriff* = the middle part of the body; *antiseptic* = fighting against infection)





Develop Language Awareness

For additional practice with word parts *anti-*, *mid-*, and *trans-*, complete the activity on p. 44 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to understand word parts.



FLEXIBLE OPTION

LESSON 5

Assess Understanding

LESSON 1

Teach Word Parts
anti-, *mid-*, *trans-*

LESSON 2

Apply Word Parts
anti-, *mid-*, *trans-*

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review:
Word Parts *pro-*,
com-, *con-*

Use the  **QUICK CHECK** on p. T133 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point *Maddy Rose and Elijah Freeman* are two young people who help adults do something important. Though the characters play different roles at different times in their stories, both *Maddy Rose and Elijah* take their roles very seriously. Display a Venn diagram and ask students for words and phrases that describe the differences and similarities between *Maddy Rose and Elijah*.

ELL Targeted Support

Use sentence starters to help students understand how to compare the main characters from “Keeping Mr. John Holton Alive” and *The Scarlet Stockings Spy*. Have them record the responses in their writer’s notebooks.

Maddy Rose created a secret _____.
Elijah was able to _____ a new phrase for the sign. **EMERGING**

Both *Maddy Rose and Elijah* helped adults—one by _____ and the other by _____.
DEVELOPING

Young people can _____ to the cause of freedom by _____. **EXPANDING/BRIDGING**



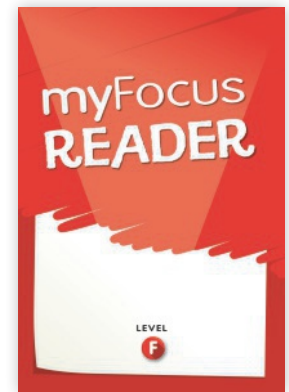
For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



myFOCUS READER

Reread pp. 44–45 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of inferring multiple themes and monitoring comprehension. 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 inferring multiple themes into an effective format.

Critical Thinking Talk with students about their findings and the process they used.

See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they learned about using text evidence to support opinions. Have them refer to p. 272 of the *Student Interactive*, if desired.

Possible Conference Prompts

- How did you use text evidence to support your opinion statement?
- Were you able to find strong evidence to support your opinion?
- Did you have to alter your opinion statement based on the evidence available in the text?

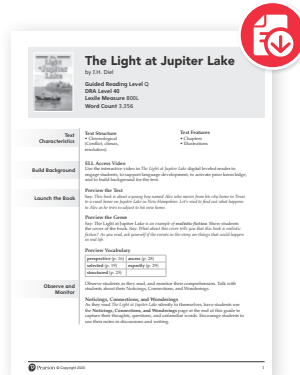
Possible Teaching Point When citing text evidence, remember to use quotation marks around direct quotations from a text.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T88–T89.
- For instructional support in comparing texts, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Ask volunteers to share the comparisons they made between different texts, making sure they provide the evidence they found in each text.

Independent/Collaborative

Independent Reading



Students can

- reread the infographic “The American Revolution” with a partner.
- read a text of their own choosing.
- 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 young people who contributed to war efforts around the world.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T488–T489, for

- teacher’s summary of chapters in *Guns for Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

UNIT 4 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 about the theme *Liberty* by interpreting text structure in informational text.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of science fiction to write a short story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

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

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

Materials

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

LESSON 1

RF.5.4.b, RF.5.4.c, W.5.3.a, W.5.10, L.5.4.a, L.5.4.b

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Word Puzzle: Weekly Question T142–T143
- Listening Comprehension: Read Aloud: “Freedom of Speech at School” T144–T145
- Informational Text T146–T147
- Quick Check** T147

READING BRIDGE

- Academic Vocabulary: Context Clues T148–T149
- Word Study: Teach Word Parts *sub-*, *super-* T150–T151

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T152–T153, T155
- Strategy, Intervention, and On-Level/Advanced Activities T154
- ELL Targeted Support T154
- Conferring T155

INDEPENDENT/COLLABORATIVE

- Independent Reading T155
- Literacy Activities T155

BOOK CLUB T155, T490–T491 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T392–T393
 - » Organize an Introduction
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T393
- Conferences T390

WRITING BRIDGE

- Spelling: Words with *sub-*, *super-* T394
 - Assess Prior Knowledge** T394
- Language and Conventions: Spiral Review: Adjectives (Comparative and Superlative) T395

LESSON 2

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

READING WORKSHOP

SHARED READ

- Introduce the Text T156–T171
 - » Preview Vocabulary
 - » Read: *The Bill of Rights*
- Respond and Analyze T172–T173
 - » My View
 - » Develop Vocabulary
- Quick Check** T173
- » Check for Understanding

READING BRIDGE

- Word Study: Apply Word Parts *sub-*, *super-* T174–T175

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T152–T153, T177
- Strategy and Intervention Activities T176
- Fluency T176
- ELL Targeted Support T176
- Conferring T177

INDEPENDENT/COLLABORATIVE

- Independent Reading T177
- Literacy Activities T177

WRITING WORKSHOP

MINILESSON

- Science Fiction T396–T397
 - » Organize a Sequence of Events
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T397
- Conferences T390

WRITING BRIDGE

- Spelling: Teach Words with *sub-*, *super-* T398
- Language and Conventions: Oral Language: Coordinating and Subordinating Conjunctions T399

LESSON 3

RI.5.5, RI.5.8, W.5.3.a,
W.5.3.a, L.5.1.a, L.5.4.b

READING WORKSHOP

CLOSE READ

- Interpret Text Structure T178–T179
 - » Close Read: *The Bill of Rights*
- ✓ **Quick Check** T179

READING BRIDGE

- Read Like a Writer: Analyze Author's Purpose T180–T181
- Word Study: More Practice: Word Parts *sub-*, *super-* T182–T183 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T152–T153, T185
- Strategy and Intervention Activities T184
- Fluency T184
- ELL Targeted Support T184
- Conferring T185

INDEPENDENT/COLLABORATIVE

- Independent Reading T185
- Literacy Activities T185
- Partner Reading T185

WRITING WORKSHOP

MINILESSON

- Science Fiction T400–T401
 - » Choose Pacing of Events
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T401
- Conferences T390

WRITING BRIDGE

- Spelling: More Practice: Words with *sub-*, *super-* T402 **FLEXIBLE OPTION**
- Language and Conventions: Teach Coordinating and Subordinating Conjunctions T403

LESSON 4

RI.5.2, RF.5.4, W.5.3.d,
W.5.4, L.5.1.a, L.5.4.b

READING WORKSHOP

CLOSE READ

- Summarize T186–T187
 - » Close Read: *The Bill of Rights*
- ✓ **Quick Check** T187

READING BRIDGE

- Write for a Reader: Choose a Writing Purpose T188–T189
- Word Study: Spiral Review: Word Parts *anti-*, *mid-*, *trans-* T190–T191 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T152–T153, T193
- Strategy and Intervention Activities T192
- Fluency T192
- ELL Targeted Support T192
- Conferring T193

INDEPENDENT/COLLABORATIVE

- Independent Reading T193
- Literacy Activities T193

WRITING WORKSHOP

MINILESSON

- Science Fiction T404–T405
 - » Develop the Plot
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T405
- Conferences T390

WRITING BRIDGE

- Spelling: Spiral Review: Word Parts *anti-*, *mid-*, *trans-* T406 **FLEXIBLE OPTION**
- Language and Conventions: Practice Coordinating and Subordinating Conjunctions T407

LESSON 5

W.5.9, W.5.10, SL.5.1.a,
L.5.4.b

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T194–T195
 - » Write to Sources
- ✓ **Quick Check** T195
- » Weekly Question

READING BRIDGE

- Word Study: Word Parts *sub-*, *super-* T196–T197 **FLEXIBLE OPTION**
- ✓ **Assess Understanding** T196

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T152–T153, T199
- Strategy, Intervention, and On-Level/Advanced Activities T198
- ELL Targeted Support T198
- Conferring T199

INDEPENDENT/COLLABORATIVE

- Independent Reading T199
- Literacy Activities T199

BOOK CLUB T199, T490–T491 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T408
 - » Select a Different Genre
 - » Share Back

INDEPENDENT WRITING

- Select a Genre T409
- Conferences T390

WRITING BRIDGE

- Spelling: Words with *sub-*, *super-* T410
- ✓ **Assess Understanding** T410
- Language and Conventions: Standards Practice T411 **FLEXIBLE OPTION**

UNIT 4 WEEK 3 WEEK AT A GLANCE: RESOURCE OVERVIEW

Materials

WEEKLY LAUNCH: WORD PUZZLE

OUR CONSTITUTION

Use the cryptograms to complete each sentence.

The first 10 amendments to the Constitution are called the **BILL OF RIGHTS**.

The Bill of Rights was written by **JAMES MADISON**.

The Bill of Rights has protected the rights of Americans for more than **SEVENTY HUNDRED YEARS**.

WORD PUZZLE
Our Constitution

READING WORKSHOP

Informational Text Anchor Chart

Purpose: To compressive facts and information.

Text Structures: Description, chronology, problem and solution, cause and effect, comparison and contrast.

Headings and Subheadings

Table of Contents

Text Features

Boldface or Italic Type

Captions

Graphics (charts, diagrams, lists, tables, maps, photographs)

READING ANCHOR CHART
Informational Text

Informational Text Anchor Chart

Purpose:

Text Structures:

Text Features

EDITABLE ANCHOR CHART
Informational Text

Language and Conventions

Word Study

Use Onomatopoeia

RESOURCE DOWNLOAD CENTER
Additional Practice

Leveled Readers

The Light at Jupiter Lake

by J.H. Day

Guided Reading Level C
ORA Level 40
Lexile Measure 370L
Word Count 1,336

Text Characteristics: Expository, informational, expository.

Build Background: All Across Yikes

Launch the Book: The Light at Jupiter Lake is an example of expository text. It includes a title, a main idea, and supporting details. It is a non-fiction text.

Observe and Monitor: Observe students as they read and monitor their comprehension. Talk with students about their Vocabulary, Comprehension, and Fluency.

LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

convention
delegates
ratification
petition
violations

Spelling Words

subway	supersonic
subset	superlative
submarine	supersede
substitute	supernova
submerge	superior
subconscious	superintendent
subordinate	
subsidiary	
subsequent	
subdivision	
supermarket	
supervision	
supervisor	
superstar	

Challenge Spelling Words

superfluous
substantiate
superimpose

Unit Academic Vocabulary

empower
grace
limitation
noble
resist

WEEK 1 LESSON 1
READING WORKSHOP > GENRE & THEME

Listening Comprehension

OBJECTIVES
Listen actively to read informational text, identify relevant details, and understand main ideas and supporting details.

Informational Text
Tell students you are going to read an informational text about them. Have them take on the role of "Freedom of Speech at School." Explain that students should listen actively, paying careful attention to the structure of the text as you read. Prompt them to ask questions to clarify information and follow agreed-upon discussion rules.

START-UP
READ-ALOUD ROUTINE
Please have students listen, look for elements of informational text. **READ** the entire text aloud without stopping for Think Alouds or questions. **REPEAT** the text aloud, pausing to model Think Aloud Strategies related to the genre and text structure of the text.

Freedom of Speech at School
In May 1983, the article in a student-run newspaper at a school in Missouri was designed to cover a variety of topics, such as events, sports, and opinions.

Problems and Complications
However, the students reported checking news items of their opinion alone would not be published because the principal disagreed with the content. He wanted the students to add their opinions in the article.

Students used the school through the U.S. District Court for the Eastern District of Missouri, arguing that their First Amendment right to freedom of speech had been violated.

Questions and Dismissals
The courts faced a difficult dilemma: Who was right, and why? The lesson asked targeted questions.

- How do students always allowed to exercise freedom of speech at school?
- Could students have the final say in what was published?
- Was it a violation of a student's First Amendment rights if teachers edited the contents of a school publication? Or, was something else needed to do, no matter what?

After several months, the court finally made a decision.

READ ALOUD
"Freedom of Speech at School"



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Alouds:

- engage students to look about their independent reading level.
- support diverse comprehension.
- enhance students' overall language development.
- provide an opportunity to build fluency and improve reading.
- foster a love and enjoyment of reading.

PLANNING

- Select a text from the Read Aloud Trade Book Library or the school or district library.
- Read the text aloud to the students.
- Identify the key elements of the text.
- Determine the Teaching Point.
- Write open-ended questions to model Think Alouds as you read and pose in the book at the points where you plan to stop to model with students.

BEFORE READING

- Show the cover of the book to introduce the title, author, illustrator, and genre.
- Ask the students to share their thoughts on the cover.
- Point out interesting artwork or photos.
- Connect prior knowledge and make essential background necessary for understanding.
- Discuss key vocabulary essential for understanding.

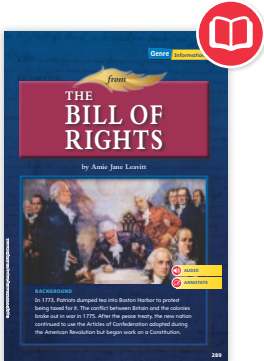
DURING READING

- You can choose to stop and reading to students get to get to the end and enjoy Think Aloud and open-ended questioning for a change also into the text.
- Read with expression to draw in listeners.
- Ask questions to guide the discussion and draw attention to the teaching point.
- Use Think Aloud to model strategies and model how to monitor comprehension and correct reading when they
- Help students make connections to their own experiences, think they have read or learned in the past, or the world.

AFTER READING

- Summarize and allow students to share thoughts about the story.
- Engage in a discussion by modeling the teacher's big idea of the story.
- Choose and assign a Student Response Form available on ReadAloud.com.

INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
The Bill of Rights

BOOK CLUB

Titles related to Spotlight Genre and Theme: T490-T491

Mentor STACK

Writing Workshop T389



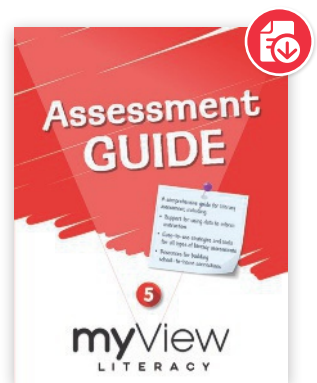
LITERACY STATIONS



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

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

Explain the reasons for the creation of the Bill of Rights and its importance.

ACADEMIC VOCABULARY


Language of Ideas Academic language helps students acquire ideas. After you discuss the cryptogram word puzzles, ask: *How might a rule empower someone but put a limitation on another? What does it mean to have grace? What does it mean to give someone grace?*

- grace
- empower
- limitation
- noble
- resist

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

Explore the Word Puzzle

Remind students of the Essential Question for Unit 4: *What does it mean to be free?* Point out the Week 3 Question: *What can governments do to protect our freedoms?*

Direct students' attention to the word puzzle graphic organizer on pp. 284–285 in the *Student Interactive*. Explain that the class is using the cryptograms for entertainment, but years ago, the word puzzles were also used to encrypt military strategies and secrets by the government. 

Use the following questions to guide discussion:

- How might cryptograms help people transmit secret information?
- What does it mean for someone to have “rights?”
- Why do you think people are sometimes concerned for their rights and freedoms?

WEEKLY QUESTION Reread the Week 3 question: *What can governments do to protect our freedoms?* Tell students they just completed cryptograms that give details about our Constitution. Explain that they will read more about problems in early America and the Constitution this week.

QUICK WRITE Have students freewrite to answer the Quick Write question on p. 285 and then share their responses.



EXPERT'S VIEW Jim Cummins, Professor Emeritus, University of Toronto

“Getting access to literacy is a powerful way of expanding students' sense of self. When students listen to stories, read books, and start writing about things that interest them, they gain confidence in what they are capable of achieving. Writing becomes an expression of self.”

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



ELL Targeted Support Visual and Contextual Support Read aloud the answers to each cryptogram word puzzle and the description below it. Write the words *Constitution*, *Bill of Rights*, and *James Madison* on the board, and tell students that they will learn more about these ideas this week.

Review with students that they matched the numbers in the word puzzle to letters that spell a secret message. Then tell students you have one more secret message to share with them. Use the cryptogram code on p. 284 of the *Student Interactive* to spell *The Constitution is a book*. As a group, decode the message. Show students a copy of the Constitution, if you have one in your classroom or online. **EMERGING/DEVELOPING**

Tell students you have more secret messages to share with them. Use the cryptogram code on p. 284 of the *Student Interactive* to spell a series of messages, such as *The Constitution is a book* and *The Bill of Rights is in the book*. Have students work independently or with a partner to decode the messages. Show students a copy of the Constitution, if you have one in your classroom or online. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 284–285



WEEKLY LAUNCH: WORD PUZZLE



OUR CONSTITUTION

Use the cryptograms to complete each sentence.

A	B	C	D	E	F	G	H	I	J	K	L	M
24	11	8	25	5	15	12	17	19	1	6	14	10
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
7	21	4	20	3	9	13	22	23	16	26	2	18

The first 10 amendments to the Constitution are called

T	H	E	B	I	L	L	O	F	R	I	G	H	T	S
13	17	5	11	19	14	14	21	15	3	19	12	17	13	9

The Bill of Rights was written by

J	A	M	E	S	M	A	D	I	S	O	N
1	24	10	5	9	10	24	25	19	9	21	7

The Bill of Rights has protected the rights of Americans for more than

T	W	O	H	U	N	D	R	E	D	Y	E	A	R	S
13	16	21	17	22	7	25	3	5	25	2	5	24	3	9

284

WEEK
3

Weekly Question

What can governments do to protect our freedoms?

Quick Write Think about some of the rules at school. How do those rules protect you?

285

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 “Freedom of Speech at School.”

- students : *estudiantes*
- opinion : *opinión*
- court : *corte*
- violation : *violación*
- decision : *decisión*

FLUENCY

After completing the Read-Aloud Routine, display “Freedom of Speech at School.” Model reading aloud a short section of the text, asking students to pay attention to your prosody, or expression, and to how you read the headings, bulleted lists, boldface, and italics as well as the words.

THINK ALOUD

Analyze Informational Text
I notice that this informational text has paragraphs broken into sections. Each section has a boldface heading. These text features help me understand what each paragraph is about.

Informational Text

Tell students you are going to read an informational text aloud. Have them listen as you read “Freedom of Speech at School.” Explain that students should listen actively, paying careful attention to the structure of the text as you read. Prompt them to ask questions to clarify information and follow agreed-upon discussion rules.

START-UP

READ-ALoud ROUTINE

Purpose Have students actively listen for elements of informational text.

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

REREAD the text aloud, pausing to model Think Aloud Strategies related to the genre and text structure of the text.

Freedom of Speech at School

In May 1983, the articles in a student-run newspaper at a school in Missouri were designed to cover a variety of topics, such as events, sports, and opinions.

Problems and Complications

However, the students received shocking news: some of their opinion articles would not be published because the principal disagreed with the content. He wanted the students to edit their opinions in the articles.

Students sued the school through the U.S. District Court for the Eastern District of Missouri, arguing that their First Amendment right to freedom of speech had been violated.

Questions and Dilemmas

The courts faced a difficult dilemma. Who was right, and why? The lawsuit raised important questions:

- Were students always allowed to exercise freedom of speech at school?
- Could students have the final say in what was published?
- Was it a violation of a student’s First Amendment rights if teachers edited the opinions of a school publication? Or, was it something schools needed to do, no matter what?

After several months, the court finally made a decision.

*“Freedom of Speech at School” continued***Decisions and Changes**

In 1985, the U.S. District Court in Missouri ruled that the principal’s decision did not violate free speech, for two main reasons. First, the newspaper was a school-sponsored publication. Therefore, the school needed to take responsibility for anything that was published. Second, the newspaper’s primary purpose was for students to learn about writing. Therefore, the school was responsible for providing a good model.

Students continued to fight the case by going to a different court, which had more power and could make a different decision about students’ rights.

This time, the higher court ruled in favor of the students! Their school *had* violated their First Amendment rights. The school appealed the new decision. However, after months of back-and-forth, the court system made a final decision. Teachers and administrators in a school *could* set limitations on students’ publications.

What Happens Today?

The court’s decision still applies to student publications today. It set an important limitation on what students can and cannot publish at school. However, the struggle by the courts to make a final decision shows that it is an important topic.

**THINK ALOUD**

Analyze Informational Text I also notice that this informational text has words in italics. This style helps me know which words to read accurately and with correct pronunciation as I practice fluency.

ELL Access

To help students prepare for the oral reading of “Freedom of Speech at School,” read aloud this short summary:

In the 1980s, students at a school in St. Louis, Missouri, wrote articles for their school newspaper, but the principal disagreed with some of the students’ opinions. He took out the articles. Students believed their First Amendment rights were being violated and ended up suing the school. The courts made several different decisions before a final decision was made. That final decision still affects students in today’s schools.

WRAP-UP**Freedom of Speech at School**

Main Idea

Details

Analysis

Use a graphic organizer to help students discuss main ideas, details, and an analysis of “Freedom of Speech at School.”

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.



Informational Text

LEARNING GOAL

I can learn about the theme *Liberty* by interpreting text structure in informational text.

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.

Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

LANGUAGE OF THE GENRE

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

- contents
- diagrams and labels
- captions

FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank, poster-sized anchor chart in the classroom.
- Have students suggest different ideas for defining text features.
- Encourage students to add the text features to the chart independently or with a partner.

ELL Language Transfer

Cognates Point out the Spanish cognates in “Freedom of Speech at School.”

- students : *estudiantes*
- opinion : *opinión*
- decision : *decisión*

Minilesson

FOCUS ON STRATEGIES An informational text uses text structures to organize information clearly. It also includes technical vocabulary and text features, such as:

- a list of the contents and titles for chapters or sections.
- drawings, photographs, diagrams, or symbols.
- special type or font to show importance.
- labels, captions, or explanations near photos.

MODEL AND PRACTICE Model determining that a text is informational and compare it to historical fiction. **Informational text is based on factual information, and so is historical fiction. The diagrams, graphs, and vocabulary in informational text help me understand main ideas and details. Historical fiction can sometimes have these features too.**

Compare informational texts with historical fiction texts students know. Remind students that a single topic can be addressed in multiple genres. Discuss text structures, signal words, and text features.

FLUENCY Explain that fluent reading is accurate, as well as expressive and at an appropriate rate. Accuracy involves reading texts correctly without adding or omitting words. Fluent readers use context to confirm their understanding, rereading as necessary. Have student pairs practice their oral reading fluency using paragraphs from an informational text. Support students as they self-monitor and improve their reading accuracy.

ELL Targeted Support Seek Clarification Have students practice ways to clarify information by using books from the stack or classroom library.

Prompt students to look for drawings, diagrams, or photographs in the text. Say: **Sometimes a diagram or graph presents information in a clearer way.** Have partners help each other look for main ideas and details in the text that are supported by text features. **EMERGING/DEVELOPING**

Prompt students to look for visual support in the text. Have partners look for details in the text that explain or expand upon ideas in nearby sentences. Then have pairs discuss the text structures and details they identified.

EXPANDING/BRIDGING

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify informational text.

OPTION 1 TURN, TALK, AND SHARE Have students work with a partner to complete the Turn and Talk activity on p. 286 of the *Student Interactive*. Circulate to discover if students can determine informational text.

OPTION 2 Use Independent Text Have students find the main idea, details, and important words from an informational text in the stack or the classroom library. Students can write notes about the text in their reader's notebook.

 **QUICK CHECK**

Notice and Assess Can students identify informational text and compare it to historical fiction?

Decide

- **If students struggle**, revisit instruction about informational text in Small Group on pp. T154–T155.
- **If students show understanding**, have them continue practicing the strategies in Small Group on pp. T154–T155.

Be a Fluent Reader Have students work with a partner to complete the fluency activity on p. 286 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 286–287



GENRE: INFORMATIONAL TEXT

Learning Goal

I can learn about the theme *Liberty* by interpreting text structure in informational text.

Informational Text

A writer of **informational text** will choose a text structure to organize information clearly. Informational text may also include technical vocabulary and such text features as

- A list of the **contents**
- **Titles** for chapters or sections
- **Special type** to show importance
- **Drawings, photographs, diagrams, or symbols**
- A label or **explanation** for an illustration

TURN and TALK Contrast informational text and historical fiction. Use the anchor chart to help you compare and contrast the genres. Then share your responses with the class.

Look for text features that give information.



Be a Fluent Reader When you read texts aloud, you practice fluency. Fluency is the ability to read a text accurately, with expression, and at an appropriate rate. When you read with appropriate rate, you read neither too fast nor too slow. Reread sections to improve fluency.

When you reread sections of informational text,

- Read at a comfortable speed. If sections are confusing, go back and reread more slowly.
- Focus on reading each specialized or academic vocabulary word accurately with correct pronunciation.

286

READING WORKSHOP

Informational Text Anchor Chart**Purpose:**

To communicate facts and information

Text Structures:

Description, chronology, problem and solution, cause and effect, comparison and contrast

Headings and Subheadings

Table of Contents

Text Features

Boldface or Italic type

Captions

Graphics (charts, diagrams, illustrations, tables, photographs)

287

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 Point out that several of the Academic Vocabulary words are Spanish cognates:

- limitation : *limitación*
- grace : *gracia*
- noble : *noble*
- resist : *resistir*

WEEKLY STANDARDS PRACTICE



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

Context Clues

Minilesson

FOCUS ON STRATEGIES Say: Using context clues within and beyond the sentence in which the word appears can help you understand it. They include

- **synonyms** (“encounter, or run into”)
- **antonyms**, which provide a contrast to the term (“although she is graceful, her partner is ungainly”)
- **examples** of the new term
- **definitions**, in which the author explains the new term

MODEL AND PRACTICE Model the strategy using the first row of the chart on p. 309 in the *Student Interactive*.

- Read the first sentence. Point out the word *or*, which often introduces synonyms. Say: *I think restriction is a synonym, but I’ll keep reading to make sure.*
- Read the second sentence. Say: *This describes a restriction. It confirms limitation means restriction.*
- Ask what kind of context clue this is.

Have students apply this strategy to the next pair of sentences. Then discuss their responses.

ELL Targeted Support Context Clues Some students may already be familiar with using context clues. However, identifying these strategies may be new.

Provide sentences with simple context clues for the Academic Vocabulary words, such as *A limitation stops us. By empowering the students to study after school, Mrs. Jones hoped to prevent them from failing the test. The scared dog resisted the bath by jumping out of the tub.* Have small groups underline the clue that helps them determine the meaning of the word. **EMERGING/DEVELOPING**



ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the chart on p. 309 in the *Student Interactive*. Remind students that they will use these academic words throughout the unit.

STUDENT INTERACTIVE, p. 309



VOCABULARY
READING-WRITING BRIDGE

Academic Vocabulary

Context clues are the words, phrases, or sentences around a word that can help you determine its meaning. Some types of context clues are synonyms, antonyms, examples, and definitions.

Learning Goal

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

My TURN For each pair of sentences,

1. Read the sentences.
2. Identify the context clue or clues for each bold word.
3. Tell what type of context clue is used.

Sentences	Context Clues	Type of Context Clue
Tariq had only one limitation , or restriction. He had to be home by eleven.	restriction	synonym
Sam showed impressive grace on the basketball court. Ben, on the other hand, was clumsy.	on the other hand; clumsy	antonym
We learned to empower ourselves. We earned our own money and made decisions without anyone's permission.	earned our own money and made decisions without anyone's permission	example
The fifth graders resisted changes to the lunch menu. With a petition, students fought to keep them from happening.	Students fought to keep them from happening.	definition

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309

Word Study Word Parts *sub-*, *super-*

OBJECTIVES

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

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 Word Parts *sub-*, *super-*

FOCUS ON STRATEGIES Many English words have Latin roots and word parts. Some word parts are prefixes, which come at the beginning of words. The Latin word parts *sub-* and *super-* are often prefixes; however, they sometimes precede word stems, not base words or roots.

Sub- means “under, near,” and *super-* means “over, above, beyond.” If you know that two workers are a *superintendent* and a *subordinate*, you can use the word parts to figure out that the *superintendent* is in charge and the *subordinate* reports to him or her.

MODEL AND PRACTICE Read the first word in the word bank: *superstore*. Point out *super-*. Model decoding the meaning: A *superstore* is above and beyond a regular store. Write the word next to its meaning (“a huge store”) on p. 310 in the *Student Interactive*.



ELL Targeted Support

Word Parts Tell students that knowing the language structure of word parts can help them understand texts.

Display *submarine*. Say: *Marine* means “water.” *Sub-* means “under.” What do you think a *submarine* is? **EMERGING**

Provide sentence frames for groups: *Sub-* means “_____.” A *submarine* is a _____. *Super-* means “_____.” A *supervisor* is a _____. **DEVELOPING**

Display *superscript* and *subscript*. Ask groups: *Where would each kind of writing be located? How do you know?* **EXPANDING**

Have partners write two sentences that contrast a word with the prefix *sub-* or *super-* and its base word. Then have them exchange their sentences with another pair. **BRIDGING**



LESSON 1

Teach Word Parts
sub-, *super-*

LESSON 2

Apply Word Parts
sub-, *super-*


FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

 **Spiral Review:**
Word Parts *anti-*, *mid-*,
trans-

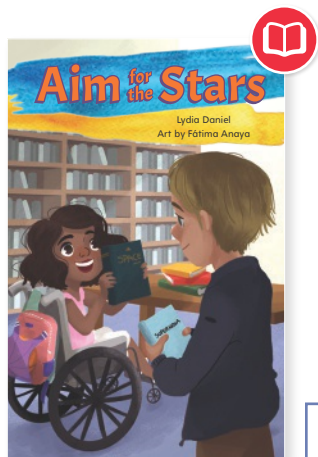
FLEXIBLE OPTION

LESSON 5

Assess Understanding

Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



LEVEL U

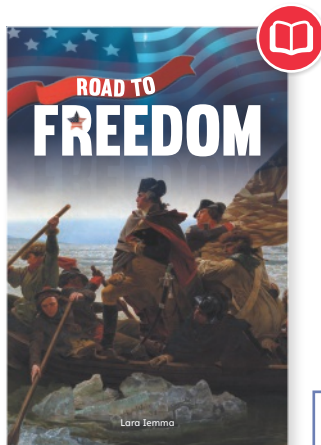
Genre Realistic Fiction

Text Elements

- Figurative language
- Minimal illustration

Text Structure

- Chronological



LEVEL V

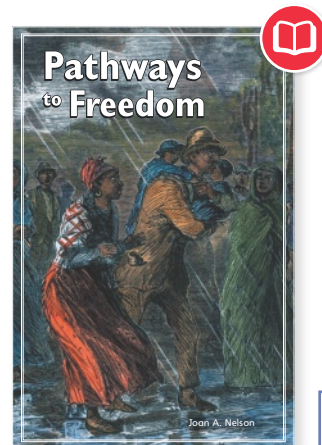
Genre Informational Text

Text Elements

- Variety of text features
- Vocabulary words depend on context or glossary

Text Structure

- Description



LEVEL V

Genre Narrative Nonfiction

Text Elements

- Variety of text features
- Societal themes

Text Structure

- Description

Guided Reading Instruction Prompts

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

Identify Informational Text

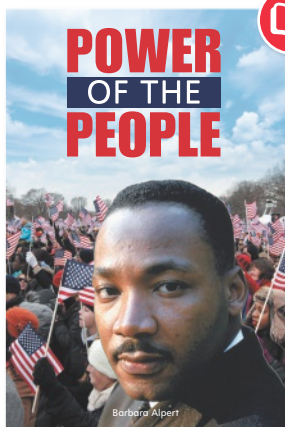
- How can you tell the text is informational text?
- What about the text's structure helps you understand main ideas and details?
- What did you already know about the topic?

Develop Vocabulary

- What context clues lead us to the meaning of the word ____? What does the word mean?
- Which familiar words helped you understand new words?
- How did the author show new vocabulary in the text?

Interpret Text Structure

- How does the text structure help you read the text?
- What do you notice that helps you understand each section?
- How do you know which words are important?



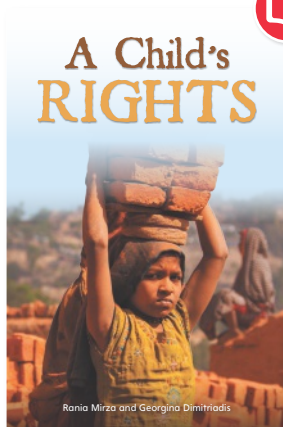
LEVEL W

Genre Expository Text**Text Elements**

- Themes build social awareness
- Content-specific words defined in text or glossary

Text Structure

- Compare and Contrast



LEVEL W

Genre Report**Text Elements**

- Variety of text features
- Vocabulary words depend on context or glossary

Text Structure

- Description



LEVEL W

Genre Informational Text**Text Elements**

- Themes build social awareness
- Content-specific words defined in text or glossary

Text Structure

- Description

Summarize

- How can you maintain the meaning of the text as you summarize?
- How does summarizing help you as you read?

Compare Texts

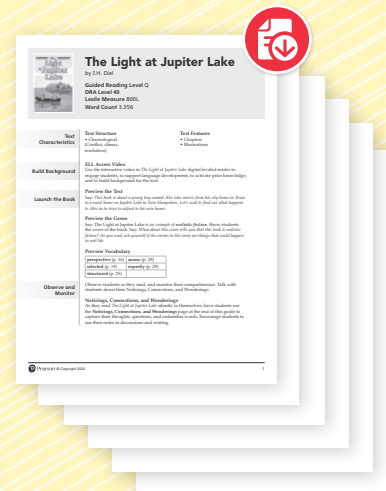
- How can reading historical fiction help you understand informational text?
- How is informational text different from expository text?

Word Study

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

**Leveled Reader
Teacher's Guide**

For full lesson plans for these and other leveled readers, go to SavvasRealize.com.



Use the  **QUICK CHECK** on p. T147 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY INFORMATIONAL TEXT

Teaching Point Look for text structure when you are reading informational text. Authors choose different text structures, such as paragraphs, headings, and sections, to organize information. Review the anchor chart on *Student Interactive* p. 287. Review text features that informational texts can have.


ELL Targeted Support

Tell students that informational texts need a structure so that the words are easier to read. Informational texts also use special type to call out words that are important.

With students, draw on chart paper a T-chart that lists text features of informational texts, such as *boldface*, *italics*, and *labels* on one side. Draw examples or show pictures of each one on index cards. Encourage partners to match the images to the labels, and then share with the group. Hang the chart in class for students to use.

EMERGING/DEVELOPING

Use a T-chart to list text features of informational texts, such as *contents*, *boldface*, *italics*, and *labels* on one side. Have volunteers draw examples of each one on index cards. Then have the volunteers challenge students to match the images to the labels. Hang the chart in class for students to use. **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 characteristics of informational text.

LEVEL F • READ

Lesson 26 Genre: Informational and Procedural Texts

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

The Nile and Ancient Egypt

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

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

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

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

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

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

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

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On-Level and Advanced

INQUIRY

Question and Investigate Have students use the word puzzle to generate questions about the Constitution and Bill of Rights, and then choose one question to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes
per conference

IDENTIFY INFORMATIONAL TEXT

Talk About Independent Reading Ask students to share what they have learned about the characteristics of informational text. Remind students that informational text is straightforward and factual.

Possible Conference Prompts

- Why is informational text important to read?
- What can you do to understand informational text before you read?

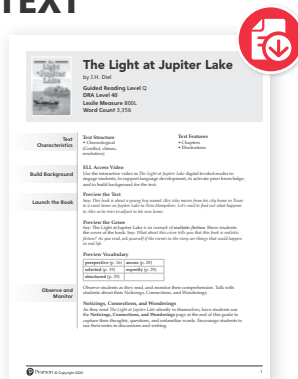
Possible Teaching Point We will learn more about understanding informational texts before, during, and after reading. As with other genres, before you read, you can look for important headings, paragraphs, and structures.

Leveled Readers



IDENTIFY INFORMATIONAL TEXT

- For suggested titles, see “Matching Texts to Learning,” pp. T152–T153.
- For instructional support on how to identify characteristics of informational text, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite one or two students to share how they chose a main idea, detail, or domain-specific word in the Turn and Talk activity or in their independent reading.

Independent/Collaborative

Independent Reading



Students can

- read a self-selected trade book.
- reread or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T483.

Centers



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

Literacy Activities



Students can

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

BOOK CLUB



See Book Club, pp. T490–T491, for

- teacher’s summary of chapters in *Guns for General Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Text



The Bill of Rights

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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

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

Preview Vocabulary

- Introduce the vocabulary words on p. 288 in the Student Interactive and define them as needed.

convention: a formal meeting of a group with particular interests

delegates: people appointed to represent others

ratification: a formal act of approval or confirmation

petition: a formal request signed by many people

violations: acts that disregard an agreement, law, or rule

- *These words will help you understand the events and decisions in **The Bill of Rights**. As you read, highlight the words when you see them in the text. Ask yourself what they convey about our world long ago and today.*

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to learn about the Constitution, the Bill of Rights, and the freedoms that citizens in the United States have today.

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.

FIRST READ STRATEGIES

NOTICE Encourage students to notice important information and text features, such as images or diagrams, for clues about the text structure.

GENERATE QUESTIONS Prompt students to ask questions about what they want to understand.

CONNECT Have students connect the text to similar texts they have read about the Constitution.

RESPOND Let students know that they can flag, highlight, or underline places in the text that are difficult or confusing.

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



ELL Targeted Support Visuals Tell students that reviewing images and captions can help them learn about informational text.

With students, review an informational text from the stack or classroom library that contains pictures and captions. Talk with students about one image and caption from the text. **EMERGING**

With students, review an informational text from the stack or classroom library that contains pictures and captions. Challenge students to choose one image and caption to talk about with a friend. **DEVELOPING**

Have students review an informational text from the stack or classroom library that contains pictures and captions. Challenge students to choose several images and captions to talk about with a friend. Then have students find an image and practice writing their own caption. **EXPANDING/BRIDGING**

ELL ACCESS

Background Knowledge Students make meaning not only from the words they learn but also from their prior knowledge. Encourage students to share personal knowledge or facts they have read about the United States Constitution and Bill of Rights.

STUDENT INTERACTIVE, pp. 288–289



Meet the Author



"'Twas definitely a magical time!" says Amie Jane Leavitt about her job shelving beautifully illustrated old books while she was a university student. As a freelance writer, she developed research skills, now one of her favorite parts of writing. She has written many articles and more than 50 books.

from
The Bill of Rights

Preview Vocabulary

As you read *The Bill of Rights*, pay attention to these vocabulary words. Notice how they act as clues to the key ideas.

convention delegates ratification
petition violations

Read

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

Notice

important information, facts, and text features that act as clues to the text structure.

Generate Questions

about what you want to understand better.

First Read

Connect

this text to other texts you have read about the Constitution.

Respond

by marking difficult or confusing parts.

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Genre Informational Text

from
THE BILL OF RIGHTS

by Amie Jane Leavitt



AUDIO

ANNOTATE

BACKGROUND

In 1773, Patriots dumped tea into Boston Harbor to protest being taxed for it. The conflict between Britain and the colonies broke out in war in 1775. After the peace treaty, the new nation continued to use the Articles of Confederation adopted during the American Revolution but began work on a Constitution.

First Read

Notice

THINK ALOUD I notice a caption inside the image on page 290. The caption tells me that this image is actually a painting called “Spirit of ’76.” As I read through the text for the first time, I notice that we will be reading about the Revolutionary War in 1776. I will look for details about the war as I read.

Close Read

Interpret Text Structure

Tell students that text features can help them determine how information in the text is organized. Say: *I am scanning the page for features that tell me what the text is about.*

Have students scan **p. 290** and underline a text feature that helps them determine how information is organized. **See student page for possible responses.**

Ask students to explain why the heading helps them understand what the paragraph is about.

Possible Response: The heading shows me that paragraph 1 will be about a new government. When I read closely, I learn that this paragraph is about the government of the newly formed United States.

DOK 1

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

CLOSE READ

Interpret Text Structure

Underline a text feature that helps you determine how information is organized.

A New Government

1 Only four years had passed since the end of the Revolutionary War, yet during the hot summer of 1787, leaders of the states were already meeting to discuss a dramatic change in the government. In 1776, during the Revolutionary War, they had written a document called the Articles of Confederation. It explained how the government of the colonies would be organized and how laws would be made. After the war, it became clear that the government described in the Articles would not work for the new nation. It was the responsibility of these leaders—including George Washington, James Madison, Alexander Hamilton, George Mason, and Benjamin Franklin—to agree on how the government of the newly formed United States should be run.



Three patriots lead troops into battle in a painting titled *Spirit of '76* by Archibald M. Willard

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CROSS-CURRICULAR PERSPECTIVES

Social Studies



The Revolutionary War began on April 19, 1775. A little over a year later, on July 4, 1776, the Declaration of Independence was approved. The Declaration of Independence meant that independence from Great Britain was formally declared. The U.S. Constitution did not go into effect until 1788, and the Bill of Rights was ratified in 1791.



Hot Topics

- 2 The Constitutional Convention lasted from May until September of 1787. During that time, the leaders discussed many important ideas and issues. In their discussions, they sought to answer many questions, such as:
- ★ Who should have more power, the national government or the states?
 - ★ How should presidents be elected?
 - ★ How should leaders in Congress be elected and how long should they serve?
 - ★ Who should have the right to vote?
- 3 For each of these questions and all the others that were talked about at the convention, there were many different answers and opinions. After much debate, however, a consensus—or agreement—was finally made on many of them. The delegates' final agreement became known as the U.S. Constitution.

The Rights of the People

- 4 Most of the important questions were agreed upon before the Constitution was finished. Surprisingly, one big question was not: "Should the Constitution protect the rights of the people?"
- 5 All the leaders at the convention agreed that the rights of people should be protected. After all, a democracy is by definition a government for and of the people. It was because England's King George III abused the rights of the colonists during his rule that they had sought independence during the Revolutionary War. Two opposing groups had strong opinions about why the rights of the people should or should not be in the Constitution.

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CLOSE READ

Interpret Text Structure

Underline the text that shows a cause-and-effect relationship between details.

convention a formal meeting of a group with particular interests

delegates people appointed to represent others

291

First Read

Generate Questions

THINK ALOUD It's important to ask questions if you want to fully understand a text. Looking at page 291, I see that the author listed many questions. I can use these questions to help me think of my own. I can also use this list of questions to help me understand that the leaders in 1787 discussed many important issues. Write down the questions you have about an issue in the list.

Close Read

Interpret Text Structure

Explain that cause and effect is an important structure to look for in a text. Say: **Text structures give me more information about main ideas and details.**

Have students read **paragraphs 2–5** and underline text that shows a cause-and-effect relationship about the Constitution. **See student page for possible responses.**

Ask students to explain where they see causes and effects in the text, and why these sections help them understand main ideas and details.

Possible Response: The word *because* tells me that I am reading about a cause-and-effect relationship.

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 | Context Clues

Use the Academic Vocabulary lesson on pp. T148–T149 in the Reading-Writing Workshop Bridge to underscore how to use context clues to determine the meanings of unfamiliar words. Direct students to reread paragraph 3 and call their attention to the clue for the word *consensus*. Ask students to identify what kind of context clue is used in this paragraph (synonym).

First Read

Connect

THINK ALOUD I see information about the rights of individuals in the caption on page 292. What other books or stories I have read that contain ideas or details about how authorities abuse or protect the rights of individuals? I can connect those other texts to what I read here.

Close Read

Interpret Text Structure

Explain that comparison is another important structure to look for in a text. Say: *When I read about the comparisons of two or more events or situations in the text, it gives me a chance to think about how they are alike and different. I am learning more details and understanding the text on a deeper level.*

Have students underline sentences in the text in **paragraphs 6–8** that show comparisons. **See student page for possible responses.**

Ask students to explain how comparing helps them understand details in the text.

Possible Response: Comparing events or situations in the text helps me visualize what is happening. It also helps me make a list of similarities and differences.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

CLOSE READ

Interpret Text Structure

Underline sentences that show comparison.

6 One group of leaders, called the Federalists, did not think it was necessary to include a list of rights in the Constitution. In fact, the Federalists feared that by including some rights and not others, the government could actually limit the rights of the people. Another group of leaders, called the Antifederalists, believed the opposite. They felt that if the rights weren't listed in the Constitution, then the government would have the power to take away these rights at any time. By listing them in the Constitution, the rights of the people would be guaranteed and protected.



During King George's rule of the colonies, British sailors would force colonists to serve in the British navy. Called impressment, the practice was one of the ways the king abused individual rights.

ratification a formal act of approval or confirmation

7 Most people in the country agreed with the second group of leaders. They remembered what it felt like to have limited rights under King George's rule, and they didn't want that to happen to them again. They wanted a Bill of Rights included in the Constitution.

8 When the Constitution was sent to the states for ratification, many of the states voiced this opinion. New York, Massachusetts, and Virginia said they wanted a Bill of Rights. They even came up with their own lists of suggestions for the delegates to include. North Carolina and Rhode Island believed so strongly that the Constitution should have a Bill of Rights that they would not approve the Constitution at all unless one was added.

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Possible Teaching Point

Academic Vocabulary | Context Clues

Use the Academic Vocabulary lesson on pp. T148–T149 in the Reading-Writing Workshop Bridge to practice using context clues with unfamiliar words in the selection. Direct students to reread the caption on *Student Interactive* p. 292 and call their attention to the clues for the word *impressment*. Have students discuss how the text and image are clues to the meaning of the word.



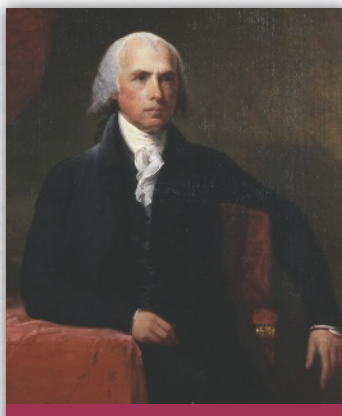
Drafting the Bill

- 9 Although James Madison was a Federalist, he was also a great writer. Because of this, he was placed on the committee to write the Bill of Rights.
- 10 Madison looked at many documents when he wrote his list of rights. He wanted to get ideas for what was important to people in his day and in the past. One was the **Magna Carta**, which was written in England in 1215. Another was the **English Bill of Rights**, which was written in 1689. He also looked at the lists that were written by some of the states, such as the **Virginia Declaration of Rights**, written by George Mason in 1776. All of these documents helped Madison come up with a list of rights that he thought would be important to the people of the United States.
- 11 By the time Congress met in 1789, Madison had a list of seventeen rights. The leaders in Congress talked about each one. They decided whether each was important or not, and if it was, why it was important. Finally, after talking about the list for the entire summer of 1789, Congress had agreed on twelve amendments to be added to the Constitution.
- 12 Before anything could be added to the Constitution, though, it had to be approved by the states. The delegates took the list to each of their state legislatures, where the amendments were debated again. In the end, not all twelve amendments were approved—the original amendments 1 and 2 were rejected. The original amendment 3 became amendment 1.

CLOSE READ

Summarize

Highlight information that should be included in a summary of the text.



Portrait of James Madison, by Gilbert Stuart, 1805

293

First Read

Notice

THINK ALOUD I notice an image on page 293. The caption tells me that this is James Madison in 1805. As I read through the text, I will be looking for his name. Because I see his picture on this page, I know paragraphs 9–12 will reference important details about him.

Close Read

Summarize

Tell students that one way to check understanding is to summarize. To summarize, briefly restate the main idea and key details you just read.

Model summarizing the text. Say: *I want to find areas in the text that tell me problems and solutions, questions and answers, or the start of an event and its end. I want to know what happened over time. As I read paragraphs 9–12 closely, I see events happening over time.*

Have students scan **paragraphs 9–12** and highlight information that should be included in a summary of the text. **See student page for possible responses.**

DOK 3

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



As the fourth president of the United States, James Madison served two terms, from 1809 to 1817. He earned the nickname “The Father of the Constitution” because he contributed to first drafts for the Constitution and wrote the Bill of Rights.

First Read

Respond

THINK ALOUD I see a chart on page 294. It helps me understand important dates that might otherwise be confusing or difficult to understand. I like seeing information in a chart because it puts details together in one place. I will find and mark these details in the text.

Close Read

Summarize

Remind students that one way to check understanding is to summarize. To summarize, look for ways that the text is restating the main idea. Say: *I see lots of details about the Bill of Rights. I will look for the main idea.*

Have students scan the text and the chart on p. 294, then highlight the most important information on the page about the Bill of Rights. **See student page for possible responses.**

DOK 2

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

CLOSE READ

Summarize

Highlight details that summarize the main idea on this page.

One of the two amendments that did not make it into the Bill of Rights was never added to the Constitution. The other was added centuries later—in 1992. It is the 27th Amendment, which states that members of Congress cannot change their rate of pay for the current term.

- 13 New Jersey was the first state to approve the ten amendments, and Virginia was the eleventh—the last one needed for ratification. **These first ten amendments to the Constitution have been known ever since as the Bill of Rights.**

STATE	DATE	VOTE
New Jersey	November 20, 1789	Rejected amendment 2
Maryland	December 19, 1789	Approved all amendments
North Carolina	December 22, 1789	Approved all amendments
South Carolina	January 19, 1790	Approved all amendments
New Hampshire	January 25, 1790	Rejected amendment 2
Delaware	January 28, 1790	Rejected amendment 1
New York	February 27, 1790	Rejected amendment 2
Pennsylvania	March 10, 1790	Rejected amendment 2
Rhode Island	June 7, 1790	Rejected amendment 2
Vermont	November 3, 1791	Approved all amendments
Virginia	December 15, 1791	Approved all amendments

- 14 Only 11 states needed to approve the Bill of Rights for it to be ratified. Massachusetts, Connecticut, and Georgia did not vote to ratify the document until 1939, when the Bill of Rights was 150 years old. Vermont had become a state less than a year before ratification—on March 4, 1791.

Freedom to Believe, Speak, Worship, and Assemble

- 15 Have you ever wondered what it might be like to live in a place where you were only allowed to say, do, and believe things that a government agreed with? Believe it or not, many people today live in places that are like this. The First Amendment in the Bill of Rights gives U.S. citizens the right to speak, write, worship, and assemble without fear of punishment.

ELL Targeted Support Visual Support Remind students of different types of text features, such as charts, graphics, images, and lists. Explain to students that as they read an informational text, they should pause to ask themselves how text features can help them understand key details. Direct students' attention to the chart on *Student Interactive* p. 294. Ask: **How does the chart help you understand the details in the text?**

Have students reread paragraphs 13 and 14 and complete this sentence frame in their notebooks: *The chart helps me understand _____.*

EMERGING/DEVELOPING

Have students read paragraphs 13 and 14 and discuss additional information that the chart provides that the text does not. **EXPANDING/BRIDGING**



Freedom of Speech

- 16 In October 2010, a woman in China added a comment and retweeted her fiancé's Twitter post. He had written about a Chinese protest against Japan; she had jokingly added the words, "Charge, angry youth." Eleven days later—on the day they had planned to marry—both the woman and her fiancé were arrested. The fiancé was released five days later, but the woman was sentenced to one year in a labor camp. Her crime: disturbing social stability.



Chinese students raised a bronze replica of the Goddess of Democracy, an icon of free speech and democracy, in 2010. The students were marking the 21st anniversary of the Tiananmen Square protests for democracy, which had ended in violence.

- 17 It is this exact type of situation that the framers of the Constitution feared. They did not ever want the U.S. government to have the ability to limit the things people can say. In order to protect the right to freedom of speech, they included it in the First Amendment to the Constitution:

CLOSE READ

Interpret Text Structure

Underline words in the caption and title that help you determine the author's purpose for this section.

First Read

Notice

THINK ALOUD I notice a picture on page 295. The caption tells me that this is a picture of a statue raised by Chinese students to be a symbol of free speech. The picture supports the rest of the text on the page. It gives me further details about the freedoms people in China do and do not have.

Close Read

Interpret Text Structure

Explain that sometimes, authors mix sequences in time to make a text more interesting and relevant for readers. Say: *We have gone from reading about the year 1791 to the year 2010. The author chose to include details from the present to let us know that we can apply the same concepts from what we have learned previously.*

Have students underline words in the caption and heading that help them determine the author's purpose in this section. **See student page for possible responses.**

Ask students to explain what the caption and heading tell them.

Possible Response: The caption and heading tell about freedom of speech. They help me relate this page, which references 2010, to other pages about freedom of speech in 1791.

DOK 2

OBJECTIVES

Recognize characteristics and structures of informational text, including logical order and order of importance.

Analyze how the use of text structure contributes to the author's purpose.

ELL Targeted Support Contextual Support Reread paragraph 16 with students. Explain to students that the paragraph is referencing a present-day situation about freedom and rights.

Have students listen as you read. Say: *The paragraph tells us that when someone posted a comment online in China, the government was angry and took action. In America, the Bill of Rights protects us from this situation.* Encourage students to ask questions about concepts such as protests and social stability. **EMERGING**

Repeat the activity above. Have student pairs discuss a present-day situation involving freedom. **DEVELOPING**

First Read

Generate Questions

THINK ALOUD Whenever I am reading, I want to fully understand the text. Asking others and myself questions is one way to check my understanding. What words in the caption are unfamiliar to you? What other words can you use to help you understand their meanings? Write down the questions you have about words in the caption.

Close Read

Summarize

Summarizing the text little by little helps readers understand the text. Ask: **What details can you find on both pages that sum up what you have read so far?**

Have students highlight details on pp. 296–297 that should be included in a summary about freedom of religion. **See student page for possible responses.**

DOK 2

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

CLOSE READ

Summarize

Highlight details on both pages that should be included in a summary of the section about freedom of religion.

petition a formal request signed by many people

Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.



In the 1940s, the Committee for the First Amendment, made up of people who included actors Humphrey Bogart and Lauren Bacall, was established to protest the witchhunt of individuals in Hollywood who were targeted as communists based on their beliefs. Standing in court from left: Danny Kaye, June Havoc, Bogart, and Bacall (seated).

18 Freedom of speech is just one of the rights protected by the First Amendment. Other rights include freedom of religion, freedom to worship, freedom to assemble peacefully, and freedom to make a complaint against the government.

Freedom of Religion

19 One of the reasons early settlers moved from Europe to North America was for

freedom of religion. The Pilgrims, for example, were not allowed to practice their religion freely in England. If they did, they faced persecution and sometimes imprisonment. They left their homes and braved the dangers of the New World so that they could worship without fear of punishment. In 1620, they founded Plymouth Colony.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



In the early seventeenth century, members of the English Separatist Church wanted their own ways of worship. The Church of England placed limitations on their religious freedom, so the religious group separated from the Church of England and fled to other parts of the world. Over the next several years, this group of “Separatists” would become the Pilgrims that sailed on the *Mayflower* in 1620 to settle in Plymouth Colony.



- 20 Quakers came to Pennsylvania, a colony that William Penn set up for them in 1682. Many Catholics settled in Maryland because Lord Baltimore had founded the colony to protect those who believed in that faith.
- 21 The First Amendment actually protects several ideas associated with freedom of religion. First, it says: “Congress shall make no law respecting an establishment of religion.” This means that the U.S. government cannot make laws about religion. It also means that the government cannot make a “state religion” or say that everyone must follow a certain religion.
- 22 The second part says: “or prohibiting the free exercise thereof.” This simply means that the government cannot keep people from practicing their religion. The Constitution lets people believe in whatever religion they want to, and it protects people who don’t want to practice any religion at all. Because the government may not interfere with religious worship, the United States enjoys “separation of church and state.”

Freedom of the Press

- 23 “Freedom of the press” refers to the printing press. It is the freedom to print people’s ideas in magazines, newspapers, books, and other forms of media. People in the United States can read different ideas and viewpoints in newspapers or on the Internet. They can listen to news reporters describing events on television. Since things have always been that way in the United States, it may not sound like an important right, but there are many cases where people who have not had this right have suffered.

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CLOSE READ

Interpret Text Structure

Underline clues on both pages that help you determine chronological order.

First Read

Connect

THINK ALOUD I see information about freedom of the press in paragraph 23. How does reading the freedom of religion section help you understand the freedom of the press section?

Close Read

Interpret Text Structure

Explain that sometimes, a text will include words that organize events in time for readers. Say: *Notice the words first and second in the text. This gives me a sense of time or order. What other words do you see that give you a sense of time or a sense of order?*

Have students underline clues on pp. 296–297 that help them determine chronological order. **See student page for possible responses.**

Ask students to explain why knowing chronological order helps them understand main ideas and details in a text.

Possible Response: The words *first* and *second* help me understand the order of the First Amendment. The words *in 1682* help me understand how long ago the Quakers came to Pennsylvania.

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 | Context Clues

Use the Academic Vocabulary lesson on pp. T148–T149 in the Reading-Writing Workshop Bridge to practice using context clues with unfamiliar words in the selection. Direct students to reread paragraph 22 on *Student Interactive* p. 297 and call their attention to the clues for the word *prohibiting*. Have students identify the clues that help them determine the meaning of the word.

First Read

Respond

 **THINK ALOUD** I see a reference to Adolf Hitler in paragraph 24. I want to know more about how these details connect to the overall main idea. I will mark this section of the text.

Close Read

Interpret Text Structure

Have students scan **paragraphs 24–26** and underline the paragraph that describes what happened during a time and place that did not have freedom of the press. **See student page for possible responses.**

DOK 2

Vocabulary in Context

Have students determine the meaning of the word *persecute* in **paragraph 25** by underlining context clues. **See student page for possible responses.** Ask: *How do context clues help you determine the meaning of persecute?*

Possible Response: The nearby word *harm* gives me a clue that the word *persecute* has a negative meaning.

DOK 2

Summarize

Have students read **paragraph 26** and highlight the main idea that summarizes the paragraph. **See student page for possible responses.**

DOK 2

OBJECTIVES

Recognize characteristics and structures of informational text, including logical order and order of importance.

CLOSE READ

Interpret Text Structure

Underline a paragraph that is an example of a description of what happens when there is no freedom of the press.

Vocabulary in Context

Underline context clues around *persecute* in paragraph 25 that help you determine the word's meaning.

Summarize

Highlight the main idea that summarizes paragraph 26.

24 For example, just one month after Adolf Hitler rose to power in Germany, the lives of Germans began to change. It was February 1933, and a fire had broken out in an important government building. Even though no one knew for sure who had started the fire, the Nazis believed it was a group of communists trying to take over the government. Hitler and the other Nazi leaders said they had to act quickly to protect Germany and its people.

25 They changed the country's constitution and took away the civil liberties of the German people. Germans could no longer express their opinions. They could no longer write and print their ideas and beliefs. They could no longer gather in groups. They could no longer talk on the telephone or send mail without the government being able to listen in or read their words. The government could search their houses whenever they wanted and take anything they wanted. These new laws gave the Nazis almost unlimited power. They could now persecute and harm groups of people without technically breaking any German laws.

26 After the Nazis changed their constitution, they used the press to further control the population. People could no longer read any news except what the Nazis wanted them to read. What the Nazis approved was usually false. The way the news was written made the Nazis and their views look good and right, while people from different ethnic, religious, and political groups were portrayed as evil and inhuman. They also controlled what was broadcast over the radio and what was shown at movie theaters. They burned books they didn't agree with, including religious books, and artwork they thought was inappropriate.

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ELL Targeted Support Summarizing Reread paragraphs 24–26 with students, explaining that they describe important events in Germany's history. Since paragraph 24 includes several academic-specific words but not many supporting details, discuss the importance of using context clues in paragraphs 25–26 for support.

Have students listen as you read aloud. Say: *Paragraph 24 tells us about the Nazis and Adolf Hitler. Paragraphs 25 and 26 will help me understand what happened. Reading both of these paragraphs helps me summarize that the Nazis and Adolf Hitler harmed, persecuted, and controlled people in 1933.* Encourage students to ask questions about concepts on p. 298.

EMERGING/DEVELOPING



In February 1933, arsonists set fire to the Reichstag—the German parliamentary building. Because of this event, the Nazis drastically changed the German constitution and severely limited the rights of the people.

- 27 These changes helped the Nazis execute their plan of widespread persecution across Germany and the countries they conquered during World War II.
- 28 The Nazi government hasn't been the only one to try to control the press. Countries such as China, North Korea, Iran, and Vietnam do not allow freedom of the press for their people. Reporters Without Borders has assembled a map that shows what countries have the most and least restrictions on freedom of the press. The people who live in the countries in red and dark orange have very few freedoms to write what they want, and the government controls the information they receive.
- 29 Although people in the United States have the right to a free press, they do not have the right to print what they know is a lie. This type of writing is called libel, and because it can harm other people, it is against the law.

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CLOSE READ

Interpret Text Structure

Underline details that reveal the author's purpose in comparing and contrasting the United States with other countries.

299

First Read

Generate Questions

THINK ALOUD I want to understand more about the picture on this page and how it relates to the text. Write down the questions you have from the text about Germany in 1933.

Close Read

Interpret Text Structure

Explain that sometimes, authors compare the past to the present to show the relevance of information. Say: *I notice that, again, the author has changed from talking about the Nazi government in 1933 to the present day. The author chose to include details from the present to keep us informed and keep the article exciting and useful.*

Have students identify and underline details in **paragraphs 27–29** that reveal the author's purpose. **See student page for possible responses.**

Ask students to explain why it is important for people to know the information in paragraph 29.

Possible Response: The author wrote about libel because she wants readers to know that it harms people.

DOK 3

OBJECTIVE

Explain how the use of text structure contributes to the author's purpose.

CROSS-CURRICULAR PERSPECTIVES

Social Studies

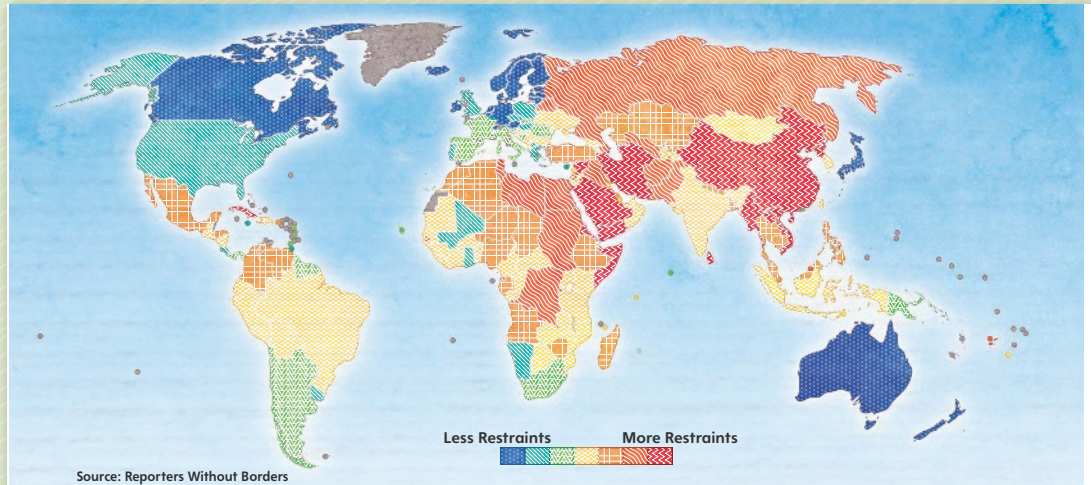


Reporters Without Borders is an organization that supports freedom of speech around the world. The organization monitors censorship, which is the limitation of freedom of speech by the government. Reporters Without Borders publishes regular reports that investigate censorship in countries like China and North Korea, where governments frequently control the Internet, newspapers, and other media.

First Read

Notice

THINK ALOUD I notice a caption with the map on page 300. The caption says this map shows which countries have the least and most restrictions on freedom of the press. I will look for details in the text that relate to this map. If I cannot find information on pages 300–301, I will look back through the entire text to find information that relates to the map.



The colors on this map indicate which countries have the least and most restrictions on freedom of the press. If you live in a country that is shaded blue, your government does not limit the information you can read and write. If you live in a country shaded in red or orange, you are severely limited.

Close Read

Summarize

Remind students to summarize the text little by little as they read. Ask: *What details can you find on both pages that summarize each section?*

Have students highlight details on **pp. 300–301** that summarize each section of the text. **See student page for possible responses.**

DOK 2

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

CLOSE READ

Summarize

Highlight text features on both pages that summarize each section.

Freedom to Assemble

30 *To assemble* means “to gather in groups.” With this freedom, people can get together with other people and talk about ideas. They can protest things they don’t agree with—they just have to do so peacefully. Depending on where they want to gather, they may also need to get a permit.

Freedom to Petition the Government

- 31 If you live in the United States and the government does something you don’t like, you can tell the government how you feel. You can write a letter to any leader and express your feelings.
- 32 In the 1700s, the colonists tried to do this when they disagreed with the laws of King George III. Instead of listening to their grievances, the king passed more

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CROSS-CURRICULAR PERSPECTIVES

Social Studies



A mayor is the leader of a city or town. In addition to receiving letters and petitions from citizens, a mayor is the leader of the city council, and responsible for overseeing a city’s public departments, including education and schooling, transportation, police, and fire.



laws to punish the colonists. Since the colonists didn't have any say in what laws were passed—they had no representatives in the British government—there was very little they could do. That was the main reason they fought for their freedom in the Revolutionary War.

- 33 Today, you can petition the government whenever you want. If you don't like something that has happened in your town, you can go to a city council meeting and speak in front of the leaders. You can also write a letter to the mayor and explain your views. Not only can you write to the leaders of your town, but you can also write or call the leaders of your county, state, or nation.

Preservation and Promotion

Global Impact of the Bill of Rights

- 34 The Bill of Rights, one of the most important documents in the U.S. government, has protected the rights of Americans for more than 200 years. Because it has been so successful, it has been used as the basis for similar bills of rights for other countries and for international law.

International Law

- 35 Because of the human rights violations that happened during World War II, after the war the leaders of the victorious nations agreed that a Bill of Rights was necessary for all people everywhere. The United Nations was established in 1945 in order to curb warfare and to protect human rights around the

CLOSE READ

Interpret Text Structure

Underline details that reveal how the author uses structure to organize the text.

You can write to your senator or representative in Congress. Their addresses are available online.

violations acts that disregard an agreement, law, or rule

301

First Read

Connect

THINK ALOUD I see information about petitioning, or reaching out to, the government whenever I want to. We have the right to do this as American citizens. Compare this section of the text to other texts you have read about the Constitution. Where in the Constitution does it support the right to petition, or even challenge, the United States government?

Close Read

Interpret Text Structure

Remind students to look for words that signal the type of text structure used in the paragraph. Explain that sometimes an author uses more than one type of text structure in a text. Say: *I notice the word **reason** in paragraph 32. This word is often a clue to cause-and-effect text structure.*

Have students underline clues in **paragraphs 32 and 33** that help them determine the order used in each paragraph. **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.

Possible Teaching Point



Academic Vocabulary | Context Clues

Use the Academic Vocabulary lesson on pp. T148–T149 in the Reading-Writing Workshop Bridge to practice using context clues with unfamiliar words in the selection. Direct students to reread the paragraph 35 on *Student Interactive* p. 301 and call their attention to the word *curb*. Have students identify and discuss clues for the meaning of the word.

First Read

Notice

THINK ALOUD I notice a list on page 302 that tells about the Universal Declaration of Human Rights. The text structure of the list helps me understand the details in an organized way.

Close Read

Interpret Text Structure

Explain that a text can be organized around problems and solutions. Say: A problem throughout the text is censorship and lack of human rights in some parts of the world. I can guess that the text will provide a solution to the problem.

Have students underline the solution to the problem in paragraph 35. **See student page for possible responses.**

Ask students to explain why an author would write about problems and solutions.

Possible Response: The Universal Declaration of Human Rights was formed by the United Nations to instill rights for countries around the world. Some governments today still choose not to go by these basic rights.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

CLOSE READ

Interpret Text Structure

Underline the solution to the problem in paragraph 35.



The United Nations building is located on the east side of New York's island of Manhattan. Once you enter the United Nations' 18-acre property, you are no longer in the United States but are instead on international soil.

world. In December 1948, the General Assembly of the United Nations agreed on the Universal Declaration of Human Rights. It included 30 groups of rights, such as the following:

- ★ Everyone has the right to life, liberty and security of person.
- ★ No one shall be held in slavery.
- ★ No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.
- ★ Everyone has the right to recognition everywhere as a person before the law.
- ★ No one shall be subjected to arbitrary arrest, detention or exile.
- ★ Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.
- ★ Everyone has the right to leave any country, including his own, and to return to his country.
- ★ Everyone has the right to a nationality.

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Possible Teaching Point



Word Study | Word Part *sub-*

Use the Word Parts lesson on pp. T150–T151 in the Reading-Writing Workshop Bridge to teach students how they can use the word part *sub-* to figure out a word's meaning. Point out the word *subjected* in items 3 and 5 of the starred list. Remind students that *sub-* means “under,” and the root *ject* means “throw.” Ask students to define *subjected* based on this information.



- ★ Men and women of full age ... have the right to marry and to found a family.
- ★ Everyone has the right to own property alone as well as in association with others.
- ★ Everyone has the right to freedom of thought, conscience and religion.
- ★ Everyone has the right to freedom of opinion and expression.
- ★ Everyone has the right to freedom of peaceful assembly and association.

36 Do some of these rights sound similar to the ones found in the U.S. Bill of Rights? How about the cruel punishment, fair hearing (trial), and freedom of religion, expression, and assembly?

37 This Universal Declaration of Human Rights has helped protect people around the world. However, there are still many countries that refuse to give people basic human rights. The goal of the United Nations is to eventually have every country on earth value the rights of its people more than the power of its own government.



First Lady Eleanor Roosevelt holds a copy of the United Nations Universal Declaration of Human Rights written in Spanish

38 It's likely the framers of the U.S. Constitution would be proud to know that their work has inspired freedom-loving people around the world. They'd probably also be pleased to know that after the Bill of Rights was ratified, seventeen more amendments were added. The ability to add new amendments to the Constitution allows the government to adapt to the times and the needs of the people. The difficult amendment process ensures that the Constitution remains unchanged unless absolutely necessary.

CLOSE READ

Summarize

Highlight information that should be included in a summary of the text.

First Read

Generate Questions

THINK ALOUD I want to understand more about how the Universal Declaration of Human Rights relates to the United States Bill of Rights. I will write down the questions I have from the text.

Close Read

Summarize

Remind students that summarizing a text helps them check their understanding. Emphasize that when they summarize, students should focus only on the most important ideas and details.

Have students underline key details in **paragraphs 37 and 38** that help them understand the author's main idea. **See student page for possible responses.**

DOK 2

Fluency

Remind students that accurate oral reading, especially of texts which include domain-specific vocabulary, requires practice. Readers develop the ability to self-monitor their understanding and self-correct their reading, rereading as necessary. Have students read **paragraphs 35–38** aloud with a partner to practice reading each word correctly.

DOK 1

OBJECTIVES

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

Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



First Lady Eleanor Roosevelt married Franklin Delano Roosevelt in 1905, but she was already an established public worker by the time her husband became president of the United States in 1933. Eleanor Roosevelt was appointed as a delegate to the United Nations in 1945. She fought for every individual in the world to have freedom, and worked until her death in 1962 to promote the values and rights in the Universal Declaration of Human Rights.

Respond and Analyze



The Bill of Rights

OBJECTIVES

Respond using newly acquired vocabulary as appropriate.

Synthesize information to create new understanding.

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

Recognize and analyze genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

My View

Use these suggestions to prompt students' initial responses to *The Bill of Rights*.

- **Brainstorm** Why do you think reading this text is important?
- **Discuss** What information in *The Bill of Rights* did you already know? Which parts of the text were brand new to you?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors sometimes use words that give specific information about a topic. The vocabulary words *convention*, *delegates*, *ratification*, *petition*, and *violations* tell us about important concepts in *The Bill of Rights*.

- Remind yourself of the word's meaning.
- Ask yourself what the author is trying to convey by using the word.

MODEL AND PRACTICE Model filling out the activity on p. 304 in the *Student Interactive* by identifying the main idea with students, and then using the word *convention* as a related word.

- I read in the text that citizens of the newly formed United States did not have enough freedoms or rights. Leaders wanted to preserve those freedoms and help people have more rights. This is the main idea.
- When I think about how the word *convention* relates to preserving freedom, I think about the leaders setting up a convention to talk about freedom and rights in the United States.

ELL Targeted Support Vocabulary Display the words in the Word Bank. Explain that people use these words to talk about the U.S. government.

Invite volunteers to ask questions or talk about the words with the group. Then write the words on the board using simple cloze sentences to define them. Have students choose a word to complete each sentence. **EMERGING/DEVELOPING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 MyTURN Have students respond using newly acquired vocabulary as they complete p. 304 of the *Student Interactive*. They should explain how each word relates to the main idea.

OPTION 2 Use Independent Text Have students find and list unfamiliar words that tell about rights and freedoms from their independent reading texts. Then have them look for context clues and important details to determine the meaning of each word.

QUICK CHECK

Notice and Assess Can students identify how precise vocabulary words clarify information?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T176–T177.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T176–T177.

Check for Understanding MyTURN Have students complete p. 305 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 304–305



VOCABULARY

Develop Vocabulary

In this informational text, domain-specific vocabulary relates to U.S. history and the topic of *liberty*. Precise words clarify information and help readers better understand the topic.

MyTURN Identify the main idea of *The Bill of Rights*. Then complete the activity. Explain how each word relates to the main idea.

Word Bank

convention delegates ratification petition

Possible responses:

304

COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. How do you know that *The Bill of Rights* is an informational text?
DOK 2 The author explains a subject from history using facts and examples. Text features, images, and captions help explain information in the text.
2. With a partner, retell details from the text that show differences between the Federalists and the Antifederalists. What was the significance of these groups?
DOK 3 The Federalists did not want to list people's rights in the Constitution because, if only some rights were granted, the government could limit other rights. The Antifederalists worried that, if rights were not listed, the government would be able to take them away.
3. Draw conclusions about why the author included the examples of the Chinese woman imprisoned for commenting on a social media post and Germany under the Nazis.
DOK 3 The examples show what can happen when people do not have the right to freedom of speech.
4. Compare and contrast the freedoms that are listed in the Bill of Rights and in the Universal Declaration of Human Rights. How are the documents similar, and why are both important?
DOK 3 Both documents list freedoms found in the Bill of Rights. The United Nations document was written because human rights were violated during World War II. The Universal Declaration of Human Rights adds, "Everyone has the right to freedom of thought."

305

Word Study Word Parts *sub-*, *super-*

OBJECTIVES

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

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 Word Parts *sub-*, *super-*

APPLY MyTURN Direct students to complete the exercise on p. 310 in the *Student Interactive*.

superstore

supersede

suburb

submarine

Then have students think of two to four other words that use *sub-* and *super-*.



STUDENT INTERACTIVE, p. 310



WORD STUDY

Word Parts *sub-*, *super-*

Latin **word parts** often give clues to a word's meaning. You can confirm a word's origin by looking it up in a dictionary. These word parts often come at the beginning of a word and add meaning: *sub-* means "under" or "near," and *super-* means "above and beyond."

The word part *sub-* added to the base word *way* creates *subway*, which means "an underground way or path."

If you know the meaning of the word part *super-*, you can read the word *supervisor* and confirm its meaning in a dictionary: "someone who is in charge."

My TURN Use your knowledge of word parts to read each word and infer its meaning. Use a dictionary to check your definition. Then write a sentence with the new word.

Word Bank

superstore supersede suburb submarine

- Meaning: a huge store **superstore**
The superstore sells every kind of product you could think of.
- Meaning: an underwater ship **submarine**
The submarine can dive down to the ocean floor.
- Meaning: an area near a city **suburb**
The family moved from the city to a nearby suburb.
- Meaning: to take the place of something **supersede**
New technology will always supersede old ways of communicating.

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310



LESSON 2

Apply Word Parts
sub-, *super-*

LESSON 1

Teach Word Parts
sub-, *super-*

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Parts *anti-*, *mid-*,
trans-

FLEXIBLE OPTION
LESSON 5

Assess
Understanding

Use the  **QUICK CHECK** on p. T173 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point *Precise vocabulary clarifies information for readers and helps them better understand the topic. Precise vocabulary words are clues to key ideas.* Have students look back at *The Bill of Rights* for words specifically connected to the U.S. Constitution.

ELL Targeted Support

Tell students that they can better understand the topic of a text by reviewing domain-specific words and how they relate to the topic as a whole.

Mark one word from a text that is difficult or confusing. Model defining the word by looking for a glossary entry or images nearby that help explain it. Remind students that they can use a dictionary if there are no clues in the text.

EMERGING

Have students reread sentences and headings around a domain-specific word to identify context clues that help them better understand the word. **DEVELOPING**

Have partners write new sentences for each domain-specific vocabulary word. Have them discuss how they identified each word's meaning in order to write the sentences. **EXPANDING**



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

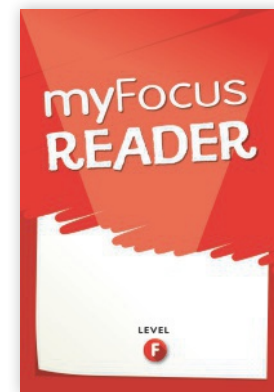
Intervention Activity



myFOCUS READER

Read pp. 46–47 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on U.S. history, rights, and freedoms.

Provide instructional support for comprehension and word study—Word Parts *sub-* and *super-* and Academic Vocabulary.



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 by paying attention to domain-specific words. Tell them to read the words slowly and pronounce them correctly. If needed, model reading domain-specific words.

ORAL READING RATE AND ACCURACY

Use pp. 103–108 in Unit 4 Week 3 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about some of the domain-specific words the author used, and how they figured out unfamiliar words as they read.

Possible Conference Prompts

- Which word tells about an action? Which word tells about an object?
- What helped you understand the word?
- How does the word relate to the main idea?

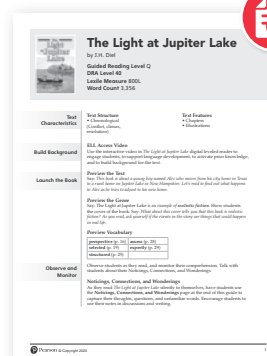
Possible Teaching Point Readers pay attention to the words that authors use in order to learn more about the topic and main idea in the text. They might think, “How does this word connect to government and the Bill of Rights?”

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T152–T153.
- For instructional support on developing vocabulary, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite one or two students to share vocabulary words they learned from their reading, why they are domain-specific, and how they relate to the main idea.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *The Bill of Rights* or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

Centers



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

Literacy Activities



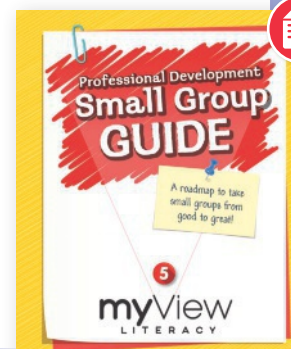
Students can

- complete the graphic organizer on *Student Interactive* p. 304.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 305.
- play the *myView* games.
- write a short historical fiction story with the words *convention*, *delegates*, *ratification*, *petition*, and *violations*.

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



Interpret Text Structure



The Bill of Rights

OBJECTIVES

Compare and contrast characteristics and structures of two or more informational texts.

Analyze how the use of text structure contributes to the author's purpose.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary words to talk about rights and freedoms. Give students sentence starters, such as

- A leader gives grace to others when he or she ____.
- A leader who resists treating others with grace is not ____.

ELL Access

Discuss with students the importance of understanding text structure. Students may benefit from using a web graphic organizer to show what they know about main ideas and details.

Minilesson

FOCUS ON STRATEGIES Authors use organizational patterns to organize events and guide readers through a text. The structure an author chooses is influenced by the author's purpose and sometimes by the topic. Common organizational patterns used in historical texts include comparison and contrast, cause and effect, and chronology.

- Look for transition words, such as *but* to show comparison /contrast, *because* to show cause and effect, and *first* to show chronology.
- Identify text features, such as headings and subheadings, in the text.
- Analyze why the author might choose to use one text structure over another in certain parts of the text.

MODEL AND PRACTICE Use the Close Read note on p. 290 of the *Student Interactive* to model how to annotate the text to interpret text structure.

- I notice text structures as I read. In the first paragraph, I read details about a newly formed United States government. To put it all together, the author chose a descriptive heading: *A New Government*.
- As I read, I will look for transition words and other clues that help me understand the organizational patterns used in the text. This will help me stay organized and comprehend the text.
- Have pairs find another indicator of text structure on the following page. Then have them write how it helps them understand what they read.

Guide students to choose an informational text to compare with *The Bill of Rights*. Remind students to use text features, such as headings, and transition words to help them determine the text structure. As students compare the text structures, have them consider each author's purpose for writing and how purpose might have affected text structure.



EXPERT'S VIEW Judy Wallis, Literacy Specialist and Staff Developer

“Comprehension must be embedded in text, and kids need different tools to develop as readers. First, kids need declarative knowledge from us—noticing and naming: *I noticed that you just made an inference*. Then they need procedural knowledge: *Kids, I'm going to share with you what is going on in my head as I read this*. Finally, they need us to offer them conditional knowledge—knowledge and when and why to apply strategies. There is nothing we learn that doesn't include declarative, procedural, and conditional knowledge.”

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



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for interpreting text structure.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes for Interpret Text Structure and then use the text evidence from their annotations to complete the chart on p. 306.

OPTION 2 Use Independent Text Have students identify how headings and details relate to each other in the text as they read. Direct them to write notes about examples they find and then tell a partner.

QUICK CHECK

Notice and Assess Can students explain the differences in text structure?

Decide

- **If students struggle**, revisit instruction about interpreting text structure in Small Group on pp. T184–T185.
- **If students show understanding**, expand instruction about interpreting text structure in Small Group on pp. T184–T185.

STUDENT INTERACTIVE, p. 306



CLOSE READ

Interpret Text Structure

An author chooses a **text structure** that creates a logical order and shows the order of importance of details in the text. The text structure depends on the information provided. Some common structures include comparison and contrast, cause and effect, and chronology. An author may use a single text structure for the entire text or different structures for different sections. To interpret text structure, use transitions as clues.

1. **MyTURN** Go to the Close Read notes in *The Bill of Rights* and underline the parts that help you interpret, or recognize, its text structures.
2. **Text Evidence** Use the parts you underlined to complete the chart. Then use information in the chart to compare and contrast text structures.

Possible responses:

Comparison and Contrast

Transition words: *However, one, another, instead*

Example: **“One group of leaders, called the Federalists, did not think it was necessary to include a list of rights in the Constitution.”**

Cause and Effect

Transition words: *Because, then, for, as a result, after all*

Example: **“It was because England’s King George III abused the rights of the colonists during his rule that they had sought independence . . .”**

Reread an informational text from your classroom library. Identify transition words to interpret its structure. Then compare and contrast that text’s structure with the structure of *The Bill of Rights*. On your own paper, analyze how the text structure contributes to each author’s purpose for writing.

Responses will vary but should identify and analyze the main structures of the two texts.

Read Like a Writer

OBJECTIVE

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

Analyze Author's Purpose

Minilesson

FOCUS ON STRATEGIES Authors write with different purposes. These purposes have to do with how, why, and what the author wants to communicate. An author's purpose may be:

- to **inform**, or to convey facts
- to **persuade**, or to convince readers of a point of view
- to **entertain**, or to tell a funny, scary, or thrilling story
- to **express** a deeper meaning, beauty, or truth

An author may have more than one purpose, such as to inform and to entertain.

MODEL AND PRACTICE Model analyzing the author's technique of point of view by directing students to p. 311 of the *Student Interactive*.

- Point out that the sentence states facts. It does not give an opinion.
- Conclude: **Because this is a simple statement of facts, I can conclude that the author's purpose is to inform.**

Have a volunteer read paragraph 35 from *The Bill of Rights*. Point out words that help you understand author's purpose.

ELL Targeted Support Environmental Print Remind students that all writing has a purpose. Have students think about environmental print they see every day, such as signs that read *Exit*, *Clean up after your dog*, and *Stay off grass*.

Make a list of signs. For each sign, ask: **Is this giving you information or convincing you to do (or not do) something?** **EMERGING**

Have partners read and analyze the purpose of the signs in your classroom. **DEVELOPING**

Have students list signs that use symbols and text. Discuss how symbols convey a message or purpose. **EXPANDING**

Have partners create a new sign for the classroom that fulfills a specific purpose. **BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Direct students to go back to *The Bill of Rights* and identify specific purposes within the text. Have them think about the author's overall purpose. Then have them complete the activity on p. 311 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 311



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

The author's purpose is his or her reason for writing. Possible purposes include to persuade, to inform, to entertain, and to express.

Model

Read the text from *The Bill of Rights*.

Only 11 states needed to approve the Bill of Rights for it to be ratified.

fact about ratification

- 1. Identify** Amie Jane Leavitt states a fact.
- 2. Question** How does this help me understand her purpose?
- 3. Conclude** The fact tells me that the purpose is to inform readers about how many states were needed to ratify the Bill of Rights.



Reread paragraph 35 from *The Bill of Rights*.

MyTURN Follow the steps to analyze the text. Describe the author's purpose.

- 1. Identify** Amie Jane Leavitt states facts about the purpose of the United Nations and the Universal Declaration of Human Rights
- 2. Question** How does the information help me understand her purpose?
- 3. Conclude** The information tells me that purpose is to inform readers about the impact of the Bill of Rights on the United Nations

Word Study Word Parts *sub-*, *super-*

OBJECTIVES

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

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 the word part *super-* means “over, above, beyond” and *sub-* means “under, below, near.”

MODEL AND PRACTICE Model using prefixes to understand words. Say: *If you watch a movie in another language, it has subtitles, translations that appear below the action.* Have students define and discuss *subtitle*.

Ask: *In a video, where would a superimposed image be? What about a subliminal one?*



APPLY Have students complete *Word Study* p. 135 from the *Resource Download Center*.

Name _____

Word Study

Word Parts sub-, super-
The Latin word parts *sub-* and *super-* are prefixes. They are attached to the beginning of a base word and add to the word's meaning.

- The Latin prefix *sub-* means "under," "below," or "near."
- The Latin prefix *super-* means "above" or "beyond."

Knowing the meaning of these prefixes can help you determine the meaning of unfamiliar words. For example, knowing that the prefix *sub-* means "below" can help you conclude that the word *subfreezing*, which contains the prefix *sub-*, means "below the freezing point."

MY TURN Read the words in the left column. Then use your knowledge of the prefixes *sub-* and *super-* to draw a line each word to its correct definition in the right column. Use a dictionary to confirm your results.

1. subway	under Earth's surface
2. superhuman	beyond the speed of sound
3. subordinate	a railway that is underground
4. supersonic	above the ability of most humans
5. subterranean	beyond what is needed; too much
6. superabundant	someone beneath someone else in rank

MY TURN Use a dictionary to find one additional word that begins with the prefix *sub-* and one that begins with *super-*. **Possible responses:**

1. sub-	subconscious
2. super-	superimpose

Grade 5, Unit 4, Week 3
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135

Word Study, p. 135



FLEXIBLE OPTION
LESSON 3

More Practice

LESSON 1

Teach Word Parts
sub-, *super-*

LESSON 2


Apply Word Parts
sub-, *super-*

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Parts *anti-*, *mid-*,
trans-

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T179 to determine small group instruction.

Teacher-Led Options

Strategy Group

INTERPRET TEXT STRUCTURE

Teaching Point To better understand the text, readers pay attention to text structures as they read. The structure of a text can help readers stay organized. Work with students to complete the graphic organizer on *Student Interactive* p. 306.


ELL Targeted Support

To help students internalize new English words, guide them in recognizing and using transition words as part of text structure.

Work with students to locate transition words such as *however*, *instead*, *because*, or *then* in the text. Help the group use the words as well as writing them in their notebooks. Encourage students to seek clarification during conversations, as needed.

EMERGING/DEVELOPING

Have partners work together to locate transition words such as *however*, *instead*, *because*, or *then* in the text. Encourage partners to practice conversations using the words orally as well as writing them in their notebooks. Students with advanced language experience may be able to coach others. **EXPANDING/BRIDGING**

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

Intervention Activity



INTERPRET TEXT STRUCTURE

Use Lesson 32, pp. T213–T218, in the *myFocus Intervention Teacher's Guide* for instruction on interpreting 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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Fluency

Assess 2-4 students



PROSODY

Have student pairs practice rereading parts of the text aloud at a comfortable speed.

ORAL READING RATE AND ACCURACY

Use pp. 103–108 in Unit 4 Week 3 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



Conferring

3 students / 3–4 minutes
per conference

INTERPRET TEXT STRUCTURE

Talk About Independent Reading Ask students to look back at their notes about text structure and share what they learned about headings and related details.

Possible Conference Prompts

- How does the author present new topics?
- Which transition words gave you clues about text structure?
- If the author used multiple text structures, how did they fit together in the text?

Possible Teaching Point Authors can use different text structures for different sections in a text. An informational text might contain a section about a topic long ago, then switch to compare the topic to a present-day event or situation.

Leveled Readers



INTERPRET TEXT STRUCTURE

- For suggested titles, see “Matching Texts to Learning,” pp. T152–T153.
- For instructional support on how to interpret text structure, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite a few students to identify text structures that helped them understand details. Ask them to give evidence from the text as they discuss text structure.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *The Bill of Rights* or another text they have previously read.
- read a trade book or their Book Club text.
- find examples of text structure in classroom texts.

Centers



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

Literacy Activities



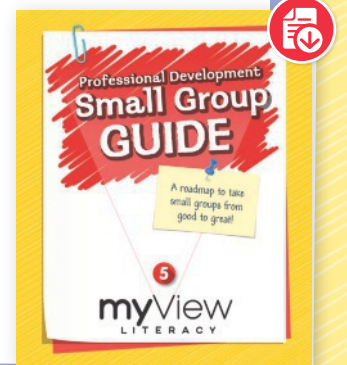
Students can

- complete the graphic organizer on *Student Interactive* p. 306.
- practice the week’s word study focus by drawing words with *sub-* and *super-*.
- play the *myView* games.
- take turns reading a passage aloud at an appropriate speed.

SUPPORT PARTNER READING

Keep partners on track by suggesting that they make lists of the most commonly used transition words that they identify in the reading.

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



Summarize



The Bill of Rights

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to summarize.

- Who faced limitations on their freedoms and rights?
- Who empowered United States citizens by writing the Bill of Rights?

Minilesson

FOCUS ON STRATEGIES Readers summarize ideas in a text to understand what they read. To summarize, readers restate main ideas and key details in a text in the order in which they happened. Readers can summarize as they go along, as well as after they have finished reading a text.

- Maintain the meaning of the original text as you summarize.
- Look for words that tell you about text structure so that you will know where the main ideas and important details are.
- Remember that a text can have more than one main idea.

MODEL AND PRACTICE Use the Close Read note on p. 293 of the *Student Interactive* to model how to annotate the text to summarize.

- I know that when I summarize, I want to leave out details that are not important. I want to tell only the most important information.
- I remember that a summary includes only the important details and main idea. As I scan the page, I see the sentence “By the time Congress met in 1789, Madison had a list of seventeen rights.” This sentence tells when Congress met to consider Madison’s list of rights. The year 1789 is a clue to time order. I think this important detail should be included in a summary of the text.

ELL Targeted Support Summarize Tell students that when they summarize, they are communicating the main idea and the most important details about a topic in the order in which they appear in the text.

Work with students to practice summarizing *The Bill of Rights* or a previously read text with sentence frames. Use words such as *first*, *next*, *then*, or *because* to provide structure. Remind students to include only the most important details. **EMERGING/DEVELOPING**

Have partners create a list of transition words, such as *however*, *instead*, *because*, or *then*, that will help organize their summary. Then have students identify and define at least five key terms from the text that they will include in their written summary. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for summarizing.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes for Summarize, and then use the text evidence from their annotations to complete p. 307.

OPTION 2 Use Independent Text Have students use their Writer's Notebooks to take notes about places in the text that they can use in a summary, and then use their notes to summarize.

QUICK CHECK

Notice and Assess Can students summarize?

Decide

- **If students struggle**, revisit instruction for summarizing in small group on pp. T192–T193.
- **If students show understanding**, extend instruction for summarizing in Small Group on pp. T192–T193.

STUDENT INTERACTIVE, p. 307



READING WORKSHOP

Summarize

You can **summarize** ideas in a text to understand what you read. In a summary, briefly restate the main idea and key details in the text, in a clear and logical order. Maintain the meaning of the original text, but use your own words.

1. **MyTURN** Go back to the Close Read notes and highlight text that helps you summarize information in a way that maintains meaning and order.
2. **Text Evidence** Use your highlighted text to create a summary of one section of *The Bill of Rights*. **Possible responses:**

Section	"Freedom of Religion"
Main Idea	The First Amendment protects the religious rights of Americans.
Key Details	"One of the reasons early settlers moved from Europe to North America was for freedom of religion." "This means that the U.S. government cannot make laws about religion. It also means that the government cannot make a 'state religion.'" It cannot "keep people from practicing their religion."
Summary	Responses should briefly restate the main idea and key details in order.

Write for a Reader

OBJECTIVES

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

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

Choose a Writing Purpose

Minilesson

FOCUS ON STRATEGIES Writers develop their craft by reading the work of other authors. As readers, writers can see how authors use elements of craft to create specific effects.

Remind students that they just analyzed the purpose of author Aimee Jane Leavitt in *The Bill of Rights*.

MODEL AND PRACTICE Discuss how students might use this example of author's purpose in their own writing using p. 312 of the *Student Interactive*. Model an example.

- Consider a topic: the street outside the school. Say: *I could write about this street for different reasons. I could write to persuade: This street needs a bike lane. Or to inform: This street is four lanes wide. Knowing my purpose helps me choose my words and tone.*
- As a class, choose a purpose for a brief paragraph about the street. Draft the paragraph, eliciting details from volunteers. In deciding which details to include, remind students of the purpose of the paragraph and choose the details that best support that purpose.

ELL Targeted Support Confirm Understanding Have students review the four different author's purposes: to inform, to persuade, to entertain, or to express. Remind them that a text can have more than one purpose, depending on genre.

Display one sentence for each type of purpose. Then have students choose a sentence and identify whether the purpose of the sentence is to inform, entertain, persuade, or express. **EMERGING/DEVELOPING**

Choose an object in the classroom. Have partners write two sentences about it, each with a different purpose. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to Aimee Jane Leavitt's purpose in *The Bill of Rights* as an example for their own writing. Then guide students to complete the activity on p. 312 of the *Student Interactive*.

Writing Workshop

Have students identify their main purpose in their pieces from the Writing Workshop. During conferences, support student writing by helping students clarify their purpose in sentences, individual sections, and the text overall.

STUDENT INTERACTIVE, p. 312



DEVELOP AUTHOR'S CRAFT

Write for a Reader

One reason authors write is to inform their readers. An author may explain something, give directions, or provide facts and details about a topic.

MyTURN Think about how Amie Jane Leavitt's statements reveal her purpose in writing *The Bill of Rights*. Now identify how you can set a purpose to connect with your readers.

To set a purpose, ask yourself what effect you want to have on the reader.



1. If your purpose was to inform readers about a topic related to the American Revolution, what topic would you choose? What kind of facts and information would support your ideas?

Possible response: My topic will be the Boston Tea Party. My purpose is to give information about the event. I will include facts about what happened, when it happened, and why it was important.

2. Write an informational passage about a topic, and include supporting details to develop your topic. Make sure your main ideas, facts, and details reveal your purpose for writing.

Responses will vary but should include a clear message about a topic and support the main idea with facts and information.

Word Study Spiral Review

OBJECTIVES

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

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



FLEXIBLE OPTION

LESSON 4



Spiral Review: Word Parts *anti-*, *mid-*, *trans-*

FOCUS ON STRATEGIES Review the strategy for using the Latin prefixes *anti-*, *mid-*, and *trans-* to determine meaning.

MODEL AND PRACTICE Call on volunteers to define the word parts *anti*, *mid-*, and *trans-*. Discuss how knowing they mean “against,” “in the middle,” and “across” can help readers decode word meanings.

APPLY Have students pair up to list words containing *anti-*, *mid-*, and *trans-*. Have pairs exchange lists and define each other’s words based on their knowledge of the word parts. Have them check definitions using a print or digital resource such as a dictionary.

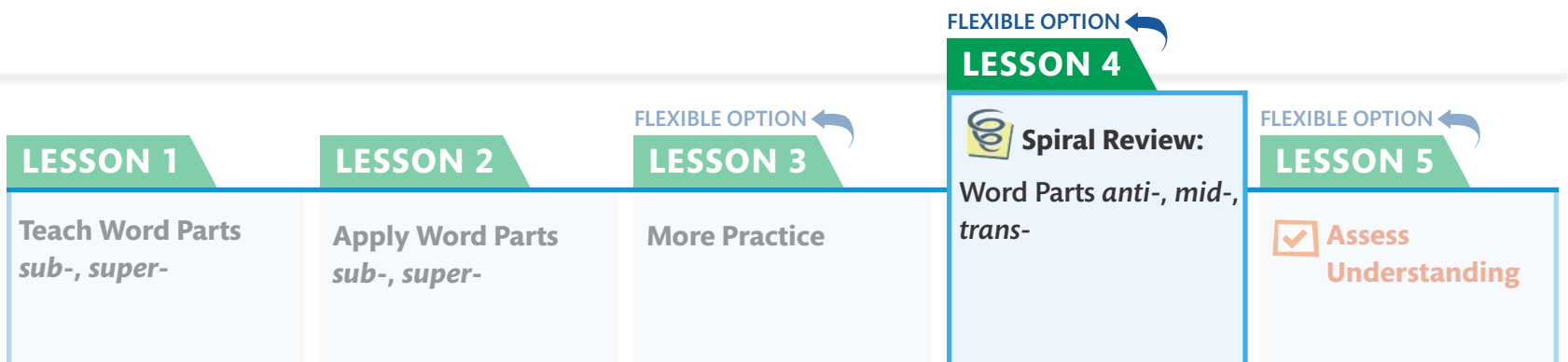


ELL Targeted Support

Pronounce Prefixes Tell students that some word parts and prefixes have more than one pronunciation.

Explain that the *s* in *trans-* usually has an *s* sound but can also have a *z* sound. Have students echo you as you pronounce *transfer* (*s* only), *transit*, and *transact* (*s* or *z*). **EMERGING/DEVELOPING**

Explain that the *i-* in *anti-* has different sounds. Have students echo you as you say *antidote* (short *i*), *antifreeze* (short *i* or long *e*), and *antiwar* (long *e* or long *i*). Lead them to discuss the words' meanings. **EXPANDING/BRIDGING**



Use the  **QUICK CHECK** on p. T187 to determine small group instruction.

Teacher-Led Options

Strategy Group

SUMMARIZE

Teaching Point Summarizing is important because it helps you check your understanding. When you summarize, first look for main ideas and details. Guide students to put the main ideas and details in order when they summarize.

ELL Targeted Support


To help students practice new English words, guide them in using domain-specific vocabulary as they summarize a text.

As a group, practice summarizing by talking about select paragraphs from *The Bill of Rights*. Provide sentence frames to help them use domain-specific vocabulary, such as *government*, *rights*, and *freedom*, in their summaries. *The new government needed to write new _____ (laws). They wanted to protect people's _____ (rights or freedoms).*

EMERGING/DEVELOPING

Have students summarize select sections from *The Bill of Rights*. Provide sentence starters to help students with the use of domain-specific vocabulary as they summarize. *The section "Drafting the Bill" is mostly about _____.*

EXPANDING/BRIDGING

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

Intervention Activity

SUMMARIZE

Use Lesson 29, pp. T193–T198, in the *myFocus Intervention Teacher's Guide* for instruction on summarizing text.

LEVEL F • READ

Lesson 29 Retell, Paraphrase, and Summarize Text

DIRECTIONS Read the following passages. Think about which details you would include in a summary.

Maple Syrup

1 Maple syrup has been eaten by people for hundreds of years. It is a sweetener, like sugar. People pour it on breakfast foods such as pancakes and waffles. It is used in baking. It is also made into maple sugar candy treats.

2 Maple syrup comes from the sap of the sugar maple tree. Maple sap is collected in early spring before the trees start to bud. A small hole is drilled in the tree and a spout called a tap is inserted. The sap from the tree drips into a bucket. The sap is mostly water. People boil the sap to make syrup. Boiling causes the water in the sap to evaporate, while the sugar remains. This turns the sap into thick, sweet maple syrup ready for eating!

Sweet Surprise

1 In early spring when the snow had just started to melt, Dad told me he had a surprise for me. I wondered what it was, but he told me I would have to wait and see.

2 He took me out to the forest behind our house to collect sap from maple trees. We carried heavy buckets of sap back to our house, where we poured it into a huge kettle on the stove. Then we boiled the sap until it got sticky and thick.

3 "Is this the surprise, Dad?" I asked for the tenth time. The maple syrup smelled wonderful. It was sweet and nutty.

4 "Not yet. Wait and see," Dad answered with a smile.

5 When the syrup was thick enough, we put some of it into bottles to use on pancakes and waffles later.

6 "Is the surprise waffles?" I guessed. But Dad just winked and carefully poured some of the hot syrup from the large kettle into a small cooking pot. He carried the pot outside, and I followed him. We looked for a place where the snow was still deep and fresh and clean. We had to work fast, because the cold outside made the maple syrup start to cool very quickly.

7 Dad poured the maple syrup on the snow in thin ribbons. As the syrup touched the snow, it cooled and hardened. Then he said, "Your surprise is ready!"

8 I lifted the hard ribbons of maple off of the snow and took the first delicious bite. "It's maple candy!" I cried.

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Fluency

Assess 2–4 students

PROSODY

Have student pairs practice reading a short passage with appropriate pacing.

ORAL READING RATE AND ACCURACY

Use pp. 103–108 in Unit 4 Week 3 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

SUMMARIZE

Talk about Independent Reading Ask students to reread the notes they took in their writer’s notebooks for their summary. Have students talk with a partner about their summary, including main ideas, details, domain-specific vocabulary, and transition words.

Possible Conference Prompts

- How did you know which main ideas and details to use in your summary?
- Why are words like *however*, *since*, *finally*, and *because* important?

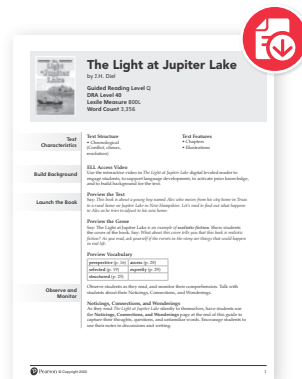
Possible Teaching Point Remember to look for context clues nearby domain-specific vocabulary. Context clues are words you already know or concepts you already understand.

Leveled Readers



SUMMARIZE

- For suggested titles, see “Matching Texts to Learning,” pp. T152–T153.
- For instructional support on how to summarize, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite two or three students to share what they learned today about summarization.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to another text they have previously read.
- read a trade book or their Book Club text.
- practice fluent reading by reading slowly and pronouncing domain-specific vocabulary.

Centers



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

Literacy Activities



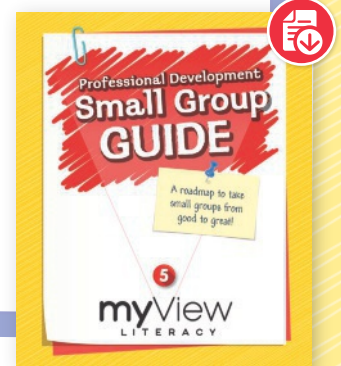
Students can

- complete the graphic organizer on *Student Interactive* p. 307.
- write about rules and freedoms in their reader’s notebook.
- play the *myView* games.
- choose a passage from a text and, with a partner, find elements that could build a summary.

SUPPORT INDEPENDENT READING

Help students select books on topics that interest them. Suggest they keep a list of books to read.

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



Reflect and Share



The Bill of Rights

OBJECTIVES

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

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.

ACADEMIC VOCABULARY

Integrate Have students start using the unit academic vocabulary words in discussions on unit concepts and in their own writing. Ask:

- Why would restrictions on a free press not be popular in a democracy?
- How are citizens of the United States empowered today?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Explain to students that notetaking and responding to questions about a topic helps them check understanding and retain what they have learned.

- When interacting with sources, take notes to organize and understand facts and details.
- Before writing a response about a topic, ask yourself questions about main ideas and details. Write the answers to those questions on a sheet of paper.
- Use the questions to guide your thinking as you write a brief response in paragraph form.

MODEL AND PRACTICE Model asking questions about freedoms and rights by using the Write to Sources prompt on p. 308 in the *Student Interactive*.

- I want to write about rights and freedoms in the United States. First, I will think about all the texts that I have read this week and reread them, if necessary. Next, I will ask myself a question: What have I learned about the freedoms that people want and need? Finally, I will write notes to answer the questions on paper.
- If I get stuck on which questions to ask myself, I might ask a teacher or a friend. Or, I could look through the texts to find an idea.

ELL Targeted Support Take Notes Have students look closely at the procedure for notetaking.

Give students one page from *The Bill of Rights* or a previously read text. Have them identify a freedom in the text. With students, practice asking questions about that freedom. Use sentence frames and one-word answers, if needed. **EMERGING/DEVELOPING**

Have partners review *The Bill of Rights* or a previously read text. Then have them identify freedoms and generate questions about them. Specify that they come up with at least one question. Have pairs take notes about their questions and answers. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for notetaking and writing a response.

OPTION 1 Use the Shared Read Have students use evidence from the week’s texts to practice notetaking and response writing about rights and freedoms. If desired, distribute Collaborative Conversations from the *Resource Download Center* to help guide writing.

OPTION 2 Use Independent Text Students should use their self-selected independent reading texts to ask themselves questions and generate notes for their response about rights and freedoms in the United States.

QUICK CHECK

Notice and Assess Can students practice notetaking to help them write a response to questions?

Decide

- **If students struggle**, revisit instruction for notetaking and response writing in Small Group on pp. T198–T199.
- **If students show understanding**, extend instruction for notetaking and response writing in Small Group on pp. T198–T199.

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. 308



RESPOND TO TEXT

Reflect and Share

Write to Sources *The Bill of Rights* outlines freedoms protected by the U.S. government. Consider the texts you have read this week. What have you learned about the freedoms that people want and need? Use examples from the texts you read this week to write and support a response.



Notetaking When interacting with sources, you can take notes to organize and understand facts and details.

Choose two texts that include information about freedoms. Use the questions to take notes on a separate piece of paper:

- Which freedoms are mentioned in the text?
- Which freedoms are protected by the government?
- Which freedoms do people want most?
- Which freedoms do people need most?

Generate and answer your own questions about freedoms to deepen your understanding and gain information. Review your notes and use them to write a brief response on another piece of paper.

Weekly Question

What can governments do to protect our freedoms?

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.

Leavitt writes, “Surprisingly, one big question was not: ‘Should the Constitution protect the rights of the people?’” Reread the explanation of how the Bill was written and ratified. Why was it important to include a Bill of Rights in the Constitution? Use text evidence to support your opinion.

Word Study Word Parts *sub-*, *super-*

OBJECTIVES

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

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 on SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Assess Understanding

To assess students' understanding of word parts *sub-* and *super-*, provide the following sentences:

The subspecies of frog is found only in the Amazon.

The bicycle is built from superlight carbon fiber.

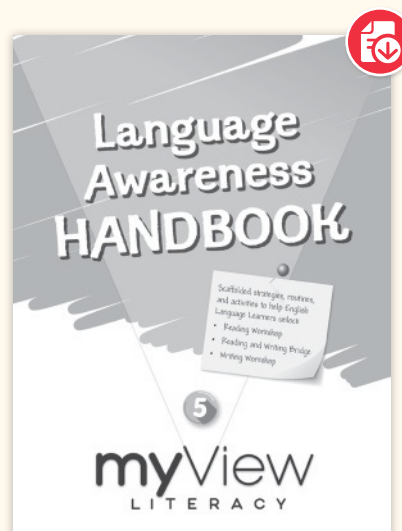
Have students use their knowledge of prefixes *sub-* and *super-* to define each word. (Possible definitions: a smaller group within a species; extra light).





Develop Language Awareness

For additional practice with word parts, complete the activity on p. 46 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to understand words with Latin parts.



				FLEXIBLE OPTION
LESSON 1	LESSON 2	FLEXIBLE OPTION	FLEXIBLE OPTION	LESSON 5
Teach Word Parts <i>sub-</i> , <i>super-</i>	Apply Word Parts <i>sub-</i> , <i>super-</i>	More Practice	Spiral Review: Word Parts <i>anti-</i> , <i>mid-</i> , <i>trans-</i>	<input checked="" type="checkbox"/> Assess Understanding

Use the  **QUICK CHECK** on p. T195 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Authors can present the same information in different ways. It helps you deepen your understanding when you think about the same topic from different angles. Create a simple Venn diagram with students to show how the information presented in *The Bill of Rights* compares to information in other texts they have read on the topic of the U.S. government.

ELL Targeted Support

Display the sentence frames.

Have students work in small groups to complete the sentence. *The Bill of Rights is a _____.*

EMERGING

Have pairs complete the sentence. *The Constitution and the Bill of Rights help citizens _____ in our world today.* **DEVELOPING**

Have students complete the sentence orally. *In 1776, people in the United States were concerned that _____.* **EXPANDING**

Have students complete the sentence orally, and then write their sentences in their notebooks. *The Bill of Rights was written because _____.*

BRIDGING



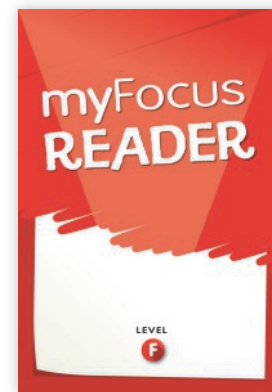
For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



myFOCUS READER

Reread pp. 46–47 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of rights and freedoms in the United States 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 about the Constitution and the Bill of Rights into an effective format.

Critical Thinking Talk with students about the word puzzle, as well as their findings and the process they used.

See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they learned about making connections between different types of texts. Have them refer to p. 284 and pp. 289–303 in the *Student Interactive*, if desired.

Possible Conference Prompts

- Why does it help your comprehension to make connections between texts?
- What do the connections tell you about the Bill of Rights and the Constitution?

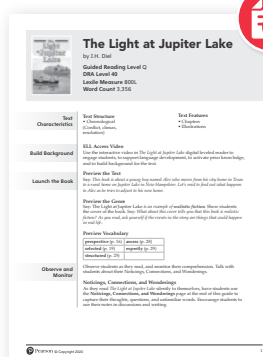
Possible Teaching Point Readers think about other texts they have read to make connections between main ideas, details, and vocabulary.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T152–T153.
- For instructional support on how compare texts, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite several students to share the questions they wrote as notes to begin writing their responses.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *The Bill of Rights* 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 rights and freedoms in other countries.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T490–T491, for

- teacher’s summary of chapters in *Guns for General Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for incorporating the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

UNIT 4 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 *Liberty* by explaining relationships between ideas and a biography.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of science fiction to write a short story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

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

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

Materials

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

LESSON 1

RI.5.10, W.5.3, SL.5.1.d,
L.5.1.a, L.5.4.b, L.5.5.b

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Time Line: Weekly Question T204–T205
- Listening Comprehension: Read Aloud: “Mahalia Jackson” T206–T207
- Biography T208–T209
- Quick Check** T209

READING BRIDGE

- Academic Vocabulary: Figurative Language T210–T211
- Word Study: Teach Word Origins T212–T213

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T214–T215, T217
- Strategy, Intervention, and On-Level/Advanced Activities T216
- ELL Targeted Support T216
- Conferring T217

INDEPENDENT/COLLABORATIVE

- Independent Reading T217
- Literacy Activities T217

BOOK CLUB T217, T492–T493 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T416–T417
 - » Edit for Prepositions and Prepositional Phrases
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T417
- Conferences T414

WRITING BRIDGE

- Spelling: Words with **FLEXIBLE OPTION** Greek Roots T418
 - » **Assess Prior Knowledge** T418
- Language and Conventions: **FLEXIBLE OPTION** Spiral Review: Conjunctions T419

LESSON 2

RI.5.3, RI.5.10, SL.5.1,
L.5.1.c, L.5.1.e, L.5.4.b

READING WORKSHOP

SHARED READ

- Introduce the Text T218–T235
 - » Preview Vocabulary
 - » Read: *Delivering Justice*
- Respond and Analyze T236–T237
 - » My View
 - » Develop Vocabulary
 - Quick Check** T237
 - » Check for Understanding

READING BRIDGE

- Word Study: Apply Word Origins T238–T239
- High-Frequency Words T238

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T214–T215, T241
- Strategy and Intervention Activities T240
- Fluency T240
- ELL Targeted Support T240
- Conferring T241

INDEPENDENT/COLLABORATIVE

- Independent Reading T241
- Literacy Activities T241
- Partner Reading T241

WRITING WORKSHOP

MINILESSON

- Science Fiction T420–T421
 - » Edit for Irregular Verbs
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T421
- Conferences T414

WRITING BRIDGE

- Spelling: Teach Words with Greek Roots T422
- Language and Conventions: **FLEXIBLE OPTION** Oral Language: Correlative Conjunctions T423

LESSON 3

RI.5.3, RF.5.4, W.5.3,
L.5.1.e, L.5.2.e, L.5.4.b

READING WORKSHOP

CLOSE READ

- Explain Relationships Between Ideas T242–T243
- Close Read: *Delivering Justice*
 - ✔ **Quick Check** T243

READING BRIDGE

- Read Like a Writer: Analyze Graphic Features T244–T245
- Word Study: More Practice: Word Origins T246–T247 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T214–T215, T249
- Strategy and Intervention Activities T248
- Fluency T248
- ELL Targeted Support T248
- Conferring T249

INDEPENDENT/COLLABORATIVE

- Independent Reading T249
- Literacy Activities T249

WRITING WORKSHOP

MINILESSON

- Science Fiction T424–T425
 - » Edit for Collective Nouns
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T425
- Conferences T414

WRITING BRIDGE

- Spelling: More Practice: Words with Greek Roots T426 **FLEXIBLE OPTION**
- Language and Conventions: Teach Correlative Conjunctions T427

LESSON 4

RI.5.10, RF.5.3.a, W.5.3,
W.5.4, L.5.1.a, L.5.1.e

READING WORKSHOP

CLOSE READ

- Generate Questions T250–T251
- Close Read: *Delivering Justice*
 - ✔ **Quick Check** T251

READING BRIDGE

- Write for a Reader: Use Graphic Features T252–T253
- Word Study: Spiral Review: Word Parts *sub-*, *super-* T254–T255 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T214–T215, T257
- Strategy and Intervention Activities T256
- Fluency T256
- ELL Targeted Support T256
- Conferring T257

INDEPENDENT/COLLABORATIVE

- Independent Reading T257
- Literacy Activities T257
- Partner Reading T257

WRITING WORKSHOP

MINILESSON

- Science Fiction T428–T429
 - » Edit for Subordinating Conjunctions
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T429
- Conferences T414

WRITING BRIDGE

- Spelling: Spiral Review: Word Parts *sub-*, *super-* T430 **FLEXIBLE OPTION**
- Language and Conventions: Practice Correlative Conjunctions T431

LESSON 5

RI.5.3, W.5.9, L.5.2.a,
L.5.2.b, L.5.2.c, L.5.2.d

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T258–T259
 - » Write to Sources
 - ✔ **Quick Check** T259
 - » Weekly Question

READING BRIDGE

- Word Study: Word Origins T260–T261 **FLEXIBLE OPTION**
 - ✔ **Assess Understanding** T260

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T214–T215, T263
- Strategy, Intervention, and On-Level/Advanced Activities T262
- ELL Targeted Support T262
- Conferring T263

INDEPENDENT/COLLABORATIVE

- Independent Reading T263
- Literacy Activities T263

BOOK CLUB T263, T492–T493 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T432
 - » Edit for Punctuation Marks
 - » Share Back

INDEPENDENT WRITING

- **WRITING CLUB** T432–T433 **SEL**
- Conferences T414

WRITING BRIDGE

- Spelling: Words with Greek Roots T434
 - ✔ **Assess Understanding** T434
- Language and Conventions: Standards Practice T435 **FLEXIBLE OPTION**

UNIT 4 WEEK 4 WEEK AT A GLANCE: RESOURCE OVERVIEW

Materials

WEEKLY LAUNCH: TIME LINE

THE EARLY CIVIL RIGHTS MOVEMENT

MARCH 21, 1951
Farmville, Virginia
Student leaders organized a schoolwide strike to protest segregation for African American students at the segregated high school.

MAY 17, 1954
Supreme Court
The landmark court case Brown v. Board of Education established that school segregation was unconstitutional.

AUGUST 28, 1957
Washington, D.C.
One hundred years after the Emancipation Proclamation, more than 200,000 people gathered to support equal civil rights. At the event, Martin Luther King Jr. gave his famous "I Have a Dream" speech.

AUGUST 6, 1965
Washington, D.C.
The Voting Rights Act of 1965 gave legal protection to voters. It also made it a federal crime to block people from exercising their right to vote. Before the act, some voters were forced to take a discriminatory "literacy test" before voting.

Weekly Questions
What are some things people can do when their freedom is limited?
What are some ways you can peacefully protest? Discuss this with a partner, and take notes on each other's ideas to share with the class.

Word Practice
What are some ways you can peacefully protest? Discuss this with a partner, and take notes on each other's ideas to share with the class.

TIME LINE
The Early Civil Rights Movement

READING ANCHOR CHART
Biography

BIOGRAPHY anchor chart

PURPOSE: To tell the story of a (usually notable) person's life.

ELEMENTS of BIOGRAPHY

- Use third-person point of view.
- Show relationships between the person and other people and events.
- Use chronological text structure.
- Use details by specific facts.

READING ANCHOR CHART
Biography

EDITABLE ANCHOR CHART
Biography

BIOGRAPHY anchor chart

PURPOSE:

ELEMENTS of BIOGRAPHY

RESOURCE DOWNLOAD CENTER
Additional Practice

Language and Conventions

Word Study

Use Onomatopoeia

RESOURCE DOWNLOAD CENTER
Additional Practice

Leveled Readers

LEVELED READERS TEACHER'S GUIDE

The Light at Jupiter Lake
by J.H. Diaz

Guided Reading Level C
ORA Level 4
Lexile Measure 320L
Word Count 1,336

Characteristics

Text Structure
A narrative.

Text Features
A narrative.

Build Background

ELL Access Yields
Use the information in the Light at Jupiter Lake digital reader to make background information available to students with limited English proficiency.

Launch the Book

Preview the Book

Preview the Genre

Observe and Monitor

Noticing, Connections, and Wondering

LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

demonstrators
mistreated
qualified
segregation
sympathize

Spelling Words

graph
graphics
bibliography
homograph
seismograph
graphite
monograph
holograph
topography
television
telecast
telepathy
telephoto
telemetry

televise
microbiology
microcosm
microchip
microbe
microwave

Challenge Spelling Words

calligraphy
lexicographer
microanalysis

Unit Academic Vocabulary

empower
grace
limitation
noble
resist



WEEK 4 LESSON 1
READING WORKSHOP

GENRE & THEME

Listening Comprehension

OBJECTIVES
Listen actively to voice messages, identify central ideas, and make an oral presentation.

ELL Language Transfer
Compare text and the Spanish equivalent "Marian Anderson"

THINK ALOUD
While reading the biography chapter to writing the story, think aloud to identify the main idea and make an oral presentation.

MAHALIA JACKSON
Mahalia Jackson was born on October 26, 1911, in a small town in Mississippi. She was the first African American woman to be named "Queen of Gospel" and the voice of the Civil Rights movement.

FLUENCY
After completing the Read Aloud, students will be able to read the text fluently and with accuracy.



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Alouds are a powerful tool for building students' reading skills and comprehension.

PLANNING
Select a text from the Read Aloud Trade Book Library or the school or district library.

BEFORE READING
Show the cover of the book to introduce the title, author, and genre.

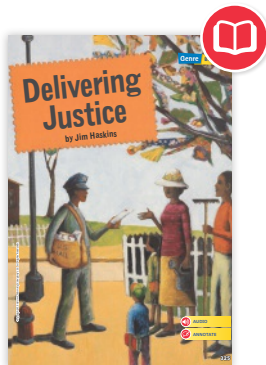
DURING READING
Read with expression to draw in listeners.

AFTER READING
Summarize and allow students to share thoughts about the story.



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

READ ALOUD "Mahalia Jackson"



SHARED READ *Delivering Justice*

BOOK CLUB

Titles related to Spotlight Genre and Theme: T492-T493

Mentor STACK

Writing Workshop T413

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

A comprehensive guide for literacy assessment including support for using data to inform instruction, tips for using examples and tools for all types of literacy assessments, and resources for building student literacy skills.

myView LITERACY

ASSESSMENT GUIDE

Interact with Sources

OBJECTIVES

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

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

Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

ACADEMIC VOCABULARY


Language of Ideas Academic language helps students access ideas. After you discuss the time line, ask: [What limitations did African Americans face?](#) [How were they able to resist being held back?](#)

- limitation
- noble
- resist
- grace
- empower

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 4: *What does it mean to be free?* Point out the Week 4 Question: *What are some things people can do when their freedom is limited?*

Direct students' attention to the time line on pp. 320–321 in the *Student Interactive*. Have students read the time line and discuss things people did when they had limited freedom during the Civil Rights movement, and the effects their actions had. 

Use the following questions to guide discussion:

- In what ways was freedom limited for African Americans at the time?
- How did African Americans protest their limited freedom?
- What changes were made because of their protests and actions?

WEEKLY QUESTION Reread the Week 4 question: *What are some things people can do when their freedom is limited?* Tell students they just learned a few things people have done when their freedom was limited. Explain that they will learn more this week.

TURN, TALK, AND SHARE Have student pairs discuss the question on p. 321 and take notes on each other's ideas. Each student should review the key ideas expressed by his or her partner, identify any new knowledge or information presented in the discussion, and draw conclusions. Pairs should then share their findings with the class.



ELL Targeted Support Visual Support Read aloud the short paragraphs with each visual element. Tell students to listen closely as you read about different events in the Civil Rights Movement.

Preview the visuals. Discuss how each helps them understand the topic. Preview key vocabulary: *protest, landmark, enslaved*. Ask: **How was African Americans' freedom limited before the Civil Rights Movement?** **EMERGING**

Preview the visuals. Discuss how each helps them understand the topic. Preview key vocabulary: *landmark, segregation, unconstitutional, emancipation*. Ask: **What did African Americans do to fight for their freedom?** **DEVELOPING**

Preview the visuals. Discuss how each helps them understand the topic. Preview key vocabulary: *segregation, unconstitutional, exercising, discriminatory*. Ask: **How did the actions of African Americans help make things more equal?** **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 320–321



WEEKLY LAUNCH: TIME LINE

INTERACTIVITY

The Early CIVIL RIGHTS Movement

MARCH 23, 1951
Farmville, Virginia

Student leaders organized a schoolwide strike to protest conditions for African American students at the county high school.

MAY 17, 1954
Supreme Court

The landmark court case *Brown v. Board of Education* established that school segregation was unconstitutional.

AUGUST 28, 1963
Washington, D.C.

One hundred years after the Emancipation Proclamation freed most enslaved Americans, more than 200,000 people gathered to support equal civil rights. At this march, Martin Luther King Jr. gave his famous "I Have a Dream" speech.

AUGUST 6, 1965
Washington, D.C.

The Voting Rights Act of 1965 gave legal protections to voters. It also made it a federal crime to block people from exercising their right to vote. Before the act, some voters were forced to take discriminatory "literacy tests" before voting.

Weekly Question

What are some things people can do when their freedom is limited?

TURN and TALK What are some ways you can peacefully protest? Discuss this with a partner, and take notes on each other's ideas to share with the class.

320

321

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.

ELL Language Transfer

Cognates Point out the Spanish cognates in “Mahalia Jackson”:

- discrimination : *discriminación*
- continue : *continuar*

THINK ALOUD

Analyze Biographies The biography begins by naming the date Mahalia Jackson was born, October 26, 1911. The author then gives information by her age or the date: “in the fourth grade,” “when she was 16,” 1950, and 1963. The story of her life is told in time order, or chronological order. This helps me know how each event in her life led to another event, and it gives me a good picture of her life as a whole.

FLUENCY

After completing the Read-Aloud routine, display “Mahalia Jackson.” Model reading aloud a short section of the biography, asking students to pay attention to your accuracy, or how you read each word with correct pronunciation. Explain that fluency is about reading for comprehension, not speed. Invite partners to practice reading accurately using their favorite sentences from the biography.

Biography

Tell students you are going to read a biography aloud. Have students listen as you read “Mahalia Jackson.” Explain that students should listen actively, paying careful attention to the ideas in the biography 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 a biography.

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 relationships between ideas.

Mahalia Jackson

Mahalia Jackson was born on October 26, 1911, in a small New Orleans house. The granddaughter of an enslaved person, she was not born into the best of circumstances. But, she would one day be known as the “Queen of Gospel” and the voice of the Civil Rights movement.

Young Mahalia left school in the eighth grade to work as a cook and washerwoman. However, being out of school didn’t stop her from learning to love music. She came to love the music of New Orleans, which included blues, jazz, and gospel. She sang at her church several days a week and the congregation came to know and love her rich singing voice.

When she was 16 years old, Mahalia moved to Chicago, hoping to study nursing. But, like many African Americans at the time, she could only find low-paying jobs as a maid. She began singing in a Baptist church, and touring with a gospel group called the Johnson Brothers. She pledged to only sing gospel songs, which she said were “songs of hope.”



“Mahalia Jackson,” continued

Mahalia received high-paying offers to record blues or theater music, but stuck with her commitment to gospel. She was known for making gospel more lively than it had ever been before, inspiring even people who did not go to church to listen and dance to it. In 1950, she was invited to perform at Carnegie Hall.

Even though she was respected and appeared in guest roles on popular variety television shows, Mahalia still faced racism and discrimination throughout the country. Her white neighbors in Chicago were angry that an African American woman had bought a home in their neighborhood.

These events inspired Mahalia to become involved in the Civil Rights movement. Leaders in the movement often wanted Mahalia to perform at their protests or demonstrations, which she gladly did. She was close friends with Dr. Martin Luther King Jr. and sang “I Been ‘Buked and I Been Scorned” at his request during the 1963 March on Washington. She sang at Dr. King’s funeral, and continued performing for as long as she could. She once said that she continued singing in the hopes that her songs would “break down some of the hate and fear that divide the white and black people in this country.”

THINK ALOUD

Analyze Biographies

Mahalia Jackson said that she saw gospel songs as “songs of hope.” I wondered why she would only want to sing songs of hope, until I read about the racism she faced and her involvement in the Civil Rights movement. She was so committed to singing songs that would give African Americans hope that she refused to sing anything else.

ELL Access

To help prepare students for the oral reading of “Mahalia Jackson,” read aloud this short summary:

Mahalia Jackson was an African American gospel singer during the Civil Rights movement. She faced racism even though she was a famous singer. She performed at many demonstrations in support of Civil Rights.

WRAP-UP

Life of Mahalia Jackson

Use a one-column chart with the title “Life of Mahalia Jackson” to help students write a short summary of Jackson’s biography.

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.



Biography

LEARNING GOAL

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

OBJECTIVES

Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources.

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 biographies in their discussions.

- limitation
- grace
- noble
- empower
- resist

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 cognate related to biographies:

- biography : *biografía*

Minilesson

FOCUS ON STRATEGIES Biographies tell the stories of a real people by giving facts and details about their lives, usually in time order. A biography is written in the third-person and analyzes the relationships between people and events in the subject's life.

- What did you learn about Mahalia Jackson?
- How were the details in the text organized?
- Did the author use first-person or third-person point of view?
- Did you learn how events in Mahalia's life affected her?

MODEL AND PRACTICE Model determining that a text is a biography. *This text is about a woman named Mahalia Jackson. The text tells about her friendship with Martin Luther King, Jr. I know about him so I know this text is about a real person. I learn about her life starting from her birth and childhood, and ending with her singing at King's funeral. I learn about what events inspired her to first be a singer, and later to become involved in the Civil Rights movement. "Mahalia Jackson" has all the elements of a biography.*

ELL Targeted Support Narrate Have students narrate a short biography of a person that they either know personally or know of.

Ask students to tell a story about someone's life with which they are familiar, such as a family member or celebrity. Provide sentence frames to help students tell the story in order. *When he/she was a child, _____. The most important event in his/her life was _____.*

EMERGING/DEVELOPING

Ask students to tell a story about someone's life. Provide sentence starters to help students explain relationships between events in the person's life. *Because of _____, he/she _____. After that, _____.*

EXPANDING/BRIDGING



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to describe biographies.

OPTION 1 TURN, TALK, AND SHARE Have students work with a partner to complete the Turn and Talk activity on p. 322 of the *Student Interactive*. Circulate to discover if students can accurately compare biographies with historical fiction.

OPTION 2 Use Independent Text Have students use sticky notes to mark places in the text where they see how major events or other people can affect a person's life. Direct them to write on the sticky note how the event or person affected the subject's life.

QUICK CHECK

Notice and Assess Can students identify biographies?

Decide

- **If students struggle**, revisit instruction about biographies in Small Group on pp. T216–T217.
- **If students show understanding**, have them continue practicing the strategies for reading biographies using the Independent Reading and Literacy activities in Small Group on pp. T216–T217.

STUDENT INTERACTIVE, pp. 322–323



GENRE: BIOGRAPHY

READING WORKSHOP

Learning Goal

I can learn more about the theme *Liberty* by explaining relationships between ideas in a biography.

Biography

A biography is the story of a real person's life written by another person.

- The author gives **facts** and **details** to create a portrait of the person's life.
- The author **analyzes** the **relationships** between major events in the person's life.
- The author uses third-person **point of view**.

TURN and TALK Describe how a biography is similar to and different from historical fiction. Use the chart to help you compare and contrast the genres. Take notes on your discussion. Then share your responses with the class.

My NOTES

To compare genres, start with similarities. Then look for differences.



322

BIOGRAPHY

anchor chart

PURPOSE: To tell the story of a (usually notable) person's life

ELEMENTS of BIOGRAPHY



323

Academic Vocabulary

LEARNING GOAL

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

OBJECTIVE

Recognize and explain the meaning of common idioms, adages, and proverbs.

ELL Language Transfer

Body Language Model using gestures and actions to show what a word means. For *grace*, pretend to dance like a ballerina. Ask students what other people or animals move with grace. Then have small groups work together to find gestures or actions appropriate for *limitation*. It may be helpful to return to these gestures for the discussion of illustrations in Lessons 3 and 4.

WEEKLY STANDARDS PRACTICE



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

Figurative Language: Adages

Minilesson

FOCUS ON STRATEGIES Proverbs and adages are pithy common sayings that express widely held truths. They are often used to offer advice. **Proverbs**, such as "The early bird gets the worm," are a type of figurative language. **Adages**, such as "More haste, less speed," are generally very old sayings.

MODEL AND PRACTICE Explain that many adages involve concepts of how things can and cannot be done. It may be helpful to note that adages are not rules, just conventional wisdom.

- Read the first sentence in the chart on p. 347 of the *Student Interactive*: "You can't teach an old dog new tricks." Explain: **This is an adage about habit. It means that someone who is set in his or her ways may refuse to learn something new.**
- Find the word *resist* in the word bank. Say: **Someone who refuses to learn is resisting.**
- Have a volunteer read and analyze the second adage. As a class, choose the word that best pertains to the concept.

ELL Targeted Support Common Sayings Explain to students that common sayings, such as adages and proverbs, have meanings that often rely on cultural references and figures of speech. This makes them hard to understand when translated.

Give student pairs a list of common English sayings. Have the pairs work with print and digital resources as needed to create literal definitions of the sayings. Bring pairs together into small groups, and lead a discussion. Clarify misunderstandings, offer context, and elicit examples of similar sayings in other languages. **EMERGING/DEVELOPING**

Have students use dictionaries as needed to create literal definitions of a list of common English sayings. Have student pairs discuss the probable meaning of each and offer a context in which it would be used. Work with student pairs to clarify misunderstandings. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students follow the same strategy as they complete the items on p. 347 in the *Student Interactive*. Remind students that they will use these academic words throughout the unit.

STUDENT INTERACTIVE, p. 347



VOCABULARY
READING-WRITING BRIDGE

Academic Vocabulary

Adages and proverbs are traditional sayings about common observations or truths. “The early bird gets the worm,” for example, is an adage that means whoever arrives first has the best chance to succeed.

Learning Goal

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

MyTURN

1. **Read** each adage.
2. **Match** the academic vocabulary word with the adage or proverb that best relates to the word’s definition.
3. **Choose** an adage or proverb, and **write** a new sentence that uses the saying and its related academic vocabulary word.

Word Bank

limitation grace noble empower resist

1. You can’t teach an old dog new tricks. resist
2. It is better to give than to receive. noble
3. Better safe than sorry. limitation
4. Do unto others as you would have them do unto you. grace
5. Where there’s a will, there’s a way. empower

My Sentence Responses will vary but should include sentences such as “The teacher wanted to empower her students, so she told them, ‘Where there’s a will, there’s a way.’”

347

Word Study Word Origins

OBJECTIVES

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

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 Word Origins

FOCUS ON STRATEGIES Many English words have Greek or Latin origins. Knowing these word parts can help readers decode unfamiliar words. Greek word parts include:

- *graph*, meaning “write or draw”
- *micro*, meaning “small”
- *tele*, meaning “far away”

In the activity on p. 348 in the *Student Interactive*, students will also decode a word with Latin origin:

- *dict*, meaning “say”

MODEL AND PRACTICE Say: *In the word biography, I recognize two word parts: bio and graph. I know bio means “life.” I know graph means “write.” So I can conclude that a biography is writing about someone’s life.* Have a volunteer check the meaning in a dictionary.

Write *microwave*. Say: *I see two word parts. What are they?* Have volunteers identify and define each word part and then define the whole word.



ELL Targeted Support

Word Origins Explain that knowing what a word part means can help students determine its meaning.

Work with students to write a sentence about an object that represents the meaning of *graph*, *micro*, or *tele*. **EMERGING**

Have partners complete the following sentence frames, in their writer's notebooks: *To see a star, I use a (telescope/microscope).* *When I write my name, it is a(n) (autograph/monograph).* *The station will (revise/televise) the game.* **DEVELOPING**

Have partners list words using *graph*, *micro*, or *tele*. Have them confirm meanings in a dictionary. **EXPANDING/BRIDGING**



LESSON 1

Teach Word Origins

LESSON 2

Apply Word Origins


FLEXIBLE OPTION 

LESSON 3

More Practice

FLEXIBLE OPTION 

LESSON 4

 **Spiral Review:**
Word Parts *sub-*, *super-*

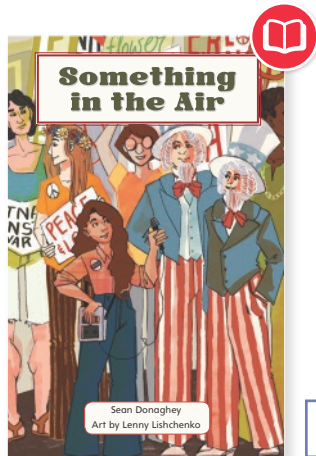
FLEXIBLE OPTION 

LESSON 5

Assess Understanding

Matching Texts to Learning

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



LEVEL T

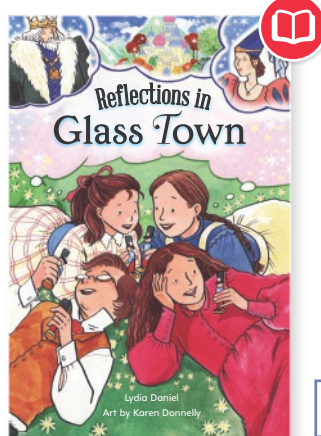
Genre Historical Fiction

Text Elements

- Wide range of sentence types
- Minimal illustration

Text Structure

- Chronological



LEVEL U

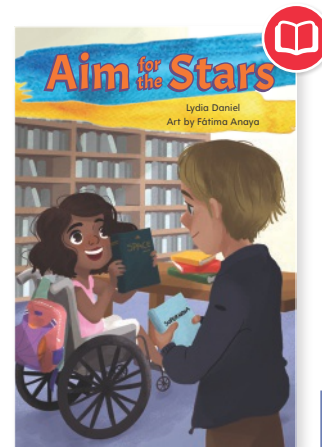
Genre Historical Fiction

Text Elements

- Figurative language
- Inference required to understand characters

Text Structure

- Chronological



LEVEL U

Genre Realistic Fiction

Text Elements

- Figurative language
- Minimal illustration

Text Structure

- Chronological

Guided Reading Instruction Prompts

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

Identify Biographies

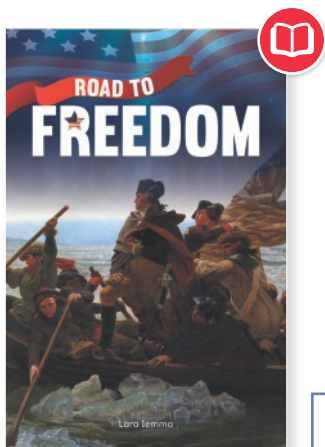
- How can you tell this book is a biography?
- Who is telling the story?
- How is the text organized?

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 subject?
- What new or interesting words did the author use?

Explain Relationships Between Ideas

- What are some major events in the subject's life?
- How do those events impact the subject?
- Is there a problem in the subject's life that is solved?



LEVEL V

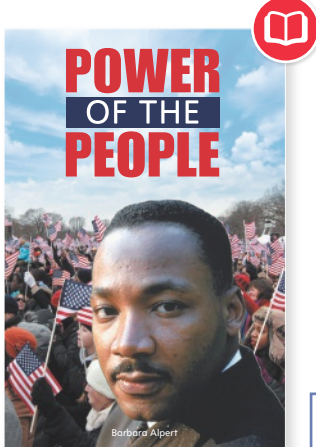
Genre Informational Text

Text Elements

- Variety of text features
- Vocabulary words depend on context or glossary

Text Structure

- Description



LEVEL W

Genre Expository Text

Text Elements

- Themes build social awareness
- Content-specific words defined in text or glossary

Text Structure

- Compare and Contrast



LEVEL W

Genre Informational Text

Text Elements

- Themes build social awareness
- Content-specific words defined in text or glossary

Text Structure

- Description

Generate Questions

- What parts of the text did you have trouble understanding?
- How did you clarify your understanding?
- Was the answer to your question in the text, or did you infer the answer?

Compare Texts

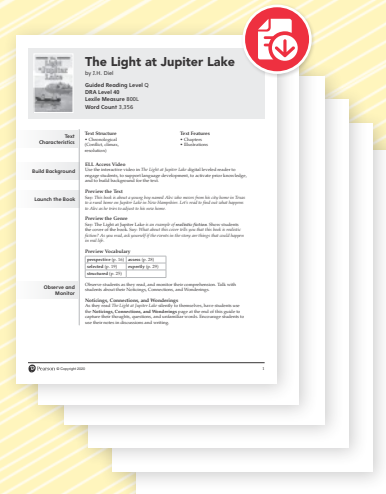
- What connections can you make to other biographies?
- What did the author do to make this biography interesting?

Word Study

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

Leveled Reader Teacher's Guide

For full lesson plans for these and other leveled readers, go to SavvasRealize.com.



Use the  **QUICK CHECK** on p. T209 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY BIOGRAPHY

Teaching Point When you read a biography, pay attention to the interactions and relationships between people, ideas, and events. Note how they evolve throughout the text. Review the anchor chart on *Student Interactive* p. 322. Ask students to identify characteristics of biographies.

ELL Targeted Support

Explain to students that when they read a biography, they should analyze how each event affects the subject of the biography.

Provide students with strips of paper or sticky notes that have transition words printed on them, such as *first*, *next*, *then*, *later*, *when he grew up*, *finally*, and so on. Have students reread the text and use the strips of paper as bookmarks to identify major events in the subject's life. Then have them retell the narrative to a partner.

EMERGING/DEVELOPING

Have partners create a time line of major events in the biography. Then have them describe how early events caused or closely related to later events in the subject's life. **EXPANDING/BRIDGING**



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

Intervention Activity

READING BIOGRAPHY

Use Lesson 25, pp. T167–T172, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of biographies.

LEVEL F • READ

Lesson 25 Genre: Narrative Nonfiction

DIRECTIONS Read the following passages. What genre characteristics do you notice in the biography of Mary Cassatt and the autobiography of Leon Case?

The Life of Mary Cassatt

1 The life of American artist Mary Cassatt is one of contrasts. Mary was born in Pennsylvania in 1844. She grew up during a time when women were expected to stay home and care for their families. They were discouraged from having careers of any kind, and certainly not as an artist. But Mary Cassatt would grow into a young woman who knew what she wanted. Her life would take a far different turn from the usual roles for women of her time.

2 In 1851, Mary and her family sailed to Europe. Mary's parents felt that travel was an important part of a child's education. The Cassatt family lived for a time in England, France, and Germany. In each new place, Mary spent hours in art museums and galleries. Everywhere she went, she immersed herself in the world of art. As she strolled through sunny city parks, she noticed light, color, shadow, and shapes. Mary's life was changed by her experiences abroad. She knew in her heart that she wanted to become an artist. But she was not yet ready to tell her parents.

3 In late 1855, the Cassatt family traveled back home. When she was sixteen years old, Mary took drawing classes. She spent every free minute sketching the world around her. At last, Mary decided it was time to break the news about her plans to her parents. She gathered her courage and told them that art was more than just a hobby for her. She wanted to become a professional artist. Mr. Cassatt said absolutely not! The world of art was for men, not for young women! Mary expected this response and stood firm.

4 With fierce determination, Mary sailed back to Europe and enrolled in art school. Through school, and the years after, Mary continued to grow as an artist. Her father, upset at first about Mary's decision, finally came around. He agreed that what he wanted most of all was for his daughter to be happy.

5 And happy she was, pursuing her dream. Mary Cassatt spent the rest of her life as an artist. She is best known for her paintings of families in ordinary scenes around the home. When she died in 1926 at the age of 82, Mary Cassatt was recognized as one of America's most important artists. Her work is on display in art museums around the globe.

Reading Informational and Argumentative Text T • 167

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the time line on pp. 320–321 in the *Student Interactive* to generate questions about people whose freedom is limited and then choose one to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3-4 minutes per conference

IDENTIFY BIOGRAPHY

Talk About Independent Reading Ask students to share what they have learned about the relationships between events and ideas.

Possible Conference Prompts

- What did you learn about the subject of the biography?
- How did knowing the elements of a biography help you understand the book?

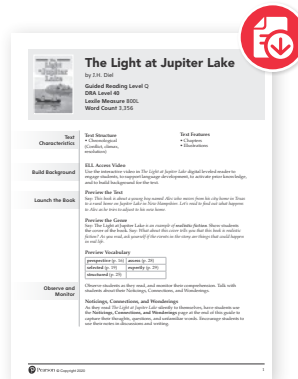
Possible Teaching Point Do you remember what we learned about the relationships between ideas in biographies? As we read, we analyze how people, events, or ideas impact the life of the biography’s subject.

Leveled Readers



IDENTIFY BIOGRAPHY

- For suggested titles, see “Matching Texts to Learning,” pp. T152–T153.
- For instructional support on how to identify the characteristics of biographies, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share

Bring the class back together. Invite students to share some observations from their sticky notes or the Turn and Talk discussion. Reinforce with the class the reading strategies that each student used.

Independent/Collaborative

Independent Reading



Students can

- read a self-selected trade book.
- reread or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T483.

Centers



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

Literacy Activities



Students can

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

BOOK CLUB



See Book Club, pp. T492–T493, for

- teacher’s summary of chapters in *Guns for General Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Text



Delivering Justice

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

segregation: official separation of groups of people based on a characteristic such as race or gender

mistreated: treated in an unkind or cruel way

qualified: has met the necessary requirements to do or be something

demonstrators: people who participate in public protests or marches in support of or against something

sympathize: feel or express concern, compassion, and support for someone

- These words will help you understand the events and ideas in *Delivering Justice*. As you read, highlight the words when you see them in the text. Ask yourself what they convey about Westley's life and his actions.

Read

Discuss the First Read Strategies. Prompt students to generate questions about the text as they establish that the purpose for reading this selection is to understand who and what the text is about.

FIRST READ STRATEGIES

NOTICE Remind students to focus on the person the biography is mainly about, and how his or her relationships with other people impact his or her life.

GENERATE QUESTIONS Tell students to write questions that come up before, during, and after they read that might help them deepen understanding and gain information.

CONNECT Ask students how the information in the text connects to what they already know about civil rights.

RESPOND Encourage students to talk about their reactions to parts of the text using text evidence.

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

ELL Targeted Support Expand Vocabulary Tell students that they can learn new vocabulary words by using them to describe familiar situations or retell simple stories.

Review with students the definition of the vocabulary word *sympathize*. Once you have gone over the definition, ask students to think about a situation where they or someone else was able to sympathize with someone. Have them tell the story using the word *sympathize*. Repeat with the other vocabulary words. **EMERGING/DEVELOPING**

Have students think of a situation or story that allows them to use more than one of the vocabulary words. Have them tell the story, making sure their use of the vocabulary words is appropriate.

EXPANDING/BRIDGING

ELL Access

Background Knowledge

Students make meaning not only from the words they learn but also prior knowledge. Encourage students to share knowledge or information from texts they have read about civil rights in the United States or other countries.

STUDENT INTERACTIVE, pp. 324–325



Meet the Author



As a child in the segregated South, **Jim Haskins** attended a school that used out-of-date, inaccurate textbooks. He became an elementary school teacher and then a university professor. He made it his mission to write books that would give children an accurate and positive view of African Americans and their accomplishments.

Delivering Justice

Preview Vocabulary

As you read *Delivering Justice*, pay attention to these vocabulary words. Notice how they connect to the topic of civil rights.

segregation	mistreated
qualified	demonstrators
	sympathize

Read

Before you read, make predictions and ask questions about the text. Look for transition words that give you clues about the text's structure. As you read, confirm or correct your predictions. Use these strategies when you read a **biography** for the first time.

Notice

who the biography is about and the relationships between that person and other people.

Generate Questions

about what the author thinks you already know and wants you to learn and understand.

First Read

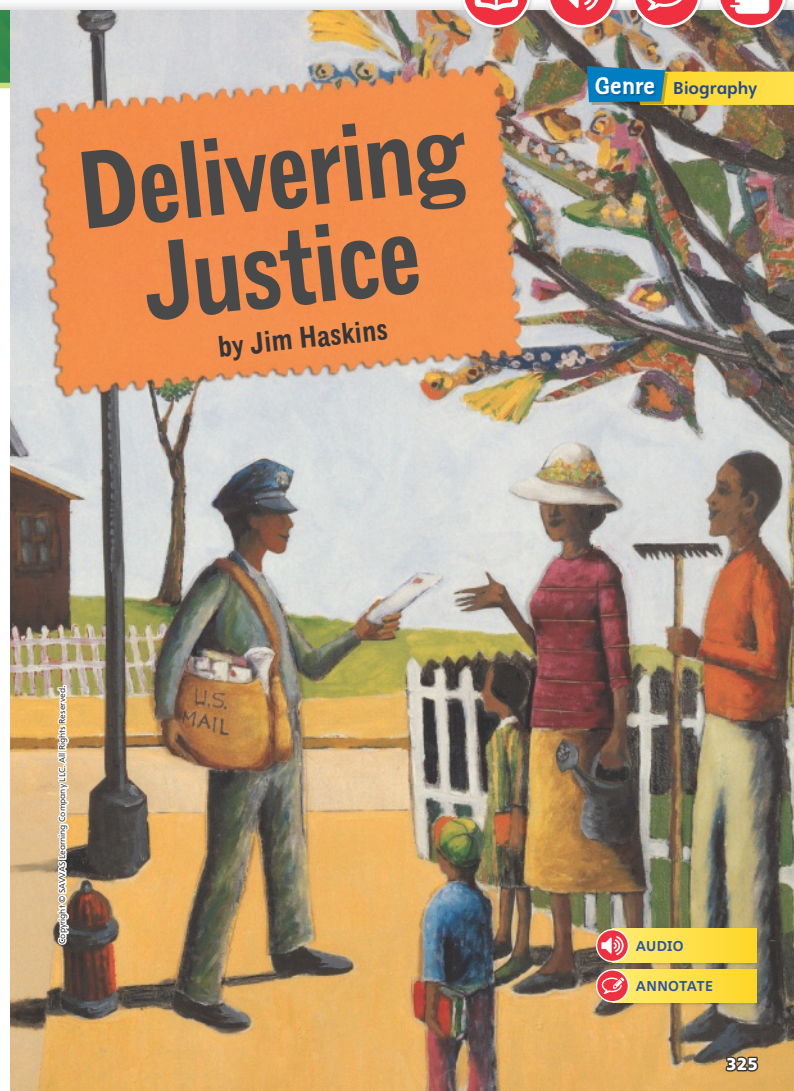
Connect

this text to what you know about society and civil rights.

Respond

by supporting your thoughts about the text with evidence.

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Genre Biography

AUDIO

ANNOTATE

First Read

Respond

 **THINK ALOUD** I would feel sad if I could only see my parents once a week, but Westley is “excited” about seeing his mother and considers himself lucky that he gets to see her one day a week. He must realize that he’s lucky compared to Old John, who never knew his parents. Westley seems to have a positive outlook on life even if his family can’t all be together.

Close Read

Generate Questions

Have students scan **paragraphs 1–2**. Remind them that as they read, they should be thinking of or writing down questions they have about relationships between characters, events, or ideas.

Ask: *What questions do you have about Westley and his mother after reading these paragraphs?* Have students highlight the details that answer their questions. Ask students what these details tell them about Westley’s character and his life. **See student page for possible responses.**

DOK 2

OBJECTIVE

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

CLOSE READ

Generate Questions

Highlight details that help you ask or answer a question about Westley’s relationship with his mother.

Savannah, Georgia, 1932

- 1 The smell of his grandma’s biscuits lured Westley to the kitchen. Westley was excited because today was Thursday, the day he would see his mother. The rest of the week, she worked for a white family just outside Savannah, cooking, cleaning, and taking care of their children. This was her day off.
- 2 Grandma’s friend Old John was sitting at the table. Westley loved listening to the old man’s stories. Old John had been born a slave. He had been taken from his mother and had never known her. He was nine—Westley’s age—when he and all the slaves were freed in 1865. Westley felt lucky—at least he saw his own mama once a week.

Possible Teaching Point



Read Like a Writer | Author’s Craft

Point of View Tell students that when they begin reading any text, they should determine from whose point of view the story is being told. Explain that biographies like *Delivering Justice* are told from the third-person point of view. Have students read paragraphs 1 and 2. Ask them what the point of view is and how they know. Encourage students to look for certain pronouns and the main character of the biography. Discuss with students that using third-person point of view is necessary in a biography because a biography is the story of a person’s life written by another person.



First Read

Notice

THINK ALOUD The picture on page 327 shows Westley sitting at the table with Old John and his grandma. His grandma is raising him while his mother is away, so she and Old John must be big influences in his early life.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



Remind students that enslaved people like Old John were freed in 1865 after the Civil War, when Congress passed the Thirteenth Amendment abolishing slavery. President Lincoln had previously issued the Emancipation Proclamation in 1863. It stated that all people in the Confederacy were free.

First Read

Generate Questions

THINK ALOUD As I read “Easter Shopping at Levy’s,” I wonder why the author includes the story about the saleswoman’s treatment of Westley and his grandma. The saleswoman served them after all the white people, and did not talk to his grandma the way she talked to white people. I think this story shows that African Americans were not treated as well as white people during this time.

Close Read

Explain Relationships Between Ideas

Explain to students that one way to find relationships between ideas is to look for problems, and how those problems are solved.

Have students scan **paragraphs 3 and 4**. Remind students to pay attention to how Westley and his grandma were treated differently than white people in the store. Have them underline details about inequality in Savannah in 1932. **See student page for possible responses.**

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text.

CLOSE READ

Explain Relationships Between Ideas

Underline details that help you understand inequality in Savannah in 1932.

Easter Shopping at Levy’s

- 3 Once a year, sometime before Easter, Grandma would take Westley downtown to Levy’s Department Store on Broughton Street to buy one nice outfit. They used a Levy’s charge card and then paid a little bit each month.
- 4 On one shopping trip, the saleswoman would not serve them until after all the white customers had been helped. Westley had heard the saleswoman politely call the white women customers “Miss” and “Mrs.” But she treated his grandma as if she were a child, a nobody.



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Possible Teaching Point



Word Study | Word Origins

Use the Word Origins lesson on pp. T212–T213 in the Reading-Writing Workshop Bridge to teach students how they can use the origin of an unfamiliar word to figure out its meaning. Discuss the word *biography* and ask how students can use the roots *bio* and *graph* to determine its meaning.

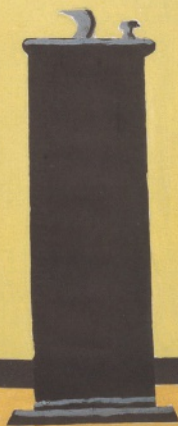


- 5 Westley's grandma pretended not to notice. She was polite. But she was also proud. "Come on," she said, "it's time to go home." They left the store without buying a thing.

Segregation

- 6 Back then, black people weren't treated as well as white people. Most of the time, they were kept segregated from whites. Westley went to a separate school for black children. He had to drink from water fountains marked "Colored." He could not sit and eat at the Levy's lunch counter.

WHITE



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CLOSE READ

Generate Questions

Highlight details that raise questions about how black people were treated in the South.

segregation official separation of groups of people based on a characteristic such as race or gender

First Read

Connect

THINK ALOUD I have heard about the things Westley experienced. I remember learning about segregated water fountains. I know that schools used to be segregated and that some people were at first angry when schools were desegregated.

Close Read

Generate Questions

Have students scan **paragraph 6**. Remind them that as they read, they should not only ask questions about unfamiliar or confusing ideas, but they should also ask questions about familiar ideas that they would like to know more about.

Ask students to highlight information in the paragraph that makes them want to know more. **See student page for possible responses.**

Ask: *What specific questions do you have about the information?*

Possible Response: The text says that Westley and other African Americans had to use different water fountains, attend different schools, and eat at different places. Why were African Americans treated this way? What could people do to change this?

Have students write down their questions and look for answers as they read.

DOK 2

OBJECTIVE

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

CROSS-CURRICULAR PERSPECTIVES

Social Studies



Explain to students that the segregation Westley experienced was due to the Jim Crow laws in the Southern states. Jim Crow laws were first enacted in 1877 after the Civil War and strongly enforced until the Civil Rights movement. As Westley experienced, black and white people could not attend the same schools, use the same bathrooms, drink from the same water fountains, or even use the same buildings, such as libraries, or beaches.

First Read

Notice

THINK ALOUD Westley was angry about how African Americans were treated, and wanted things to be better. From the day he was born, Westley's grandma hoped that he would be a leader, and she taught him to feel he could do things to bring about change. Maybe Westley would not have been as motivated if he had been raised by someone else.



Close Read

Generate Questions

Have students scan **paragraphs 7–9**. Remind them to ask themselves questions as they read about why characters make certain choices. Have them highlight details about Westley's motivation. **See student page for possible responses.**

Ask: *Why did Westley work so hard?*

Possible Response: Westley's grandma made him believe in himself. His love for his family made him want to work hard to make things better for his mother and other African Americans.

DOK 2

OBJECTIVE

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

CLOSE READ

Generate Questions

Highlight details that help you ask or answer a question about Westley's motivation to work hard.

mistreated treated in an unkind or cruel way

His Grandma's Prayers

- 7 Sometimes Westley got angry that black people were mistreated and that no matter how hard his mother worked, they were still poor. But his grandma was always there to talk with him. She understood why he was upset, but she didn't want him to have bad feelings about himself.
- 8 She said that no matter how he was treated, he had no excuse not to "be somebody." She told him again about the day he was born. She said, "I got on my knees and prayed that you would grow up to be a leader of our people."
- 9 Westley promised himself that he would fulfill his grandma's prayer. He also promised himself that he would work hard so that one day his mother would not have to work in someone else's house.

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ELL Targeted Support Idioms Tell students that figurative language, including idioms, is language that means something different than its literal definition. Explain that figurative language is used to describe people, events, or things in an exciting way.

Have students look at the phrase "be somebody" in paragraph 8. Point out that although every person is somebody, to "be somebody" means that the person is someone interesting or special. Ask students to think of other adjectives that could apply to the phrase "be somebody."

EMERGING/DEVELOPING

Ask students what the author means by "be somebody." Ask partners to list "missing" words that could be added to the phrase to clarify it. (*interesting, special, exceptional*) **EXPANDING/BRIDGING**



Voter Schools, 1942

- 10 Westley knew that many black people didn't vote because they had to pass a test to register. The test was designed to be difficult for black folk to pass. It was intended to keep them from voting.
- 11 Westley was a member of the Youth Council of the NAACP—the National Association for the Advancement of Colored People. The Youth Council started a special “Voter school” in the basement of a church.
- 12 With his friend Clifford, Westley talked to everyone, even passersby, about voting. When he found someone who, scared by the test, had never registered to vote, he took them to the voter school. When they felt ready to take the test, Westley went with them to the courthouse and stayed until they were registered. With Westley's help and encouragement, many black people in Savannah became registered voters.

CLOSE READ

Explain Relationships Between Ideas

Underline the central or main idea on this page.

First Read

Respond

THINK ALOUD Reading about Westley donating his time to a voter school makes me realize just how dedicated he was to helping African Americans find a voice in society. He joined the Youth Council of the NAACP, so he must have been in school or just starting to work. Helping African Americans register to vote was worth more than anything to him.

Close Read

Explain Relationships Between Ideas

Explain to students that they can find the main idea of a text or section of a text, by looking at details and problems and solutions.

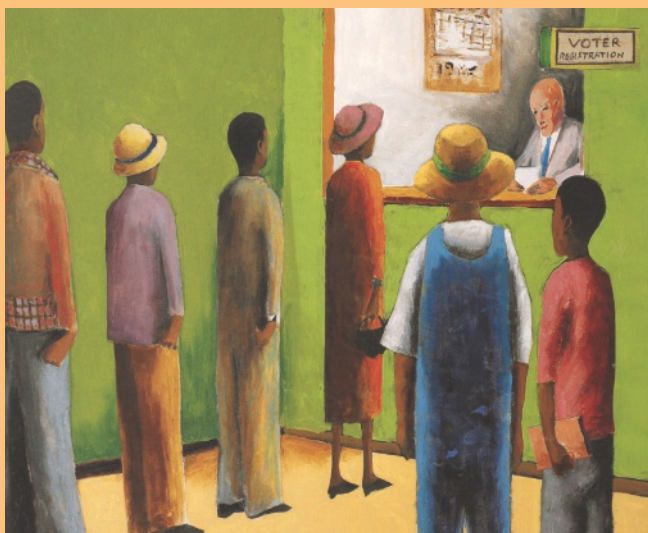
Have students scan **paragraphs 10–12**. Ask: **What are these paragraphs mostly about?** Have students identify the problem Westley faced: African Americans often could not pass a test to register to vote.

Then ask them to identify the solution: Westley and his friend started a voter school to teach people what they needed to know to pass the test. Ask: **What was the outcome of Westley's solution?** Have students highlight the outcome in the text and identify that as the main idea. **See student page for possible responses.**

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text.



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CROSS-CURRICULAR PERSPECTIVES


Social Studies



The NAACP was founded in 1909. It remains the oldest, largest, and most famous civil rights organization. The goal of the group was to protect the rights of African Americans as stated in the Thirteenth, Fourteenth, and Fifteenth Amendments. Today, the NAACP works to end discrimination in economics, voter registration, health care, and education.

First Read

Respond

 **THINK ALOUD** Westley told the students that it was important for them to avoid violence while protesting, even if the other side insulted them or used violence. I can infer, based on the other information about how African Americans were treated, that they would get in more trouble than white people, and their protest would not result in equal treatment at department stores.

Close Read

Explain Relationships Between Ideas

Remind students to look for cause-and-effect or problem-and-solution relationships as they read. Ask students to scan **paragraphs 17 and 18**. Have students underline details that explain the relationship between Westley and the students. **See student page for possible responses.**

Ask: *What impact did the students coming to Westley have on his life?*

Possible Response: The students saw Westley as an experienced figure and went to him for advice. He knew how to help them, remembered his own experiences, and so became their leader and teacher.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text.

CLOSE READ

Explain Relationships Between Ideas

Underline details that help you understand the relationship between the students and Westley.

qualified has met the necessary requirements to do or be something

Working as a Mailman, 1949

- 13 After college and the army, Westley wanted to be a teacher. But because of his membership in the NAACP, no one in Savannah would hire him.
- 14 So Westley became a mailman. The postal service hired qualified people, regardless of their color. As it turned out, this job suited Westley just fine.
- 15 "Good morning, Miss Sally Lawrence Jenkins," Westley sang out to a young woman in her garden. "Here's a letter from your sister."
- 16 Westley liked to address people by their full names. He could trace a person's history in their name. And history was important to Westley. "If you don't know where you've been, how do you know where you're going?" he loved to ask.

At the NAACP Office, February 1960

- 17 After work, Westley spent long evenings at the NAACP office. One night, he was visited by a group of students who were excited about what was happening in Greensboro, North Carolina. Young black people there had staged a sit-in at a lunch counter in a local store. They had refused to leave until they were served.
- 18 The students standing in front of Westley wanted to do the same thing at the department stores on Broughton Street. But they needed a leader. Westley remembered how his grandma had been treated at Levy's, and he agreed to help. But first, the students had to be trained. They had to protest without ever using violence, even if the other side did. If they were attacked and they fought back, Westley told them, their cause would be lost.

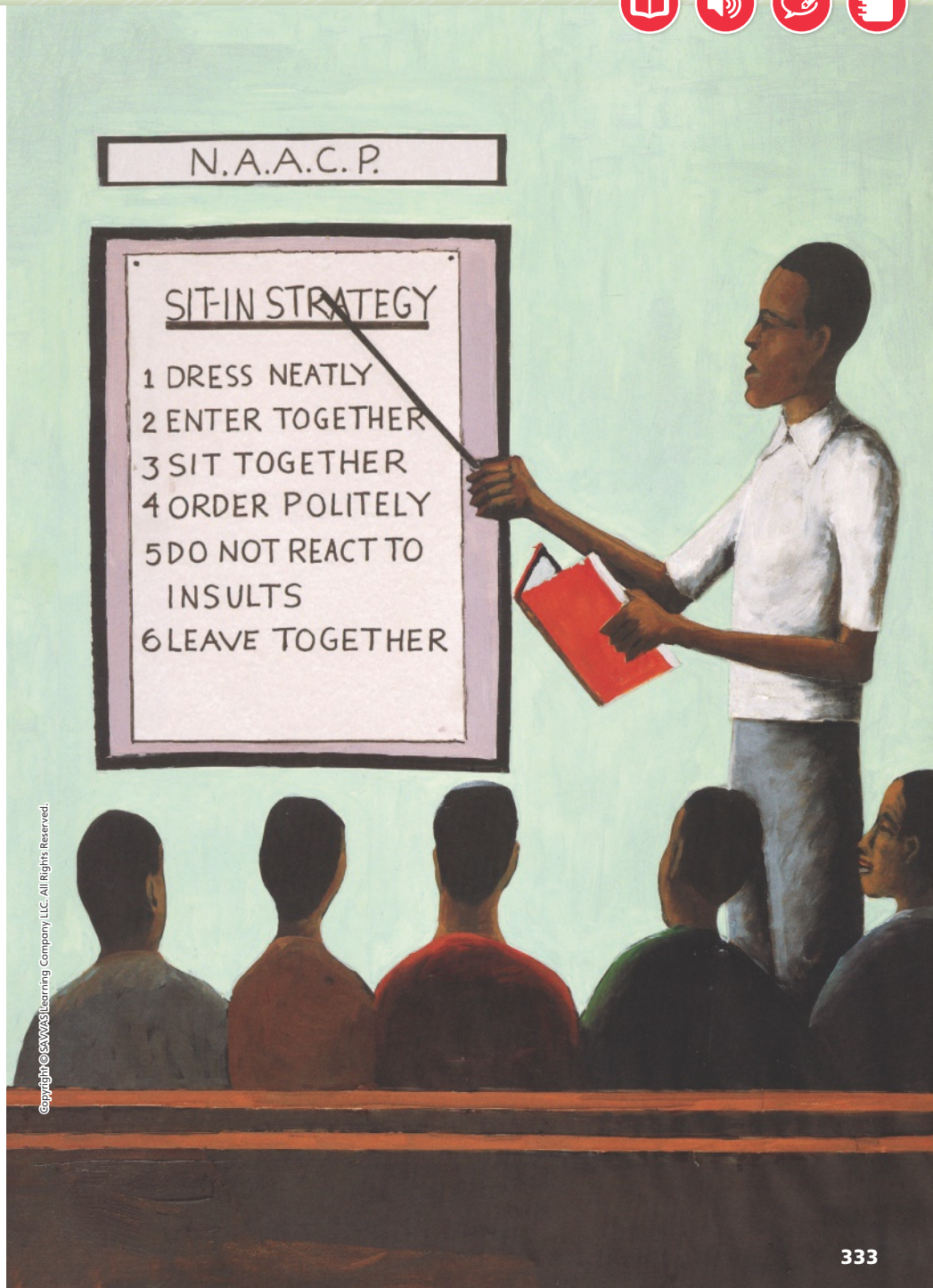
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Possible Teaching Point

Read Like a Writer | Author's Craft

Anecdotes Explain to students that authors can use anecdotes, or short stories about situations or people, to more fully explain an idea or a person. Have students read paragraph 16 on p. 332. Ask: *Why does the author include the anecdote about Westley addressing people by their full names?* Discuss what this tells readers about Westley. Encourage students to talk about how Westley shows respect for people. He is most concerned with a person's background and history. Ask how this adds to their understanding of Westley.



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First Read

Connect

THINK ALOUD I know there were peaceful civil rights protests around this time. In Birmingham, Alabama, Dr. Martin Luther King, Jr., encouraged nonviolence when protesters boycotted businesses for hiring only white people. I think following Westley's rules helped the protesters accomplish their goals.

ELL Targeted Support Vocabulary Help students understand some of the vocabulary used in the biography, such as *qualified* and *regardless*. Explain the definitions of the words using terms that students already know.

Provide students with sentence frames. For example, for *qualified*: *Someone who is _____ for a job has experience.* Have students say the sentences out loud and use various sentence frames until they are comfortable with the words. **EMERGING/DEVELOPING**

Once you have reviewed the definitions of the words several times with students, ask them to use the words in a spoken sentence. They may want to start by using a synonym they already know and then replacing the synonym with the new word. **EXPANDING/BRIDGING**

First Read

Generate Questions

THINK ALOUD The students probably knew they would be arrested for breaking the segregation laws when they sat down at the lunch counters. I wonder what their goal was. I also wonder if this kind of protest worked for them. I'll write down my questions and look for answers as I keep reading.

Close Read

Explain Relationships Between Ideas

Remind students to notice how one event can lead to another as they read. Some students may find it helpful to start with the second event, and work their way back to see what led to it.

Have students scan **paragraph 19** and underline how the events are related. **See student page for possible responses.**

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text.

CLOSE READ

Explain Relationships Between Ideas

Underline details that show a connection between events.

Levy's Lunch Counter

19 After weeks of training, small groups of students made their way downtown, entered the big stores along Broughton Street, and sat down at the lunch counters. The stores refused to serve them. At Levy's, the manager called the police, who arrested the students for breaking the city's segregation laws.



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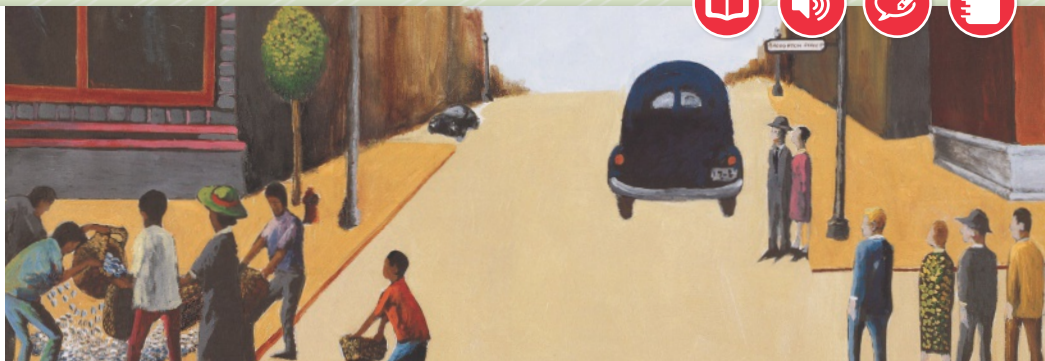
Possible Teaching Point



Read Like a Writer | Author's Craft

Text Structure Help students understand how the structure of a text can help convey information. Have them study the paragraph on p. 334. Ask: **Why do you think the author chose to use headings in the text? Why did the author use a heading for this one paragraph?**

Discuss how headings can help organize information. Encourage students to see that the paragraph on p. 334 needed its own heading as it was a separate event from the training in the previous paragraphs, and the events described in the next paragraphs. Students should see that the sit-in at the lunch counter was significant.



Throwing Down Their Cards

20 Westley called a mass meeting the next Sunday at the Bolton Street Baptist Church. People filled the pews and balconies. Westley opened the meeting with a hymn. All the voices singing together made a thunderous sound. And the mighty noise made people think that perhaps working together, they could really make something happen. Westley spoke about the arrests of the young people at Levy's. He said that things had to change, and he asked if people were ready to fight for their rights.

21 Someone shouted, "I'll never shop at that store again!" Then someone in the balcony threw down a Levy's charge card. Soon, everyone was tossing charge cards into a big pile in the church.

The Boycott Begins March 17, 1960

- 22 The next morning, Westley led a group downtown. They carried baskets full of charge cards.
- 23 At Levy's, Westley and his group dumped the baskets of charge cards onto the sidewalk. Then Westley announced that no black people would shop at any store on Broughton Street until they were treated equally.
- 24 The Great Savannah Boycott had begun!

CLOSE READ

Explain Relationships Between Ideas

Recall what you already know about Martin Luther King Jr. and his role in the civil rights movement. Underline details that show a connection between Westley and Martin Luther King Jr.

First Read

Notice

THINK ALOUD Westley seems to have become the leader of everyone involved in the Civil Rights movement in Savannah. Rather than leading people in anger and violence, he leads them first in song and then inspires them to take action in a real way. I think he was an effective leader and admired by the people of Savannah.

Close Read

Explain Relationships Between Ideas

Discuss with students what they already know about Martin Luther King, Jr. Have them write notes about Dr. King, and encourage students who know more about him to share their information.

Have students scan **paragraphs 20–24** and underline details showing a connection between Westley and Dr. King. **See student page for possible responses.**

Have students discuss if they think Westley was inspired by Dr. King.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text.

Possible Teaching Point




Read Like a Writer | Author's Craft

Imagery Discuss the imagery the author uses in paragraph 20: "All the voices singing together made a thunderous sound." Explain that authors use imagery to bring a scene to life, and comparing the singing to the sound of thunder helps readers understand how powerful the voices were together. Encourage students to look for other examples of imagery in the text.

First Read

Respond

 **THINK ALOUD** Even when faced with violence, Westley continued protesting. This shows how determined he was in his fight to end segregation.

Close Read

Generate Questions

Have students scan **paragraphs 25–27** and highlight why the protesters did not fight back. Remind them that sometimes the answers to their questions will not be directly stated, and they will have to infer the answers. **See student page for possible responses.**

DOK 2

Vocabulary in Context

Have students determine the meaning of the word *jeered* in **paragraph 25** by underlining context clues. **See student page for possible responses.**

Ask: *Why does the author use the word jeered to describe the white people's actions?*

Possible Response: *Jeered* means “yelled,” and it describes how negatively the protesters were treated. The illustration shows the people acting unkindly and disrespectfully.

DOK 2

OBJECTIVES

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

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

CLOSE READ

Generate Questions

Highlight evidence that explains why the protesters did not fight back. What question do you have about peaceful protests?

Picket Lines

25 Westley and other members of the NAACP organized a picket line every day in front of Levy's. White people yelled and jeered at the protesters and tried to force them off the sidewalk. But day after day, the protesters returned.



Vocabulary in Context

Underline context clues, words or phrases around a word, to define the word *jeered* in paragraph 25.

demonstrators people who participate in public protests or marches in support of or against something

26 One day a large, burly white man punched one of the demonstrators in the face and broke his jaw. But everyone remembered what Westley had taught them. They didn't yell or fight back, no matter how much they wanted to.

27 Westley organized other protests. There were kneel-ins at the white churches on Sundays and wade-ins at the all-white beach at Tybee. Westley wanted to end segregation everywhere in Savannah—in libraries, theaters, public pools, beaches, and restrooms, as well as at lunch counters.

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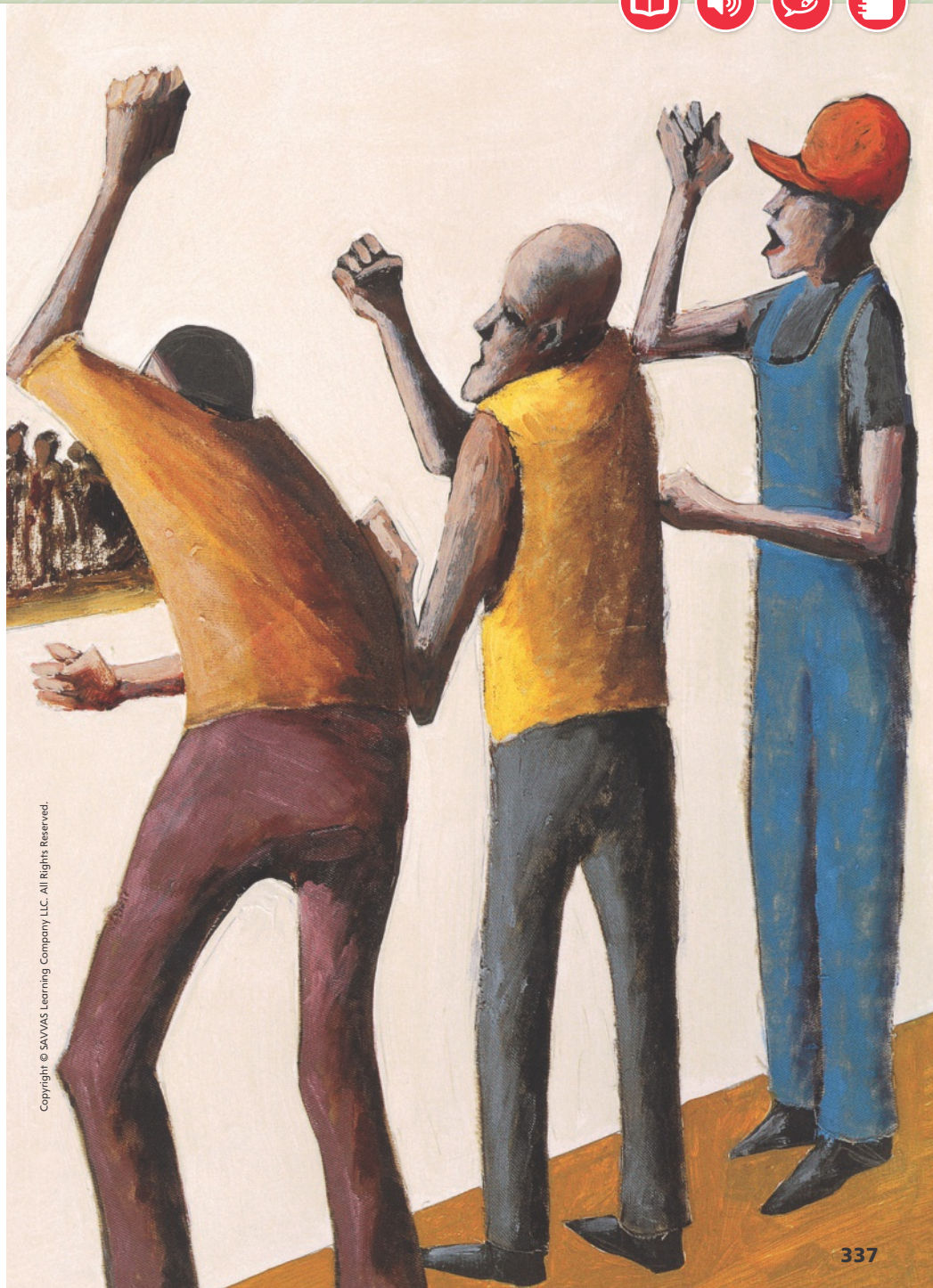
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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Have students connect what they learn about the Savannah boycott, sit-ins, and kneel-ins to the information about other protests during the Civil Rights movement in the infographic on pp. 320–321 in the *Student Interactive*.



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First Read

Connect

The image on page 336 shows a line of people walking on a sidewalk. They are holding signs, one of which says “Peace.” I can connect this to other movements or marches I know about.

Guide the class to brainstorm a list of other historical or contemporary demonstrations or movements. Students may consider what they have learned in history class, heard about from community and family members, or read and seen on local and global news coverage.

Possible Teaching Point



Read Like a Writer | Author's Craft

Graphic Features Remind students that graphic features such as photographs or illustrations can explain or clarify ideas in a text. Have students read the text and look at the illustration on pp. 336–337.

Ask: **How does the illustration help you understand the text?**

Discuss the contrast between the peaceful and organized demonstrators and the angry, violent people who opposed them. Point out that the illustration underscores not only the danger the demonstrators were in, but also their calm behavior.

First Read

Generate Questions

THINK ALOUD When Westley and others started the boycott, I asked, “What do they hope will happen?” Now I see that because African Americans stopped shopping on Broughton Street, at least five stores went out of business.

Close Read

Explain Relationships Between Ideas

Ask students to scan paragraphs 28–31 and underline a connection between events. **See student page for possible responses.** Have students talk about how the ideas relate to each other and why they are significant in this biography. Ask: *What happened because of the protesters’ actions?*

Possible Response: Due to Westley’s leadership, the picket lines and the boycotts had a noticeable effect on businesses. The dedication and perseverance of the protestors made it difficult to ignore their cause. Because of Westley’s skill as a communicator and respected position in the community, white people “began to sympathize with the protestors.” These are significant effects and are important enough to include in the biography.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text.



CLOSE READ

Explain Relationships Between Ideas

Underline details that show a connection between events.

sympathize feel or express concern, compassion, and support for someone

Talking About Peaceful Change

- 28 Large meetings were held every Sunday at different churches. Protesters talked about their activities; some gave fiery speeches. The meetings became so popular that no church was big enough to hold everyone who wanted to get in.
- 29 For a year and a half, no one from the black community shopped on Broughton Street.
- 30 Westley walked down the street and started counting: One, two, three, four, five GOING OUT OF BUSINESS signs. The white storeowners couldn’t stay in business without black customers.
- 31 When he delivered mail to white people, Westley told them how much he loved Savannah. He wanted the city to be a better place for everyone. They respected Westley. They saw how peaceful and committed to change the protestors were. Little by little, more and more white people began to sympathize with the protestors.

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ELL Targeted Support Figurative Language Remind students that figurative language is not the literal definition of the words used. Authors use figurative language to make their writing more interesting to readers.

Have students look at the phrase “fiery speeches” in paragraph 28. Ask: *What do you think of when you read the word fiery?* Ask students to think of adjectives they might associate with a bonfire, such as *exciting* or *blazing*.

EMERGING/DEVELOPING

Ask students what the author means by “fiery speeches.” Ask them to identify synonyms of *fiery* as it is used in this context, and why the author chose that word instead of another word. **EXPANDING/BRIDGING**



Desegregation Without Violence

- 32 White people in the community who supported Westley asked what they could do to end segregation and stop the boycott. Together, leaders from the white and black communities worked out a plan. Each evening after delivering the mail, Westley organized a group of students to sit in at a different kind of business or facility the next day. The theaters would be first, then the restaurants, then the library, and on down the line until every business had been desegregated.
- 33 Sometimes angry crowds would gather, or white people would leave in protest when the black students arrived. But most of the white and black leaders stuck together. The mayor made sure that all the signs marking separate facilities for blacks and whites at City Hall, the courthouse, health department, and hospital were taken down. City officials took the segregation laws off the books. Unlike desegregation efforts in other cities and towns in the South, there was very little violence in Savannah.

CLOSE READ

Generate Questions

Highlight a detail that helps you understand how Savannah handled desegregation efforts. What question do you have about desegregation?

First Read

Notice

THINK ALOUD Westley knew that having white people on his side would help him end segregation in Savannah, and he was able to work with them to stage peaceful sit-ins. Westley must have been very patient and forgiving to wait for more white people, who might have once supported segregation, to want to work with him. But, it seems that getting black and white people to work together is what eventually led to desegregation.

Close Read

Generate Questions

Remind students that as they read, they should ask questions about topics related to the text that they'd like to know more about. Have students scan **paragraphs 32 and 33** and underline a detail about how Savannah handled desegregation efforts. **See student page for possible responses.**

Ask: What do you learn about desegregation in Savannah? What are you still wondering about desegregation?

Possible Response: The text says that “unlike other towns in the South” there was very little violence in Savannah during desegregation. Why was desegregation more violent in other parts of the South?

DOK 3

OBJECTIVE

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

Possible Teaching Point




Read Like a Writer | Author's Craft

Author's Purpose Help students understand how to identify the author's purpose in writing a text. Remind students that a biography is always about a person's life. Ask students what the author's purpose was in writing about Westley's life. Remind students to look for the facts and details of Westley's life that the author focused on. Ask what they learned about the Civil Rights movement while reading the text.

First Read

Respond

 **THINK ALOUD** Reading page 340, I can picture how happy Westley must have been on that day. Not only did he make his family proud and live up to his grandma's prayers, but he also made life better for African Americans in Savannah. He set an example for the rest of the country, since this was three years before the Civil Rights Act. And he accomplished his goal without violence. I think he is someone who should be remembered and respected.

Close Read

Explain Relationships Between Ideas

Have students scan paragraphs 34–36, underlining two important events. **See student page for possible responses.**

Once students have underlined the text, ask them how they think these events were related. Make sure students understand why the author mentioned the Civil Rights Act, which hadn't been enacted at the time Savannah recognized equality for all citizens.

DOK 2

OBJECTIVE

Recognize characteristics and structures of informational text.

CLOSE READ

Explain Relationships Between Ideas

Underline details on this page that show a relationship between two important events.

Justice Delivered

- 34 On a Sunday in September 1961, Westley greeted the hundreds of people who arrived at a downtown Savannah church. Inside, their voices joined together to sing out, "We are Soldiers in God's Army." When the song ended, Westley stood in front of the crowd. He saw his mother sitting in the front row. He saw students who had been arrested. He saw faces beaming with pride. Then he announced in a loud clear voice, "We have triumphed!"
- 35 Savannah was the first southern city in the United States to declare all its citizens equal, three years before the federal Civil Rights Act made all segregation illegal. People, both black and white, saw Westley as Savannah's hero. He had kept the protest disciplined and peaceful, even in the face of violence. Modestly, he would say, "I was just doing what every black American should be doing."
- 36 Westley Wallace Law delivered more than just the mail to the citizens of Savannah; he delivered justice, too. His grandma's prayers had been answered.

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Possible Teaching Point



Academic Vocabulary | Figurative Language

Use the Academic Vocabulary lesson on pp. T210–T211 in the Reading-Writing Workshop Bridge to underscore how figurative language can add extra dimensions to a text. Point out the sentence "He saw faces beaming with pride." in paragraph 24. Explain that this description means that people in the crowd were smiling brightly and broadly at Westley as he stood at the front of the church.



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First Read

Connect

THINK ALOUD As I look at the image of the crowd outside the Savannah church on page 341, I think about all the people who benefited from Westley's actions. The Civil Rights movement helped to make things equal not only for African Americans but for all people.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



President Kennedy proposed the Civil Rights Act in 1963, in reaction to the many protests in the Southern states. The bill was signed into law in 1964. It banned segregation on the basis of race, religion, or nationality in all public places, as well as discrimination against these groups by employers. The Civil Rights Act led to the Voting Rights Act the next year. It banned discriminatory tests like the ones Westley taught other African Americans to pass. Have students connect this to the information about the Voting Rights Act in the infographic on pp. 320–321 in the *Student Interactive*.

Respond and Analyze



Delivering Justice

OBJECTIVES

Synthesize information to create new understanding.

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

Recognize and analyze genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

Recognize characteristics and structures of informational text, including organizational patterns such as logical order and order of importance.

My View

Use these suggestions to prompt students' initial responses to reading *Delivering Justice*.

- **Brainstorm** How was Westley's freedom limited?
- **Discuss** What are some other things people can do to protest when their freedom is limited?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors use certain words to explain how events in a person's life are connected to each other. The vocabulary words *segregation*, *mistreated*, *qualified*, *demonstrators*, and *sympathize* help convey how African Americans were treated before the Civil Rights movement.

- Remind yourself of the word's meaning.
- Ask yourself what the word tells you about the Civil Rights movement.

MODEL AND PRACTICE Model filling out p. 342 of the *Student Interactive* using the words *demonstrators* and *sympathize*.

I know that *demonstrators* were people who participated in marches for civil rights, and that *sympathize* means to feel compassion for someone else. How are the two words related? White people in Savannah began to feel compassion for Westley and his cause, so they began to sympathize with the demonstrators.

ELL Targeted Support Vocabulary Have students orally complete sentence frames to internalize the vocabulary words.

The *demonstrators* were angry about _____. *Segregation* caused African Americans to be _____. **EMERGING**

The _____ were angry about _____. _____ caused African Americans to be _____. **DEVELOPING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 MyTURN Have students respond using newly acquired vocabulary as they complete p. 342 of the *Student Interactive*. They should use text evidence in their answers.

OPTION 2 Use Independent Text Have students find and list unfamiliar words that are specific to a time in history from their independent reading texts. Have them look in a dictionary or research the historical period to determine the meaning of each word.

QUICK CHECK

Notice and Assess Can students identify how words are related to each other in *Delivering Justice*?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T240–T241.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T240–T241.

Check for Understanding MyTURN Have students complete p. 343 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 342–343



VOCABULARY

Develop Vocabulary

In a biography, an author uses words that are specific to the historical time in which the subject of the biography lived. These words can help readers better understand connections between events in the person's life.

MyTURN Complete the sentences to show the connections between the vocabulary words from *Delivering Justice*.

Demonstrators and **sympathize** are connected because

the words and actions of the Savannah demonstrators caused some white people to sympathize with their cause

Segregation and **mistreated** are connected because

under segregation in Savannah, African Americans were mistreated in many ways

Qualified and **segregation** are connected because

although Westley was qualified to be a teacher, he was not hired because he was a member of the NAACP and fought against segregation

Mistreated and **demonstrators** are connected because

some demonstrators were mistreated, including one protestor who was punched in the face by a white man

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COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. Identify details that show this text is a biography.

DOK 2 The text is about real people and events that really happened.

2. Evaluate how the author creates a logical structure in the text.

DOK 3 The author uses chronological order to organize events in the text. This order makes sense in a biography because people's lives go in time order. Chronological order helps readers understand how Westley became someone who could help his community.

3. Compare the ways African Americans and white people were treated in Savannah in 1941 to the ways they were treated in late 1961.

DOK 3 In 1941, Savannah was segregated. White people refused to hire African Americans, prevented them from voting, and kept them separate from white people in all parts of public life. In late 1961, Savannah was desegregated and declared all its citizens equal.

4. Do you think Westley's influence helped eliminate segregation in Savannah? Use evidence to support your argument.

DOK 3 Westley worked hard to change conditions in Savannah. "There were kneel-ins at the white churches on Sundays and wade-ins at the all-white beach at Tybee." When he was on duty as a mail carrier, his positive, sincere attitude also helped build bridges: "Little by little, more and more white people began to sympathize with the protestors."

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Word Study Word Origins

OBJECTIVES

Identify and read high-frequency words from a research-based list.

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

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 Word Origins

APPLY MyTURN Direct students to complete the activity on p. 348 of the *Student Interactive*.

biography

microwave

predict

telephone

Then have students think of other words that use *graph*, *micro*, *tele*, or *dict*.

High-Frequency Words

Explain that high-frequency words appear often in texts but do not follow regular word study patterns. Knowing how to read high-frequency words helps you read more fluently.

Display and say the high-frequency words *actually*, *adjective*, *especially*, *experience*, *similar*, and *workers*. Have students determine which words do not follow word study patterns. Ask which words share the same suffix.



STUDENT INTERACTIVE, p. 348



WORD STUDY

Word Origins

English contains many roots that come from Greek, Latin, and other languages. The roots *graph*, *micro*, and *tele* are of Greek origin. Print and digital resources can help you determine a word's origin. To form English words, roots are combined with prefixes, suffixes, or other roots.

My TURN Define each word. Then identify the word's root and its origin to complete the chart. Confirm your answers in a print or digital dictionary.

Possible answers:

Word with Root	My Definition	Root and Word Origin
biography	writing about a real person	<i>bio</i> ; Greek for "life" <i>graph</i> ; Greek for "to write, written"
microwave	a machine that cooks food	<i>micro</i> ; Greek for "small"
predict	to say something that may happen in the future	<i>dict</i> ; Latin for "say"
telephone	a tool that people use to talk with each other	<i>tele</i> ; Greek for "distant" and <i>phone</i> ; Greek for "sound"

High Frequency Words

High-frequency words are words writers use a lot. Sometimes they do not use regular spelling patterns. Knowing how to read high-frequency words helps you read more fluently. Read these high-frequency words: *actually*, *adjective*, *especially*, *experience*, *similar*, *workers*. Look for them in your independent reading.

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LESSON 2

Apply Word Origins

LESSON 1

Teach Word Origins

FLEXIBLE OPTION
LESSON 3


More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Parts *sub-*, *super-*

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T237 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point Readers pay attention to words that describe a certain period in history. This can help a reader understand how events in a person's life at that point in history are connected to one another. Have students look back at *Delivering Justice* for some words the author used to show how events in Westley's life were connected.

ELL Targeted Support

Tell students that they can understand how events in a person's life connect to each other by studying the words that describe the events.

Ask: **What happens when people are mistreated?**

Remind students of the word's definition if needed, and discuss with students what happened when Westley and others were mistreated in the text. Explain: **They were unhappy so they became demonstrators.** Have students repeat after you and repeat with other vocabulary words. **EMERGING**

Provide students with this sentence frame: *When Westley and others were mistreated, they _____.* After students answer, show them how they can use one of the other vocabulary words in their answer if they have not already. **DEVELOPING**

Provide students with the word bank. Ask students to make a sentence for each word that uses another vocabulary word in the sentence.

EXPANDING/BRIDGING



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

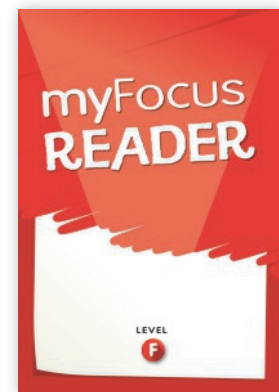
Intervention Activity



myFOCUS READER

Read pp. 48–49 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on liberty.

Provide instructional support for comprehension and word study—Word Origins and Academic Vocabulary.



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 expression. Tell them to make the reading sound like natural talking. If needed, model reading with expression.

ORAL READING RATE AND ACCURACY

Use pp. 109–114 in Unit 4 Week 4 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.



Conferring

3 students / 3-4 minutes
per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about some of the words the author used to tell about a time in history and how certain events were connected to each other. Ask how students determined the meaning of the words as they read.

Possible Conference Prompts

- What words did the author use that told you about a certain period in history?
- Why do you think the author chose that word?
- What helped you understand the word?

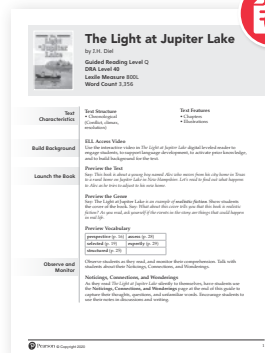
Possible Teaching Point Readers pay attention to the words an author uses to show how events and ideas connect to each other.

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T214–T215.
- For instructional support on how to develop vocabulary, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite volunteers to share some new vocabulary words they learned from their reading, what the words mean, and why the author may have chosen those words.

Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



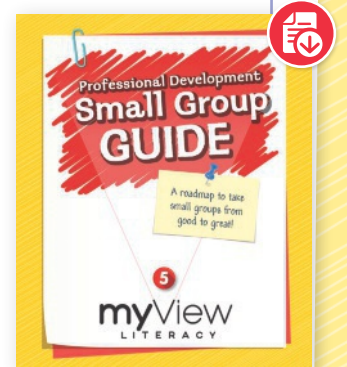
Students can

- complete the graphic organizer on *Student Interactive* p. 344.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 345.
- play the *myView* games.
- take turns reading aloud with 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.



Explain Relationships Between Ideas



Delivering Justice

OBJECTIVE

Recognize characteristics and structures of informational text.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about relationships between ideas. Give students sentence starters, such as:

- Westley and others felt empowered when ____.
- The limitations to Westley's freedom caused him to ____.

ELL Access

Discuss with students the importance of seeing the relationships between ideas. Display a flow chart that students can complete as they read the biography so that they can see how events and ideas are connected.

Minilesson

FOCUS ON STRATEGIES Readers derive more meaning from text by understanding the relationships between major events, ideas, and other people. Readers particularly look at how relationships and interactions impact the narrative.

- Think about a problem or conflict the person faces. What events or ideas led up to the conflict? Did anyone or anything impact or provoke the situation?
- How did relationships change between people due to positive or negative interactions?

MODEL AND PRACTICE Use the Close Read note on p. 328 of the *Student Interactive* to model how to annotate the text to explain relationships. Say:

- What was inequality like in Savannah in 1932? In paragraph 4, the author says that Westley and his grandma were not treated well at a store. All white people were served first, and the saleswoman was not nice to his grandma. The event and mindset of the time had an extraordinary effect on Westley. I will underline this text to indicate its importance.
- Have students underline other examples of inequality in the next few paragraphs. Then have them use the chart to see how events led to desegregation in Savannah.

ELL Targeted Support Respond to Questions Scaffold instruction with students by asking them layered questions.

Ask: Where was the first sit-in in Savannah? What led to the sit-in? What happened to the students? What did they do next? Continue until students can explain how one event can lead to the next. **EMERGING/DEVELOPING**



EXPERT'S VIEW Lee Wright, Teacher Specialist, Houston, TX

“Successfully managing small group and independent activity time is all about preparation and organization. If you don't have all of your materials ready and classroom routines and procedures in place, you'll lose valuable time for instruction and take away from student engagement. The coordination of all materials and routines has to be in place for small group time to be effective.”

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



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to explain relationships between ideas.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes regarding the relationship between ideas and then use the text evidence from their annotations to complete the chart on p. 344.

OPTION 2 Use Independent Text Have students use sticky notes to mark major ideas or events throughout the text. Direct them to write on the sticky notes how the ideas or events connect to other ideas or events throughout the text.

QUICK CHECK

Notice and Assess Can students explain the relationships between ideas in a biography?

Decide

- **If students struggle**, revisit instruction about relationships between ideas in Small Group on pp. T248–T249.
- **If students show understanding**, extend instruction about relationships between ideas in Small Group on pp. T248–T249.

STUDENT INTERACTIVE, p. 344



CLOSE READ

Explain Relationships Between Ideas

One way the author of a biography can show the **relationships** between major ideas in the life of a person is to use a **problem-and-solution** structure in the text.

1. **MyTURN** Go to the Close Read notes in *Delivering Justice* and underline the parts that help you explain relationships between problems and solutions in the text.
2. **Text Evidence** Use the parts you underlined to complete the organizer and answer the question. Use text evidence to describe events that lead from the problem to the solution. **Possible response:**

Problem	In Savannah “Back then, black people weren’t treated as well as white people.”		
Event #1	Event #2	Event #3	
“Small groups of students . . . entered the big stores . . . and sat down at the lunch counters.”	“The white storeowners couldn’t stay in business without black customers.”	With the help of Westley, African American and white leaders met to discuss changing segregation laws.	
Solution	“Savannah was the first southern city in the United States to declare all its citizens equal . . .”		

Explain Relationships How did the idea of equality relate to the idea of segregation in Savannah?

The ideas are related because if all citizens are equal, there is no reason to keep them apart.

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Read Like a Writer

OBJECTIVE

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

Analyze Graphic Features

Minilesson

FOCUS ON STRATEGIES When we read, we don't just get information from the words themselves. How they are presented on a page also tells us something. **Graphic features** add meaning to text.

- **Illustrations**, such as drawings and photos, provide images that enhance meaning.
- **Charts, tables, and graphs** show relationships and patterns in information.
- **Maps and diagrams** present technical details of the physical world.

MODEL AND PRACTICE Direct students to the illustration that accompanies paragraphs 17 and 18 of *Delivering Justice* in the *Student Interactive*.

- Point out that the illustration shows an interpretation of dramatic events. It also contains a list, showing words not in the main text.
- Observe the muted tone of the color palette and the students' body language. Explain that these visual details show the seriousness of events, adding to the mood of the excerpt.
- Have students study the illustration on the following page. What do they observe about the sit-in? How does the illustration support and enhance the biography?

ELL Targeted Support Visual Support Tell students that visuals can enhance and confirm their understanding.

Have groups compare the illustrations on pp. 325 and 330. Ask: **How do the people on page 325 feel? How do you know? How do you think the boy feels on page 330?** Work with students to point out differences in each illustration that create contrasting moods. For each illustration, have students complete the sentence frame *This image makes me feel _____*. **EMERGING/DEVELOPING**

Have partners read paragraph 19, pausing to identify the settings, people, and actions that appear in the nearby illustration. Have pairs discuss how the illustration reflects the text. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Direct students to go back to *Delivering Justice* and identify specific graphic features and illustrations. Have them think about how the graphic features enhance the meaning of different parts of the text. Then have them complete the activity on p. 349 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 349



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

Authors use specific graphic features, including illustrations, to further explain information in a text.

Model !

Review the illustration that goes with paragraphs 17 and 18 of *Delivering Justice*. Then read the text.

[T]he students had to be trained. They had to protest without ever using violence, even if the other side did. If they were attacked and they fought back, Westley told them, their cause would be lost.

information further explained by the illustration

- 1. Identify** The illustration shows Westley teaching students a list of sit-in strategies.
- 2. Question** How does the illustration help me better understand Jim Haskins's statement that "students had to be trained"?
- 3. Conclude** The specific strategies shown in the illustration emphasize both the danger and seriousness of the cause.



Reread paragraph 19 and review its nearby illustration.

MyTURN Analyze the illustration and the text.

- 1. Identify** the illustration shows white lunch counter workers refusing to serve African American students.
- 2. Question** How does the illustration help me better understand Jim Haskins's statement that "the stores refused to serve them"?
- 3. Conclude** The white workers' body language in the illustration emphasizes what the students were up against: People were mistreated because of the color of their skin.

Word Study Word Origins

OBJECTIVES

Identify and read high-frequency words from a research-based list.

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

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 *graph* means “write or draw,” *micro* means “small,” *tele* means “far,” and *dict* means “say.” Then have students reread the high-frequency words.

MODEL AND PRACTICE Write *photograph*, *microscope*, *telemetry*, *contradict*. Have volunteers identify different word parts and discuss the meaning of those parts. Then review the high-frequency words and prompt students to use them in sentences.



APPLY Have students complete *Word Study* p. 136 from the *Resource Download Center*.

Name _____

Word Study

Word Origins

Many words in the English language come from Greek, Latin, and other languages.

- The Greek root **graph** means "to write."
- The Greek root **micro** means "small" and "minute."
- The Greek root **tele** means "far" or "distant."
- The Latin root **dic** means "to say."

To form words, roots can be combined with prefixes, suffixes, or other roots.

MY TURN Using a dictionary and your knowledge of word origins, complete the following sentences by adding another word part to the Greek or Latin root shown in parentheses. Then decode, or read, the new words.

1. Meteorologists try to (**dic**) predict the weather.
2. Mrs. Martinez stressed the importance of the opening (**graph**) paragraph when writing a persuasive essay.
3. For many people, the old-fashioned (**tele**) telephone has been replaced by the smartphone.
4. In science class, Nico used a (**micro**) microscope to view tiny organisms.

High-Frequency Words

High-frequency words are words that you see over and over again in texts.

MY TURN With a partner, read these high-frequency words aloud. Then take turns using each word in a sentence: *actually*, *adjective*, *especially*, *experience*, *similar*, *workers*.

Grade 5, Unit 4, Week 4
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Word Study, p. 136



FLEXIBLE OPTION
LESSON 3

More Practice

LESSON 1

Teach Word Origins

LESSON 2

Apply Word Origins

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Parts *sub-*, *super-*

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T243 to determine small group instruction.

Teacher-Led Options

Strategy Group

EXPLAIN RELATIONSHIPS BETWEEN IDEAS

Teaching Point Readers pay attention to important ideas and events in a story and study how they connect to other ideas and events. This may help them understand the subject's motivations, actions, and decisions better. Work with students to complete the graphic organizer on *Student Interactive* p. 344.

ELL Targeted Support

Tell students that before they read, they can set a purpose to make connections between ideas and events in a text.

Help students identify and verbalize a problem Westley faces. Have them mark it in their texts.

Ask: **Why did the problem happen?** **EMERGING**

Ask students to look for a problem Westley faces as they read the text in pairs. Once they identify the problem, ask students to write whether a person, event, or an idea caused the problem.

DEVELOPING

Ask students to look for a problem Westley faces as they read the text to themselves. Have them mark where the problem is, and continue reading with the purpose of finding Westley's solution. Ask students to write a sentence explaining whether the solution changed anyone or anything. **EXPANDING/BRIDGING**



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

Intervention Activity

EXPLAIN RELATIONSHIPS BETWEEN IDEAS

Use Lesson 25, pp. T167–T172, in the *myFocus Intervention Teacher's Guide* for instruction on explaining relationships between ideas.

LEVEL F • READ

Lesson 25 Genre: Narrative Nonfiction

DIRECTIONS Read the following passages. What genre characteristics do you notice in the biography of Mary Cassatt and the autobiography of Leon Case?

The Life of Mary Cassatt

1 The life of American artist Mary Cassatt is one of contrasts. Mary was born in Pennsylvania in 1844. She grew up during a time when women were expected to stay home and care for their families. They were discouraged from having careers of any kind, and certainly not as an artist. But Mary Cassatt would grow into a young woman who knew what she wanted. Her life would take a far different turn from the usual roles for women of her time.

2 In 1851, Mary and her family sailed to Europe. Mary's parents felt that travel was an important part of a child's education. The Cassatt family lived for a time in England, France, and Germany. In each new place, Mary spent hours in art museums and galleries. Everywhere she went, she immersed herself in the world of art. As she strolled through sunny city parks, she noticed light, color, shadow, and shapes. Mary's life was changed by her experiences abroad. She knew in her heart that she wanted to become an artist. But she was not yet ready to tell her parents.

3 In late 1855, the Cassatt family traveled back home. When she was sixteen years old, Mary took drawing classes. She spent every free minute sketching the world around her. At last, Mary decided it was time to break the news about her plans to her parents. She gathered her courage and told them that art was more than just a hobby for her. She wanted to become a professional artist. Mr. Cassatt said absolutely not! The world of art was for men, not for young women! Mary expected this response and stood firm.

4 With fierce determination, Mary sailed back to Europe and enrolled in art school. Through school, and the years after, Mary continued to grow as an artist. Her father, upset at first about Mary's decision, finally came around. He agreed that what he wanted most of all was for his daughter to be happy.

5 And happy she was, pursuing her dream. Mary Cassatt spent the rest of her life as an artist. She is best known for her paintings of families in ordinary scenes around the home. When she died in 1926 at the age of 82, Mary Cassatt was recognized as one of America's most important artists. Her work is on display in art museums around the globe.

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Reading Informational and Argumentative Text T • 167

Fluency

Assess 2-4 students

PROSODY

Have student pairs practice reading a short passage with appropriate intonation.

ORAL READING RATE AND ACCURACY

Use pp. 109–114 in Unit 4 Week 4 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

EXPLAIN RELATIONSHIPS BETWEEN IDEAS

Talk About Independent Reading Ask students to look back at their sticky notes in their books and to share what they learned about relationships between ideas.

Possible Conference Prompts

- How is the idea or problem introduced?
- How is the problem eventually solved?
- What does this tell you about the relationship between the problem and the solution?

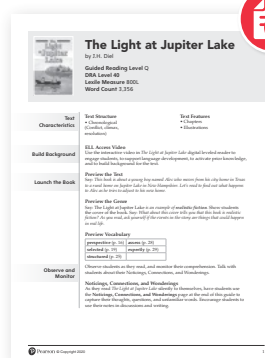
Possible Teaching Point Readers pay attention to how events and ideas are related to each other and try to think about what this tells them about a character or event.

Leveled Readers



EXPLAIN RELATIONSHIPS BETWEEN IDEAS

- For suggested titles, see “Matching Texts to Learning,” pp. T214–T215.
- For instructional support on explaining relationships between ideas, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite a few students to name some examples of relationships between ideas in the biography they are reading.

Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



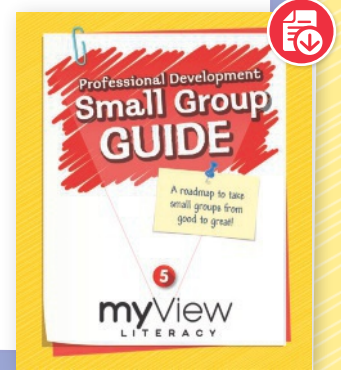
Students can

- complete the graphic organizer on *Student Interactive* p. 344.
- create a chart of words with the same prefixes or suffixes.
- play the myView games.
- take turns with a partner reading a passage with appropriate intonation.

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.



Generate Questions



Delivering Justice

OBJECTIVE

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to generate questions. Ask:

- Why did the students not try to resist being arrested during the sit-in?

Minilesson

FOCUS ON STRATEGIES Readers ask themselves questions before, during, and after they read a text to help them better understand ideas in a text.

- As you read, take note of areas in the text that you don't understand or would like to understand better. Ask yourself a question that will help you find the answer as you continue reading.
- Look for the answer in the text. The answer may be stated explicitly in the text, or you might have to infer the answer from other details given in the text.
- Use your original question and answer to understand the relationships between ideas in the text.

MODEL AND PRACTICE Use the Close Read note on p. 326 of the *Student Interactive* to model how to annotate the text to generate questions as you read.

As I read paragraphs 1-2, I notice that Westley does not live with his mother. What is his relationship with his mother like if he does not see her every day? Westley doesn't directly say how he feels about his mother or the fact that she does not live with him. But, from the details that he was excited to see her, and that he felt lucky to see her once a week, I can infer that Westley and his mother have a close and caring relationship. He probably wishes he could see her every day, but is grateful for the time he has with her.

ELL Targeted Support Ask Questions Work with students on generating questions based on small portions of the text.

Guide students by reading aloud paragraphs 1 and 2. Encourage students to ask questions, such as *Why doesn't he live with her?* or *Who does he live with?* Then have students go back into the text to find the answer to their question. **EMERGING/DEVELOPING**

Guide students by asking: *What questions do you have about Westley living with his grandma?* After students generate questions, have them use text evidence to support their answers. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for generating questions as they read a text.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes for Generate Questions, and then use the text evidence from their annotations to complete p. 345 in the *Student Interactive*.

OPTION 2 Use Independent Text Have students use sticky notes to mark places where they have questions about something in the text. When they find the answer, have them write the answer and where they found it on the same sticky note.

QUICK CHECK

Notice and Assess Can students generate questions as they read a text?

Decide

- **If students struggle**, revisit instruction for generating questions in Small Group on pp. T256–T257.
- **If students show understanding**, extend instruction for generating questions in Small Group on pp. T256–T257.

STUDENT INTERACTIVE, p. 345



READING WORKSHOP

Generate Questions

Asking **questions** before, during, and after reading will help you identify key details and better understand relationships between major events in a text. The text may directly state answers to the questions, or you may be able to infer answers from details in the text.

1. **MyTURN** Go back to the Close Read notes and highlight text evidence that helped you ask and answer questions about *Delivering Justice*.
2. **Text Evidence** Use your evidence and your inferences to complete the chart and support your responses. **Possible responses:**

Text Evidence	My Questions	Answers Found in Text
"Westley was excited because today was Thursday, the day he would see his mother."	How do Westley and his mother feel about one another? How well do they get along?	Westley feels lucky to see his mother, so he must get along with her.
"Sometimes Westley got angry that black people were mistreated and that no matter how hard his mother worked, they were still poor."	What did Westley do with the anger he felt about how black people were treated?	He listened to his grandma when she told him not to have bad feelings and to grow up to be a leader in his community.

Write for a Reader

OBJECTIVES

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

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

Use Graphic Features

Minilesson

FOCUS ON STRATEGIES Writers develop their craft by reading the work of other authors. As readers, writers can see how authors use elements of craft to create specific effects.

Remind students that they just analyzed the use of graphic features in *Delivering Justice*.

MODEL AND PRACTICE As the adage says, “a picture is worth a thousand words.” The right image strengthens and complements a narrative.

- Say: *I want to tell a story about a runner who has spent a year training for a marathon. Within the first mile of the race, she trips and falls. She hurts her knee and must decide whether to keep running.*
- Ask students what body language could be shown in an illustration of the runner. What would her face look like? What sort of colors might the illustration have?
- Have volunteers describe the next illustration, of when the runner decides to keep running.

ELL Targeted Support Graphic Features Display the word *hero*. Work with students to brainstorm historical or living people who have helped better the lives of others. Encourage them to use specific details to describe these people. Ask them which type of graphic feature they would use to support their writing.

Have students draw a sketch or assemble a collage of photos to represent a hero. Have them write one sentence about the hero and present their work to a small group. **EMERGING/DEVELOPING**

Have students write several sentences to accompany their graphic feature. Ask them to explain how their graphic feature gives additional information that their sentences do not provide. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to the use of graphic features in *Delivering Justice* as an example for their own writing. Then guide students to complete the activity on p. 350 of the *Student Interactive*.

Writing Workshop

Have students identify opportunities for graphic features in their pieces from the Writing Workshop. During conferences, support student writing by helping students find information that could be shown or represented in illustrations or other graphic features.

STUDENT INTERACTIVE, p. 350



DEVELOP AUTHOR'S CRAFT

Write for a Reader

Authors can use illustrations and other graphic features to give more detail than the text alone does.

MyTURN Think about how the illustrations in *Delivering Justice* affect you as a reader. Now identify how you can use illustrations to provide more detail to your own readers.

1. If you were trying to draw a person acting bravely in a difficult situation, what details would you include in the illustration?

Possible response: I would draw the person standing straight and tall with his or her chin raised. His or her face looks brave even though he or she is scared.

2. Draw an illustration to accompany a text about the topic. The illustration should add more detail about the topic.

Responses will vary but should include a description of the topic of a text and an illustration that will accompany it. The answer should describe how the illustration will add details not found in the text.

A picture
is worth a
thousand
words!



Word Study Spiral Review

OBJECTIVES

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

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: Word Parts *sub-*, *super-*

FOCUS ON STRATEGIES Review the strategy on pp. T150–T151 about using word parts *sub-* and *super-* to determine meaning.

MODEL AND PRACTICE Call on volunteers to define *sub-* and *super-*. Discuss how knowing these word parts mean “under, below, near” and “above, over, beyond” can help readers decode word meanings. Write *subterranean*. Say: *If terra means “earth,” what does this word most likely mean?* Have a volunteer verify the meaning in a dictionary.

APPLY Have students pair up to list words that contain *sub-* and *super-*. Have pairs exchange lists and define each other’s words based on their knowledge of the word parts. Have them check definitions in a dictionary.



ELL Targeted Support

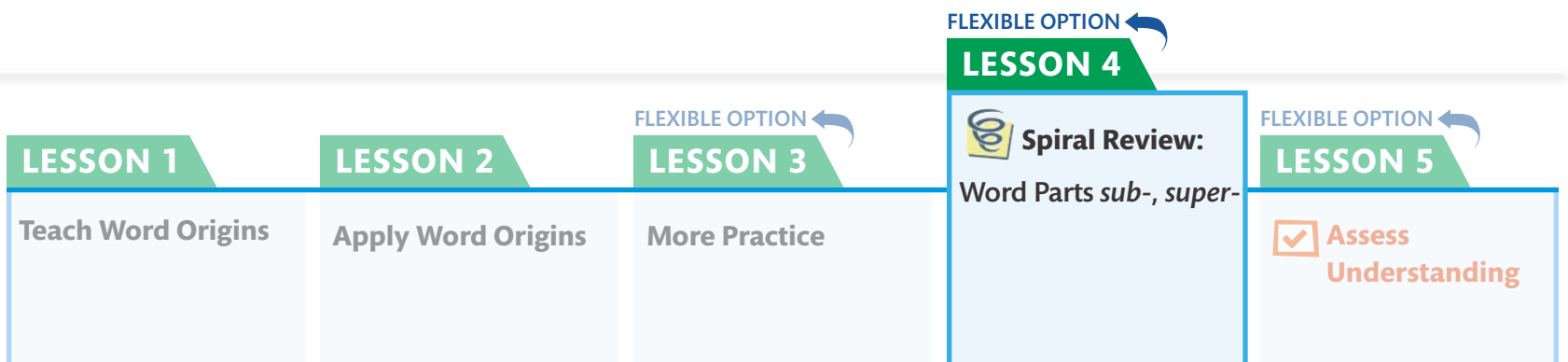
Word Parts Tell students that knowing the language structure of word parts can help them understand texts.

Display *submarine*. Say: *Marine* means “water.” *Sub-* means “under.” What do you think a *submarine* is? **EMERGING**

Provide sentence frames for groups: *Sub-* means “_____.” A *submarine* is a _____. *Super-* means “_____.” A *supervisor* is a _____. **DEVELOPING**

Display *superscript* and *subscript*. Ask groups: Where would each kind of writing be located? How do you know? **EXPANDING**

Have partners write two sentences that contrast a word with the prefix *sub-* or *super-* and its base word. Then have them exchange their sentences with another pair. **BRIDGING**



Use the  **QUICK CHECK** on p. T251 to determine small group instruction.

Teacher-Led Options

Strategy Group

GENERATE QUESTIONS

Teaching Point As you read, ask yourself questions about ideas in the text. Devise questions that test your understanding, but also cause you to examine people, events, and situations on a deeper level. Have students list some of the questions they asked themselves as they read.

ELL Targeted Support


Have partners ask questions using a range of language. Explain that discussing the text will enhance their understanding.

Provide students with a limited bank of high-frequency words to help them ask questions about the text. **EMERGING**

Provide sentence frames that include concrete vocabulary to help students ask questions:
Westley lived with _____. Westley joined the _____. **DEVELOPING**

Have partners ask each other questions about Westley's experiences using concrete and abstract words. **EXPANDING**

As they ask each other questions about the text, have students record good examples of abstract language they hear. **BRIDGING**

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

Intervention Activity

GENERATE QUESTIONS

Use Lesson 17, pp. T113–T118, in the *myFocus Intervention Teacher's Guide* for instruction on generating questions.

LEVEL F • READ

Lesson 17 Set a Purpose for Reading and Ask and Answer Questions

DIRECTIONS Read the following passages. As you read, ask questions about what you want to know.

A Farm Field Trip

1 Right now, my science teacher, Mr. Frye, is handing out permission slips for a field trip. I can hardly wait. Next week my science class will be visiting a farm. I think my classmates are just as excited as I am. None of us lives near a farm, so visiting one will be something new for all of us.

2 Mr. Frye says that the farm has different types of animals living there. It has goats for milking and for keeping the grass short. The farmer has chickens and sells their eggs. The farmer also raises pigs and collects honey from his own bees. The farm mainly grows vegetables for people to eat. At the farm, first we will be visiting a greenhouse where the farmer is growing plants from seeds. Then we will see how the seedlings are planted in the ground.

3 Not long ago in class, we were learning about how plants grow. This spring we planted vegetable seeds, just like farmers do. Except instead of planting seeds in a field, we planted them in little pots and lined up the pots in a sunny window of our classroom. The pots are still there in the window. Last week some of the seeds were sprouting. On our field trip, we will be learning about how this process works on a real farm. Mr. Frye says we will be there just in time to see fields of seeds starting to sprout.

4 I must remember to ask my mom to sign the permission slip. I certainly don't want to miss out on a farm field trip.

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Fluency

Assess 2–4 students

PROSODY

Have student pairs practice reading a short passage with appropriate intonation.

ORAL READING RATE AND ACCURACY

Use pp. 109–114 in Unit 4 Week 4 Cold Reads to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

GENERATE QUESTIONS

Talk About Independent Reading Ask students to reread their sticky notes. Have students talk with a partner about some of the questions they had as they read, and how they found the answer.

Possible Conference Prompts

- What quote or detail from the text did you have a question about?
- How did asking and answering this question help you understand relationships between ideas in the text?

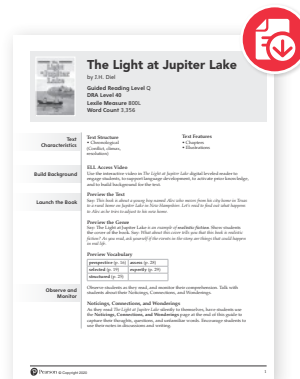
Possible Teaching Point As you read, ask yourself questions about information you'd like to understand better. You can find the answer by looking for details stated directly in the text, or by inferring the answer from other details given.

Leveled Readers



GENERATE QUESTIONS

- For suggested titles, see “Matching Texts to Learning,” pp. T214–T215.
- For instructional support on how to generate questions, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite one or two students to share what they learned today about generating questions as they read.

Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



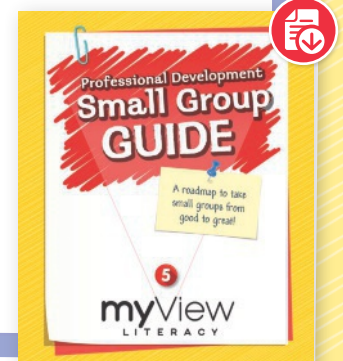
Students can

- complete the graphic organizer on *Student Interactive* p. 345.
- write about questions they asked themselves as they read in their reader’s notebook.
- play the *myView* games.
- with a partner, take turns reading a text 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.



Reflect and Share



Delivering Justice

OBJECTIVES

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to reflect on the text and make connections to other texts, the unit theme, and the Essential Question. Ask:

- What can people do in response to limitations on their freedom?
- How can people show grace when fighting against injustice?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Explain to students that when they summarize a text, they should focus only on the main ideas and details that were in the text. Summaries should remain true to the text and be told in logical order.

- Identify the most important people, interactions, and events in the text.
- Identify the most important ideas in the text.
- Determine a theme, main idea, or meaning of the text.
- Write a summary that maintains the meaning and order of the original text and includes the key people, events, interactions, and ideas in the text.

MODEL AND PRACTICE Model summarizing using the Write to Sources prompt on p. 346 in the *Student Interactive*.

I read a biography, *Delivering Justice*. Before I compare texts, I confirm my understanding of each. I can do this by briefly summarizing what I read. I identify key details about Westley Wallace Law, the important people in his life, and how he interacted with them. I take note of important events in his life, and their effects. I can write a paragraph outlining Westley's experiences working to desegregate Savannah.

ELL Targeted Support Summarize Have students practice summarizing by using the information from the infographic on *Student Interactive* pp. 320–321.

Read each short sentence aloud for students. Provide sentence frames for students to complete to summarize the events of the biography, such as: *Conditions in schools were bad for African American students, so they _____.* **EMERGING/DEVELOPING**

Read each short sentence aloud for students. Ask students to summarize events that caused problems for African Americans and what they did to solve the problems. Remind students to use transitions in their summaries to maintain the chronological order of the text. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for summarizing and making connections between texts.

OPTION 1 Use the Shared Read Have students use evidence from this week's texts to write about unfair situations people have faced and how they reacted to those situations.

OPTION 2 Use Independent Text Students should use their self-selected independent reading texts to write about unfair situations people have faced and how they reacted to those situations.

QUICK CHECK

Notice and Assess Can students make connections between texts?

Decide

- **If students struggle**, revisit instruction for making text comparisons in Small Group on pp. T262–T263.
- **If students show understanding**, extend instruction for making text comparisons in Small Group on pp. T262–T263.

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. 346



RESPOND TO TEXT

Reflect and Share

Write to Sources In *Delivering Justice*, Westley leads nonviolent protests against segregation in Savannah, Georgia. Consider all the texts you have read this week. What other unfair situations have you read about? How did people react to these situations? How do characters in each story interact? Use these questions to write and support a response.



Summarize Texts When writing a response, it is important to understand the texts you are writing about. One way to do this is by summarizing. In a summary, a reader

- includes only the main ideas and most important details
- briefly restates ideas in a clear and logical order
- maintains the meaning of the original text

Choose two texts about limited freedoms. When composing your response, include only main ideas and key details about the people, places, and events in the text. Maintain the meaning and order of the original texts.

Weekly Question

What are some things people can do when their freedom is limited?

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 *Delivering Justice*, you read about many people in the life of Westley Wallace Law, including family members, fellow activists, and members of his community. Which of these people had the biggest impact on the events of Westley's life? Use text evidence to support your opinion.

Word Study Word Origins

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 on SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Assess Understanding

To assess students' understanding of word origins, provide the following sentences:

Even a small drop of water contains thousands of invisible microbes.

The singer autographed photos for her fans.

I wish I had the power to teleport instantly to other places.

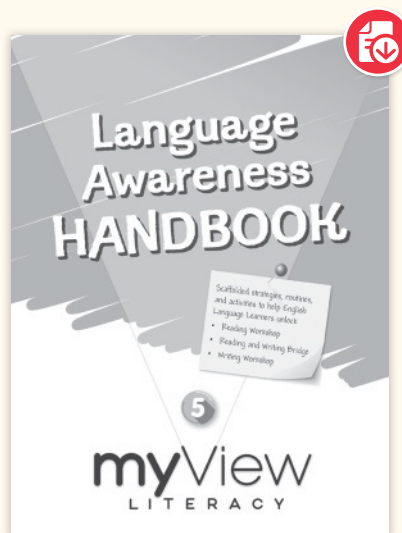
Have students use their knowledge of word origins to define each word. (Possible definitions: tiny life forms; signed one's name; travel long distances)





Develop Language Awareness

For additional practice with word origins, complete the activity on p. 48 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to understand the meaning of words with Greek parts.



				FLEXIBLE OPTION
LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	LESSON 5
Teach Word Origins	Apply Word Origins	More Practice	Spiral Review: Word Parts <i>sub-</i> , <i>super-</i>	Assess Understanding

Use the  **QUICK CHECK** on p. T259 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Critical readers think about different ways authors present similar situations to form ideas about a big idea like freedom. With students, review the time line on *Student Interactive* pp. 320–321, the shared read *Delivering Justice*, and any stack texts that challenge readers to synthesize and draw conclusions about freedom.

ELL Targeted Support

To help students read across texts, encourage them to identify topics and ideas that are addressed in more than one text that they read. Guide students to use notetaking and writing to summarize and synthesize about a topic.

Work with students to use basic notetaking techniques on multiple texts simultaneously. Suggest methods such as flagging key sections with sticky notes, labeling main ideas, and marginal annotation. **EMERGING**

Provide a three-column chart titled *Freedom* labeled with the titles of three texts students have read. Have students work in small groups to record details from multiple sources about a single topic. **DEVELOPING**

Provide a three-column chart. Have students work in small groups to meaningfully label the organizer and use it to record details from multiple sources about a single topic.

EXPANDING/ BRIDGING



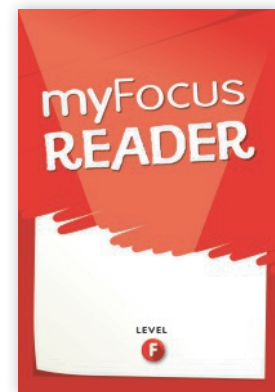
For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



MYFOCUS READER

Reread pp. 48–49 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of what people can do when their freedom is limited and encourages them to use the Academic Vocabulary words.



Intervention Activity



WORD STUDY

For those 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 how freedom can be limited into an effective format.

Critical Thinking Talk with students about their findings and the process they used.

See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3-4 minutes
per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they learned about making connections. Have them refer to p. 346 in the *Student Interactive* if desired.

Possible Conference Prompts

- What were some similar situations in which people’s freedom was limited, and how did people in each text react?
- What does this tell you about different things people can do when their freedom is limited?

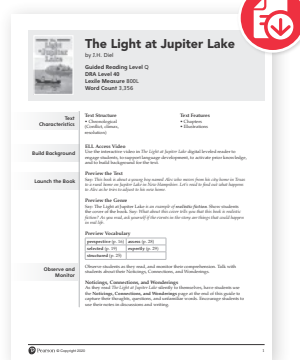
Possible Teaching Point Readers think about other texts that they have read to make connections between ideas.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T214–T215.
- For instructional support on how to compare texts, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite one or two students to share connections they made to ideas about how people react to unfair situations. Encourage students to describe how the ideas are similar.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to “The Early Civil Rights Movement” 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 ways people have fought against injustice.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T492–T493, for

- teacher’s summary of chapters in *Guns for General Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

UNIT 4 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 historical fiction and explain author’s purpose.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of science fiction to write a short story.

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

RL.5.10, W.5.3, SL.5.2,
L.5.3.a, L.5.4.b

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Primary Source: Weekly Question T268–T269
- Listening Comprehension: Read Aloud: “Voyage” T270–T271
- Historical Fiction T272–T273
- Quick Check** T273

READING BRIDGE

- Academic Vocabulary: Parts of Speech T274–T275
- Word Study: Teach Latin Roots *audi, rupt, scrib, spec* T276–T277

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T278–T279, T281
- Strategy, Intervention, and On-Level/Advanced Activities T280
- ELL Targeted Support T280
- Conferring T281

INDEPENDENT/COLLABORATIVE

- Independent Reading T281
- Literacy Activities T281

BOOK CLUB T281, T494–T495 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T440–T441
 - » Revise by Adding and Deleting Ideas for Clarity
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T441
- Conferences T438

WRITING BRIDGE

- Spelling: Latin Roots *audi, rupt, scrib, spec* T442
 - Assess Prior Knowledge** T442
- Language and Conventions: Spiral Review: Correlative Conjunctions T443

LESSON 2

RL.5.7, W.5.3, SL.5.1,
L.5.4, L.5.4.b

READING WORKSHOP

SHARED READ

- Introduce the Text T282–T305
 - » Preview Vocabulary
 - » Read: *Ezekiel Johnson Goes West*
- Respond and Analyze T306–T307
 - » My View
 - » Develop Vocabulary
- Quick Check** T307
 - » Check for Understanding

READING BRIDGE

- Word Study: Apply Latin Roots *audi, rupt, scrib, spec* T308–T309

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T278–T279, T311
- Strategy and Intervention Activities T310
- Fluency T310
- ELL Targeted Support T310
- Conferring T311

INDEPENDENT/COLLABORATIVE

- Independent Reading T311
- Literacy Activities T311

WRITING WORKSHOP

MINILESSON

- Science Fiction T444–T445
 - » Edit for Indefinite Pronouns
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T445
- Conferences T438

WRITING BRIDGE

- Spelling: Teach Latin Roots *audi, rupt, scrib, spec* T446
- Language and Conventions: Oral Language: Capitalization T447

LESSON 3

RL.5.7, RF.5.3.a, W.5.6,
L.5.2, L.5.5.b

READING WORKSHOP

CLOSE READ

- Explain Author's Purpose T312–T313
 - » Close Read: *Ezekiel Johnson Goes West*
- ☑ **Quick Check** T313

READING BRIDGE

- Read Like a Writer: Analyze Adages and Proverbs T314–T315
- Word Study: More Practice: Latin Roots T316–T317 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T278–T279, T319
- Strategy and Intervention Activities T318
- Fluency T318
- ELL Targeted Support T318
- Conferring T319

INDEPENDENT/COLLABORATIVE

- Independent Reading T319
- Literacy Activities T319
- Partner Reading T319

WRITING WORKSHOP

MINILESSON

- Science Fiction T448–T449
 - » Publish and Celebrate
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T449
- Conferences T438

WRITING BRIDGE

- Spelling: More Practice: Latin Roots *audi, rupt, scribe, spec* T450 **FLEXIBLE OPTION**
- Language and Conventions: Teach Capitalization T451

LESSON 4

RL.5.1, RL.5.2, RF.5.4.a,
W.5.4, L.5.4.b, L.5.5.b

READING WORKSHOP

CLOSE READ

- Make Inferences T320–T321
 - » Close Read: *Ezekiel Johnson Goes West*
- ☑ **Quick Check** T321

READING BRIDGE

- Write for a Reader: Use Adages and Proverbs T322–T323
- Word Study: Spiral Review: Word Origins T324–T325 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T278–T279, T327
- Strategy and Intervention Activities T326
- Fluency T326
- ELL Targeted Support T326
- Conferring T327

INDEPENDENT/COLLABORATIVE

- Independent Reading T327
- Literacy Activities T327

WRITING WORKSHOP

MINILESSON

- Science Fiction T452–T453
 - » Prepare for Assessment
 - » Share Back

INDEPENDENT WRITING

- Science Fiction Story T453
- Conferences T438

WRITING BRIDGE

- Spelling: Spiral Review: Greek Roots T454 **FLEXIBLE OPTION**
- Language and Conventions: Practice Capitalization T455

LESSON 5

SL.5.1.b, SL.5.1.c, L.5.2.e,
L.5.4.b

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T328–T329
 - » Talk About It
- ☑ **Quick Check** T329
- » Weekly Question

READING BRIDGE

- Word Study: Latin Roots *audi, rupt, scribe, spec* T330–T331 **FLEXIBLE OPTION**
- ☑ **Assess Understanding** T330

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T278–T279, T333
- Strategy, Intervention, and On-Level/Advanced Activities T332
- ELL Targeted Support T332
- Conferring T333

INDEPENDENT/COLLABORATIVE

- Independent Reading T333
- Literacy Activities T333

BOOK CLUB T333, T494–T495 **SEL**

WRITING WORKSHOP

MINILESSON

- Science Fiction T456
 - » Assessment

INDEPENDENT WRITING

- Assessment T456–T457
- Conferences T438

WRITING BRIDGE

- Spelling: Latin Roots *audi, rupt, scribe, spec* T458
- ☑ **Assess Understanding** T458
- Language and Conventions: Standards Practice T459 **FLEXIBLE OPTION**

UNIT 4 WEEK 5 WEEK AT A GLANCE: RESOURCE OVERVIEW

Materials

WEEKLY LAUNCH: PRIMARY SOURCE

from "I Will Go West!"

words by Joseph L. Blodgett, music by J. P. Burnett

By 1875, when this song was published, westward expansion was in full swing. Railroad tracks were being laid faster than ever before, and the railroad was connecting people to areas of the United States that had been expensive and difficult to access. At the same time, life in cities was becoming more and more crowded and unpleasant. Farmland on the frontier was readily available. What contrasts between city and country does the song convey?

Weekly Questions

- Old times are tough, amusing rough. Experience one obtaining. I will go West, it's for the best. Try my luck or farming.
- For the sake of staying here. To just seem your grand. Make me feel sad and sometimes mad. It's so awful sad!
- Now it's no use, I've stood about. I'll take off with dear Mary. Settle down in a country town. Farm it on a piece.
- My barns regulate with corn and wheat. Lots of milk and butter. I would be a horse, to have company Or a numerous set.

REACTIVITY Think about stories, movies, or events from your own life in which someone moved away to achieve a goal. How was the new place different? What made the new place special? Explain your ideas to a partner and ask questions about your partner's ideas.

PRIMARY SOURCE
from "I Will Go West!"

READING WORKSHOP

Historical Fiction Anchor Chart

How can going to a new place give a person new opportunities?

Characters

- Are real or imagined people from history
- Use authentic, but made-up, dialogue

Details

- Include historically accurate facts
- Include fictional descriptions

Voice

- Reflects the historical time and place
- Helps readers personally connect with historical events

Theme

- Is meaningful to readers today

READING ANCHOR CHART
Historical Fiction

Historical Fiction Anchor Chart

Characters

Details

Voice

Theme

EDITABLE ANCHOR CHART
Historical Fiction

Language and Conventions

Word Study

Use Onomatopoeia

RESOURCE DOWNLOAD CENTER
Additional Practice

Leveled Readers

The Light at Jupiter Lake

by J.H. Choi

Guided Reading Level Q
ORA Level 4
Lexile Measure 820L
Word Count 1,336

Text Characteristics

Text Structure

Text Features

Build Background

ELL Access Yields

Launch the Book

Preview Vocabulary

Observe and Monitor

LEVELED READERS
TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

provisions
terrain
settlement
bandits
oblige

Spelling Words

audio	scribble
audience	script
audit	inscription
audition	transcribe
auditory	spectacle
auditorium	spectator
bankrupt	prospect
disruptive	retrospective
disruption	speculate
rupture	inspection

Challenge Spelling Words

audiologist
circumscribe
introspection

Unit Academic Vocabulary

limitation
grace
noble
empower
resist

WEEK 1 LESSON 1
READING WORKSHOP GENRE & THEME

Listening Comprehension

OBJECTIVES
Listen actively to voice messages, identify central messages, and make personal connections. Use appropriate voice pitch, accuracy, and prosody when reading aloud.

ELL Language Learner
Capable: Read out these Read Aloud strategies to help.

THINK ALOUD
Answer the Read Aloud questions as you read.

FLUENCY
Read the Read Aloud strategies aloud to help you understand the text better.

Historical Fiction
Tell students you are going to read a historical fiction story about. Have them listen as you read "Voyage." Explain that they should listen actively, paying attention to clues that hint at historical fiction. 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.
RESPONSE In her Read Aloud, listening to read Think Aloud strategies related to the genre and the author's purpose for writing the story.

Voyage
This book has been called a best, and the sailing is a bit like working in a grade. Maybe this won't be so bad after all. 14-year-old Constance thought. But as they got further from land, from home, the waves began to roar and the ocean began to look up, furious waves from every direction. The waves seemed dark and threatening, and the sun glared down. Constance clutched her dress around her. The very seabirds pitched and bucked like a young horse.

Constance's father, Stephen, had already been to the Americas. He had been married once in the colony of Massachusetts before returning to England. He knew the waters to bring his family to the New World. On this journey, Stephen brought Constance, her pregnant stepmother, Elizabeth, her brother, Giles, and her ten-year-old sister, Damaris.



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Aloud:
• enables students to look about their independent reading levels.
• allows students to understand
• provides an opportunity to build fluency and improve reading skills.
• fosters a love and enjoyment of reading.

PLANNING
• Select a text from the Read Aloud Trade Book Library or the school or district library.
• Read the text aloud to the students.
• Determine the Teaching Point.
• Write your independent reading level. Record Think Aloud as you read, and place it in the book at the point where you plan to stop to think with students.
• Discuss key vocabulary essential for understanding.

BEFORE READING
• Show the cover of the book to introduce the title, author, and genre.
• Ask the students to share their thoughts on the cover.
• Point out interesting artwork or photos.
• Gather prior knowledge and provide essential background necessary for understanding.

DURING READING
• You can choose to stop and read aloud to students just to get the story and enjoy. Think Aloud and make questions for a change also into the text.
• Read with expression to draw in listeners.
• Ask questions to guide the discussion and draw attention to the teaching point.
• Use Think Aloud to model strategies and make use of student comprehension and critical reading skills.
• Help students make connections to their own experiences. Ask them how they would react to the text, if the text.

AFTER READING
• Summarize and allow students to share thoughts about the story.
• Request student comprehension by reading the text and the end of the story.
• Choose and assign a Student Response Form available on ReadAloud.com.

Finals Teaching Points
• Record the story.
• Record the author.
• Record the title.
• Record the genre.
• Record the author's purpose.



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

READ ALOUD "Voyage"



SHARED READ Ezekiel Johnson Goes West

BOOK CLUB

Titles related to Spotlight Genre and Theme: T494-T495

Mentor STACK

Writing Workshop T437



LITERACY STATIONS



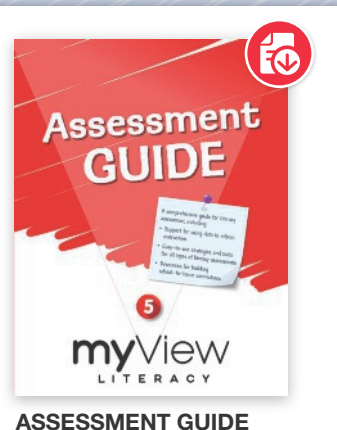
SCOUT

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

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

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

Identify reasons people moved west.

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 song, ask:


What is one limitation the singer expresses about “staying here”? What does he feel will empower him?

- limitation
- noble
- resist
- grace
- empower

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

Explore the Primary Source

Remind students of the Essential Question for Unit 4: *What does it mean to be free?* Point out the Week 5 Question: *How can going to a new place give a person new opportunities?*

Direct students’ attention to the introduction and song on pp. 358–359 in the *Student Interactive*. Explain that primary sources are written by people who have firsthand experience of a topic or time period. They may have participated in an event or may simply have lived at the time when the event occurred. This song was written at a time when many Americans were moving west, so the songwriter witnessed, and perhaps participated in, this event. The introduction, in contrast, is a secondary source of information, a historical account written in the present day. Have students read both the introduction and the song and discuss the differences between them. 

Use the following questions to guide discussion:

- How does the singer feel at the start of the song?
- How does he feel at the end?
- What does the primary source provide that the introduction, a secondary source, does not?

WEEKLY QUESTION Reread the Week 5 Question, *How can going to a new place give a person new opportunities?* Note that students just read a song about someone who believed going west would provide new opportunities. Tell them this week they will read about other people with similar goals and dreams.

TURN, TALK, AND SHARE Have partners respond to the questions on p. 359, explaining their own ideas and asking questions about the ideas of their partner.



ELL Targeted Support Develop Background Knowledge Guide students to use background knowledge to differentiate between primary and secondary sources. Point out that the introduction is a secondary source: written recently by someone who did not experience the events firsthand.

Display a T-Chart with the headings *Primary Source* and *Secondary Source*. Then read aloud the following:

The author lived/did not live during this event.

The text was written during the event/recently.

The author describes what he/other people saw and felt.

Ask: **Which tells about a primary source? How do you know? Which tells about a secondary source?** If necessary, review the challenging language such as *firsthand*, *primary*, and *secondary*. Discuss each statement and help students sort them correctly.

EMERGING/DEVELOPING

STUDENT INTERACTIVE, pp. 358–359



WEEKLY LAUNCH: PRIMARY SOURCE

INTERACTIVITY

from “I Will Go West!”

words by Joseph L. Eldridge, music by J. P. Barrett

By 1875, when this song was published, westward expansion was in full swing. Railroad track was being laid faster than ever before, and the railroad was connecting people to areas of the United States that had been expensive and difficult to access. At the same time, life in cities was becoming more and more crowded and unpleasant. Farmland on the frontier was readily available. What contrasts between city and country life does the song reveal?



- 1 Oh! times are tough, amazing rough,
Expenses are alarming,
I will go West, it's far the best,
Try my luck at farming.
- 2 For the idea, of staying here
To just earn your gruel,
Makes me feel sad and sometimes mad
'Tis so awful cruel.
- 3 Now it's no use, I've stood abuse
I'll take all with dear Mary,
Settle down in a country town,
Farm it on a prairie.
- 4 My barns replete with corn and wheat,
Lots of milk and butter,
'T would be a shame, to here complain
Or a murmur utter.

WEEK 5
Weekly Question

How can going to a new place give a person new opportunities?

TURN and TALK Think about stories, movies, or events from your own life in which someone moved away to achieve a goal. How was the new place different? What made the new place special? Explain your ideas to a partner and ask questions about your partner's ideas.



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 on-level text.

Recognize and analyze literary elements among diverse literary texts.

Summarize a written text read aloud.

ELL Language Transfer

Cognates Point out these Spanish cognates in “Voyage”:

- family : *familia*
- ocean : *océano*
- direction : *dirección*

THINK ALOUD

Analyze Historical Fiction

I notice that Constance is a teenager. She wears a shawl, which is not something a teen today would normally wear. The story also describes her traveling in rough seas on a tiny sailboat. I think the setting of this story is from long ago.

FLUENCY

After completing the Read-Aloud Routine, display “Voyage.” Model reading aloud a short section of the story, asking students to pay attention to how accurately you read. Explain that fluency is about reading smoothly and correctly. Invite partners to practice accurate reading using their favorite sentences from the story.

Historical Fiction

Tell students you are going to read a historical fiction story aloud. Have them listen as you read “Voyage.” Explain that they should listen actively, paying attention to clues that this is historical fiction. 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 author’s purpose for writing the story.

Voyage

The seas had been calm at first, and the sailing a bit like rocking in a cradle. Maybe this won’t be so bad after all, 14-year-old Constance thought. But as they got farther from land, from home, the winds began to howl and the ocean began to kick up furious waves from every direction. The skies loomed dark and forbidding, and the rain pounded down. Constance clutched her shawl around her. The tiny sailboat pitched and bucked like a young horse.

Constance’s father, Stephen, had already been to the Americas. He lived for several years in the colony of Jamestown before returning to England. He knew he wanted to bring his family to the New World. On this journey, Stephen brought Constance; her pregnant stepmother, Elizabeth; her brother, Giles; and her two-year-old sister, Damaris.

*“Voyage,” continued*

Everyone on board was miserable. Many became seasick, and though she acted brave, Elizabeth must have been terrified. She was about to give birth, and Constance did everything she could to make her comfortable and soothe her fears. Though frightened, Constance found comfort in helping her family and the others.

But as each night descended, Constance lay in her bunk in the damp, dark cargo hold where they all huddled, and there she worried about the future. Leaving her home farther and farther behind with each gust of wind, she wondered why she had come on this voyage into the unknown. When—and where—would they land? Would they even survive this passage? How would they live when they arrived? Oh, she missed her best friend back home and the lovely fields and farms around her family’s cottage. Why *had* she come?

Then, after 64 days at sea, at sunrise on November 9, 1620, the most wonderful sight loomed on the horizon. Land! At last! Constance’s heart leapt and her gloom lifted. She cuddled her new baby brother, Oceanus, and whispered in his ear, “The *Mayflower* has carried us safely to our new home!”

**THINK ALOUD**

Analyze Historical Fiction I wonder why someone would be having a baby on such a difficult voyage. And even though she is miserable, it seems like Constance came on this trip voluntarily. She and her stepmother must have been seeking something important to take such risks. But what are they seeking? I think the author wants to keep me in suspense about the nature of the voyage until the ending, when everything makes sense. Constance and her stepmother are among the Pilgrims who came here in 1620 on the *Mayflower*.

ELL Access

To help students understand the historical context of “Voyage,” tell them that the story is about a real girl on a famous ocean voyage, or long trip. Explain that she is one of about 100 Pilgrims who escape Europe to settle in the New World. They take the dangerous trip so they can practice their religion freely. The characters are based on real people who made the trip. However, the author has imagined Constance’s thoughts, words, and feelings.

WRAP-UP**Clues to Historical Fiction**

Use a one-column chart titled “Clues to Historical Fiction” and have students list all the clues they find that identify “Voyage” as historical fiction.

Summarize a Text Read Aloud Display “Voyage” and have students summarize it.

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

Historical Fiction

LEARNING GOAL

I can learn more about historical fiction by explaining author's purpose.

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Recognize and analyze literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

LANGUAGE OF THE GENRE

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

- authentic dialogue
- details
- voice
- theme
- historical events

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 details as they read new texts.

ELL Language Transfer

Cognates Point out these Spanish cognates related to historical fiction:

- history : *historia*
- fiction : *ficción*

Minilesson

FOCUS ON STRATEGIES Authors base historical fiction on actual past events. They combine imaginary and real characters and details to present people, places, and events in history as vividly as possible. They write to entertain and teach about the past, and most readers read it to be entertained and to learn. Present these strategies for reading historical fiction:

- Establish that the action takes place in the past.
- Note whether you recognize the setting or any of the characters.
- Notice the descriptive details and the manner in which characters speak. How do the details and voice reflect the historical time and place?
- Identify clues about theme and determine how the theme is still relevant today.
- Think about the author's purpose for writing.

MODEL AND PRACTICE Model determining that a story is historical fiction. In "Voyage," descriptive details compare sailing to rocking in a cradle and waves to the bucking of a horse. Constance clutches her shawl and recalls her cottage. The cradle, horse, shawl, and cottage all give the story a historical voice and help me conclude it is historical fiction. When the setting is revealed as the *Mayflower*, my conclusion is confirmed.

Talk about novels, stories, movies, and other historical fiction with which students are familiar. Have them share their favorites.

ELL Targeted Support **Speak** Have students choose a historical figure that they know.

Prompt students to use three words or phrases to describe their historical figures. Have other students tell what they know about each person. Provide sentence frames: *The historical figure lived in _____.* *The person wore _____.* *The person said words such as _____.* **EMERGING/**

DEVELOPING

Ask pairs of students to prepare an imaginary conversation that their two historical figures might have held. Then have them act it out for the class.

EXPANDING/BRIDGING



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify historical fiction.

OPTION 1 Use Anchor Chart Have students work with a partner to discuss the characteristics of historical fiction. Circulate to determine if students show understanding.

OPTION 2 Use Independent Text Have students make notes about places in the text that provide clues that it is historical fiction. Ask them to explain why the clues suggest it is historical fiction.

QUICK CHECK

Notice and Assess Can students identify historical fiction?

Decide

- **If students struggle**, revisit instruction about historical fiction in Small Group on pp. T280–T281.
- **If students show understanding**, have them continue the strategies for reading historical fiction using the Independent Reading and Literacy Activities in Small Group on pp. T280–T281.

TURN, TALK, AND SHARE Have students complete the Turn and Talk activity on p. 360 of the *Student Interactive*. Call on volunteers to share their purpose with the class.

STUDENT INTERACTIVE, pp. 360–361



GENRE: HISTORICAL FICTION

READING WORKSHOP

Learning Goal

I can learn more about historical fiction by explaining author's purpose.

Spotlight on Genre**Historical Fiction**

Historical fiction is a story about a real time and place in history.

- **Characters** can be real or imagined and often have a conflict or problem to solve.
- Authors of historical fiction use **descriptive details**, or vivid language, to present people, places, and events in history.
- **Novels, short stories, movies, plays, and graphic novels** can all be historical fiction.

Establish Purpose Readers of historical fiction set a purpose, or reason, for reading. The purpose could be for enjoyment. It could also be to learn about a certain time period or person in history.

If it's set in the past, it's historical fiction!



TURN and TALK With a partner, discuss different purposes for reading historical fiction. For example, you may want to be entertained with a story about the past. Use the anchor chart to set a purpose. Take notes on your discussion.

My NOTES

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Historical Fiction Anchor Chart**Characters**

- Are real or imagined people from history
- Use authentic, but made-up, dialogue

Details

- Include historically accurate facts
- Include fictional descriptions

Voice

- Reflects the historical time and place
- Helps readers personally connect with historical events

Theme

- Is meaningful to readers today

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

Syllable Patterns with Vowels

The writing systems of languages such as Arabic and Hebrew focus on consonant sounds and long vowels. Short vowels are indicated with separate, often optional, marks. Speakers of these languages may need extra help in spelling words with short vowels or multiple vowel sounds. Have students practice English spelling of words with short vowels or multiple vowel sounds, such as *limitation*, *empower*, and *resist*.

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 Parts of speech are the different word categories that describe how a word functions in a sentence. A **noun** names a person, place, or thing. A **verb** expresses a physical or mental action. An **adjective** describes people, places, or things. A word such as *walk* can be used in a sentence as a noun (*I went for a walk*) or as a verb (*I walk every day*). Adding the ending *-ing* can change *walk* into an adjective (*A walking stick is useful*).

In this way, the same base word can be used in different parts of speech by changing its context in a sentence or adding an ending.

MODEL AND PRACTICE Model this strategy using the newly acquired academic vocabulary word *limitation*. Provide a sample sentence: *Color blindness can be a limitation in some careers.*

- **What part of speech is *limitation*?** (noun) *It is a noun because a limitation is a thing. What is the base word? (*limit*) *Limit* can be used as a noun or a verb. Can you give me an example? What is an adjective with the same base word? (*limited; limiting*) Let's write a sample sentence that uses the same base as *limitation* but as a different part of speech.*
- Have students help you write a sentence with a form of *limit* that is a verb or adjective. (Possible response: *They have limited supplies.*)

ELL Targeted Support Academic Vocabulary Students may have trouble using new academic words when they write independently.

Have students help you write a sentence using one or more academic vocabulary words. Identify the word's part of speech. **EMERGING/DEVELOPING**

Have student pairs make a chart of the academic vocabulary words as each part of speech, using a dictionary if needed. **EXPANDING**

Have students write sentences that use an academic vocabulary word as a noun, adjective, and verb. Then have a partner identify the word's part of speech. **BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students follow the same strategy as they complete the chart on p. 391 of the *Student Interactive*. Remind students that they will use these newly acquired academic words throughout this unit.

STUDENT INTERACTIVE, p. 391



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

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, thing, idea, or feeling. A **verb** can show physical or mental action. An **adjective** describes people, places, or things.

Learning Goal

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

MyTURN For each sentence,

1. **Read** the underlined academic vocabulary word or its related form.
2. **Identify** the word's part of speech.
3. **Write** your own sentence using the same base word as a different part of speech. Write the part of speech in parentheses after your answer.

Possible responses:

Sentence	Part of Speech	My Sentence
As an African American cowboy, he had to fight against many <u>limitations</u> .	noun	She wanted to limit her toddler's access to electronic devices. (verb)
The hostess showed style and <u>grace</u> at her dinner party.	noun	The ballerina leapt gracefully across the stage. (adverb)
Preserving the rain forests is a <u>noble</u> cause.	adjective	Charles shows a nobility of character. (noun)
Helen <u>empowered</u> her younger sister's dreams of becoming a doctor.	verb	Emilio found the hands-on training empowering. (adjective)
He <u>resisted</u> the temptation of a second dessert.	verb	The general left the army to lead the resistance. (noun)

Word Study Latin Roots *audi, rupt, scrib, spec*

OBJECTIVE

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

LESSON 1

Teach Latin Roots *audi, rupt, scrib, spec*

FOCUS ON STRATEGIES Many words in English are based on Latin roots. Knowing the meaning of Latin roots helps readers understand the words or word parts that contain a Latin base. The root *scrib* means “write” and can be seen in many words, including *describe, scribble, or script*. The root gives a clue to the meaning of these words. For example, *describe* means “to tell of or give an account of.” Sometimes the spelling of the root changes to *scrip*.

MODEL AND PRACTICE To demonstrate how Latin roots give clues to a word’s meaning, use the word *rupture*. The root *rupt* means “burst.” *Rupture* means “to break or burst suddenly.” Other words sharing this root also relate to a burst or sudden change.

The Latin root *audi* means “hear.” Guide students to determine the definitions of the words *audible* and *audition* using the same method. Encourage them to use resources such as digital or print dictionaries if needed.



ELL Targeted Support

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

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

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

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



LESSON 1

Teach Latin Roots
audi, rupt, scrib, spec

LESSON 2

Apply Latin Roots
audi, rupt, scrib, spec


FLEXIBLE OPTION ↩

LESSON 3

More Practice

FLEXIBLE OPTION ↩

LESSON 4

 **Spiral Review:**
Word Origins

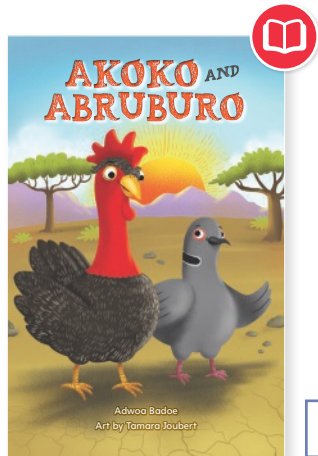
FLEXIBLE OPTION ↩

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

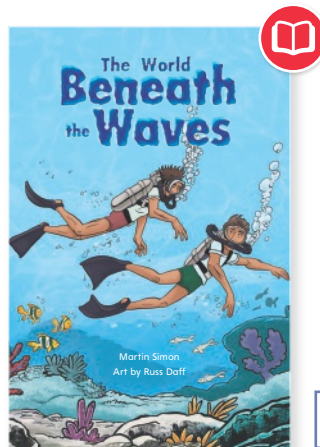
Genre Traditional Literature

Text Elements

- Wide range of sentence types
- Minimal illustration

Text Structure

- Chronological



LEVEL T

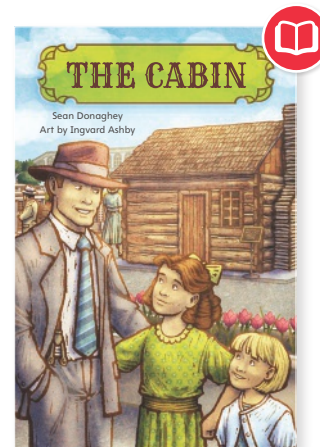
Genre Historical Fiction

Text Elements

- Wide range of sentence types
- Minimal illustration

Text Structure

- Chronological



LEVEL U

Genre Historical Fiction

Text Elements

- Figurative language
- Themes build social awareness

Text Structure

- Chronological

Guided Reading Instruction Prompts

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

Identify Historical Fiction

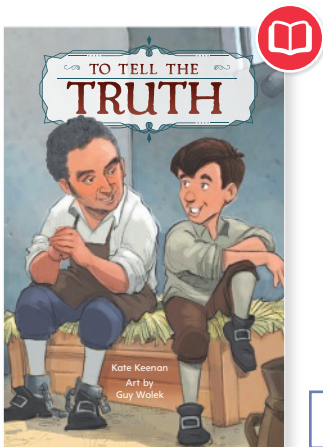
- What descriptive details help set the story in the past?
- What events or people from history are included?
- How does the dialogue reflect the way people talked during this time period?

Develop Vocabulary

- What context clues lead us to the meaning of the word ____?
- What does the word ____ tell us about the author's purpose?
- What words are unfamiliar?

Explain Author's Purpose

- What clues help you determine the author's purpose?
- Is the author's purpose to entertain, inform, persuade, or express?
- How well did the author achieve that purpose?



LEVEL V

Genre Historical Fiction

Text Elements

- Figurative language
- Theme presents social issues

Text Structure

- Chronological



LEVEL V

Genre Mystery

Text Elements

- Figurative language
- Changes of setting

Text Structure

- Chronological



LEVEL W

Genre Science Fiction

Text Elements

- Themes build social awareness
- Themes that evoke multiple interpretations

Text Structure

- Chronological

Make Inferences

- How did the setting help the author achieve his or her purpose?
- How did the portrayal of the main character help to achieve the author's purpose?

Compare Texts

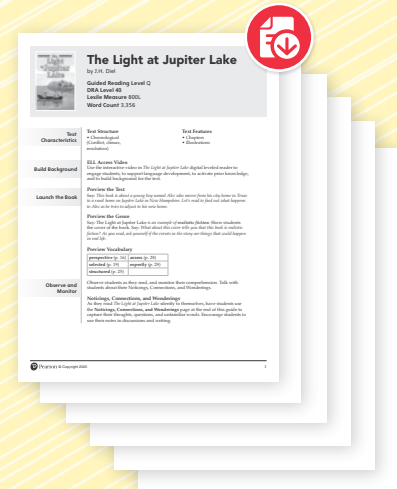
- What connections can you make to other books?
- What informational texts have you read about this topic?

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. T273 to determine small group instruction.

Teacher-Led Options

Strategy Group



IDENTIFY HISTORICAL FICTION

Teaching Point Historical fiction is a made-up story about a real time and place in history. It includes real and imagined people and events. Authors may create historical fiction both to entertain and to teach about the past. Review the anchor chart on p. 361. Ask students to recall familiar works of historical fiction.

ELL Targeted Support

Tell students that historical fiction combines real and made-up elements and they will practice ways to identify this genre. Select several volumes of nonfiction, science fiction, and historical fiction.

Show students the cover art on each text and ask them to decide, based on the image, whether each work might be historical fiction. Have them point out the clues on the cover that helped them decide. **EMERGING**

Show each cover image and read aloud the title. Have students use these clues to discuss which work might be historical fiction. **DEVELOPING**

Ask volunteers to read the first paragraph of each text aloud. Have students decide whether each work might be historical fiction. Have them explain their answers, drawing on the elements of historical fiction outlined in the anchor chart on p. 361. **EXPANDING/BRIDGING**



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

Intervention Activity



READING HISTORICAL FICTION

Use Lesson 15, pp. T99–T104, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of historical fiction.

LEVEL F • READ

Lesson 15 Genre: Fiction

DIRECTIONS Read each story. Pay attention to how the events are organized. Think about the characters and the setting.

Try Again

1 My little brother believes everything I tell him. Every now and then I take advantage to give me a leg up. The last whopper, though, worked to my disadvantage.

2 I was so busy bragging about how awesome I am at carnival games, I didn't realize I was setting myself up. He, of course, asked me to win a prize for him. Don't get me wrong, I would love to win a giant stuffed animal for Ty, but I have never—not even once—won a carnival game.

3 "Jamal is going to win a giant stuffed animal for me at the fair next week!" Ty declared. Dad looked skeptical. Mom shook her head. I tried to look confident but failed miserably.

4 I hoped Ty would forget. He didn't. Every time he saw me, he asked which game I was going to win. I told him I would have to check things out at the fair.

5 In the meantime, I checked my piggy bank. I knew I would be spending my life's savings trying to get that giant stuffed animal for Ty. Maybe one of the attendants would take pity on me. That seemed like my only hope.

6 The fair arrived and we went. Mom and Dad wished me luck. I tried to dodge Ty to see if I could just buy a prize. I couldn't shake him. I kept playing, but I lost every game. Despite a look of disappointment, Ty said, "It's okay, Jamal. I don't need a stupid animal anyway."

7 That made me feel even worse. I had lied and disappointed him and he was trying to make me feel better. I had to do something. . . I had the perfect idea. There was a game I could win for sure!

8 I told Dad my plan. He nodded. I ran as fast as I could in the other direction. It took only five minutes.

9 As I returned to my family, I could see the smile stretch across Ty's face. He started jumping up and down! "For me???" he asked incredulously.

10 "For you." I said as I handed him a bag of five goldfish.

11 I was the hero for the day. And I promised myself to try not to disappoint this little guy ever again.

Reading Literature T • 99

On-Level and Advanced



INQUIRY

Question and Investigate Have students use the primary source on pp. 358–359 to generate questions about how new places can create new opportunities. Have students conduct research about one question. See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

IDENTIFY HISTORICAL FICTION

Talk About Independent Reading Ask students to share what historical fiction texts they are reading and how knowing the characteristics of historical fiction helps them understand the text.

Possible Conference Prompts

- When does the text take place?
- Which events or characters are real?
- What seems to have been the author’s purpose in writing the text?

Possible Teaching Point Remember to notice setting—both location and time period—of the historical fiction you are reading. Also take note of any real historical figures in the text.

Leveled Readers



IDENTIFY HISTORICAL FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T278–T279.
- For instructional support in identifying historical fiction, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite several students to share what they have learned about identifying historical fiction. Praise students for a job well done.

Independent/Collaborative

Independent Reading



Students can

- read a self-selected trade book.
- reread or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T483.

Centers



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

Literacy Activities



Students can

- write about reading in a reader’s notebook.
- find out more about the true events in their reading.
- play the *myView* games.
- work on an activity in the *Resource Download Center*.

BOOK CLUB



See Book Club, pp. T494–T495, for

- teacher’s summary of chapters in *Guns for General Washington*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Text



Ezekiel Johnson
Goes West

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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

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

Preview Vocabulary

- Introduce the vocabulary words on p. 362 in the *Student Interactive* and define them as needed.

provisions: materials or supplies

terrain: an area of land and its surface features

settlement: a place or region that is settled

bandits: enemies or outlaws

oblige: earn gratitude; do a favor for

- These words will help you understand *Ezekiel Johnson Goes West*. As you read, highlight the words when you see them in the text. Ask yourself how they help you better understand why people headed west.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is for enjoyment and to learn about western migration, the movement of people that rapidly settled the West.

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.

FIRST READ STRATEGIES

NOTICE Tell students to “read” the images along with the text and note how they add to their understanding and appreciation of the text.

GENERATE QUESTIONS Have students jot down questions about what the author thinks readers already know and what he wants them to learn and understand.

CONNECT Tell students to contrast and compare this graphic novel with other historical fiction they have read.

RESPOND Have students discuss this graphic novel with a partner.

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



ELL Targeted Support Accessible Language Tell students that they can use words they already know to understand new words.

Read aloud the vocabulary words *provisions*, *terrain*, *settlement*, and *bandits*. Discuss the definitions and have students draw pictures to match the vocabulary words. **EMERGING/DEVELOPING**

Have students use a thesaurus to create a list of three synonyms for each word. Have a student read one list to a partner. The partner should guess the vocabulary term the synonyms describe. Have pairs take turns reading their lists until they review all vocabulary words. **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 someone who has undertaken a journey to achieve a goal.

STUDENT INTERACTIVE, pp. 362-363

Meet the Author



Guy A. Sims began writing in eighth grade for his elementary school newspaper. His passion for writing grew stronger in adulthood. Different settings, including cities and towns, inspire him to write. In fact, a lot of his stories take place in or near his home of Philadelphia.

Ezekiel Johnson Goes West

Preview Vocabulary

As you read *Ezekiel Johnson Goes West*, pay attention to these vocabulary words. Notice how they connect to western migration.

provisions	terrain
settlement	bandits oblige

Read

Use what you know about **historical fiction** to make predictions about the story and characters. Confirm or correct your predictions after you read. Follow these strategies when you read historical fiction.

<p>Notice</p> <p>how the images add to the meaning and beauty of the text.</p>	<p>Generate Questions</p> <p>about what the author thinks you already know and wants you to learn and understand.</p>
<p>Connect</p> <p>this text to another historical fiction story you have read.</p>	<p>Respond</p> <p>by talking about the graphic novel with a partner.</p>

First Read



Genre Historical Fiction



EZEKIEL JOHNSON GOES WEST

by Guy A. Sims



AUDIO

ANNOTATE

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First Read

Notice

THINK ALOUD I see that the story is set in St. Louis in 1868, so I know the events take place in the past. If Ezekiel Johnson were a famous historical figure, this could be an informational text, giving a factual account of true events. However, I suspect it is a work of historical fiction. I will read on to be sure. Because it is a graphic novel, the images will be just as important as the text in telling the story.

Close Read

Explain Author's Purpose

Have students scan p. 364. Ask: *What text clues reveal that the author's purpose is to tell a story about the past?* Have students underline any text evidence they find. **See student page for possible responses.**

Ask students how the images help identify the story as historical fiction.

Possible Response: Students may say that the characters wear clothes from the past.

DOK 2

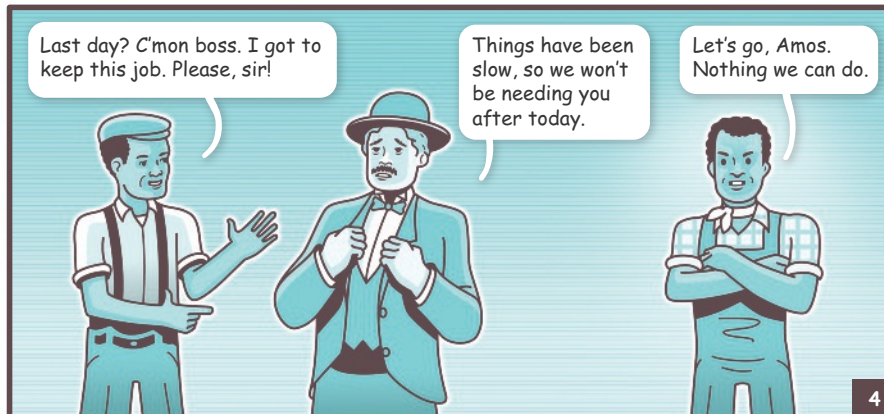
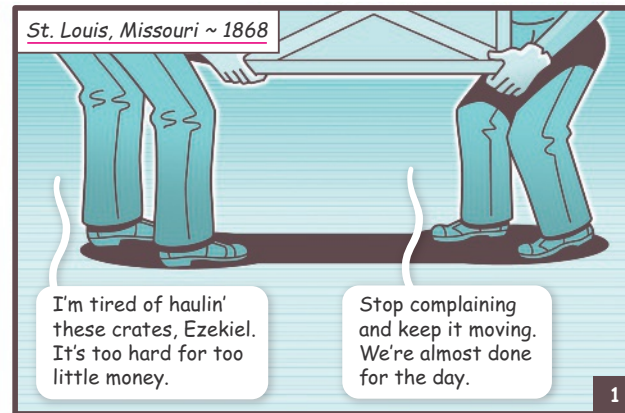
OBJECTIVE

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

CLOSE READ

Explain Author's Purpose

Underline text evidence that helps you determine that the author is writing a piece of historical fiction. Consider how the images add to the meaning of the text.



364

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ELL Targeted Support Visual Support Explain to students that *Ezekiel Johnson Goes West* is a graphic novel. Mention that the word *graphic* relates to pictures and a novel is a long story. Say that when reading a graphic novel, it is important to pay attention to both the pictures and the words.

Display panel 1 but cover up the words. Have students examine the illustration and describe what they see. Then uncover the words and read them aloud. Discuss how the picture and words work together. **EMERGING/DEVELOPING**

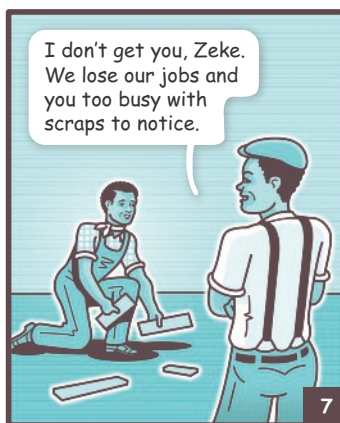
Display panel 4 but cover up the words. Have students examine the illustration and focus on the arm gestures of each character. Discuss what the body language of each man suggests about who he is and what is happening. Uncover the words. Have volunteers read them with expression. Discuss how the pictures and words work together. **EXPANDING/BRIDGING**



CLOSE READ

Make Inferences

Highlight evidence that helps you infer that Ezekiel is trying to improve his life.



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First Read

Generate Questions

What does the author want us to know about Ezekiel?

Possible Response: Students may say that Ezekiel is trying to improve his life.

Close Read

Make Inferences

Explain that when an author does not state details directly, readers must make inferences about characters and events. Have students scan p. 365. Say: **The text will provide evidence to help you infer that Ezekiel is trying to improve his life.** Ask students to highlight this evidence in the text. **See student page for possible responses.**

Ask students why the author included a character like Amos.

Possible Response: Students may say that Amos's defeated attitude provides a good contrast to Ezekiel's optimism.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

Possible Teaching Point



Read Like a Writer | Author's Craft

Voice To help students understand how an author's use of language can contribute to voice, display p. 365. Point out that the text is written in dialogue and that the author has used language that reflects the historical time.

Point out the word *ain't* in panel 5 and explain that it was commonly used to mean *isn't* and it gives Ezekiel an authentic voice. Have students identify other evidence of historical voice on the page.

First Read

Respond

Have partners discuss the story so far and make predictions based on the text and images.

Close Read

Explain Author's Purpose

Have students scan p. 366 and identify the author's purpose that is revealed through the dialogue. Lead them to understand that the author wants to establish Ezekiel's character at the beginning of the story.

Have students underline details that reveal Ezekiel as hardworking. See student page for possible responses.

DOK 3

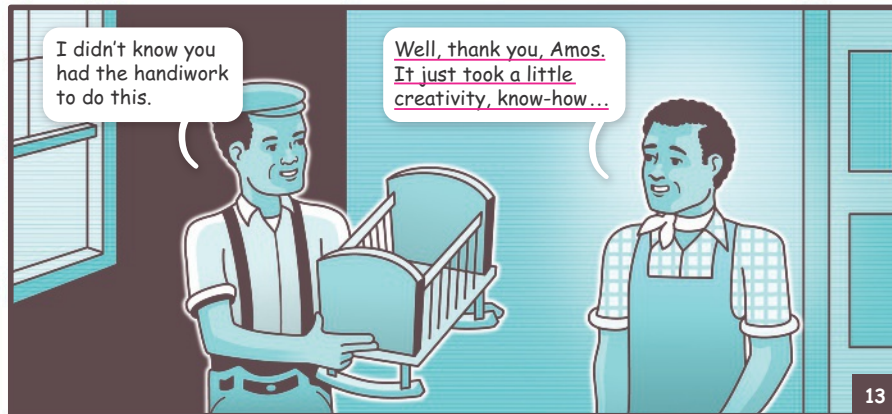
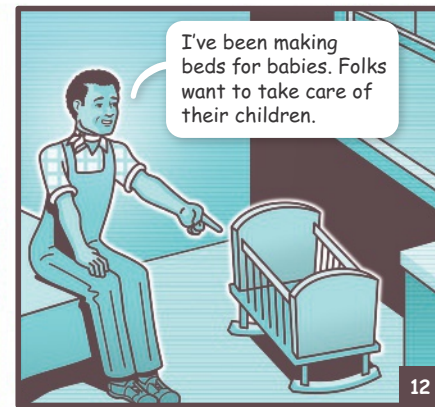
OBJECTIVE

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

CLOSE READ

Explain Author's Purpose

Underline details the author uses to show Ezekiel's character as hardworking.



Possible Teaching Point



Academic Vocabulary | Parts of Speech

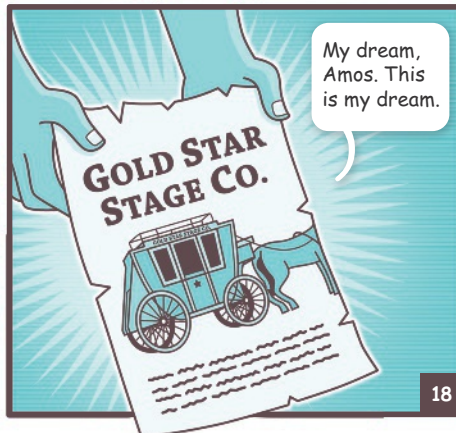
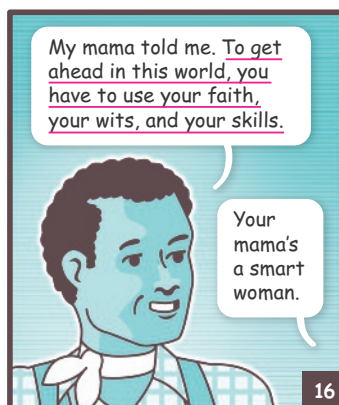
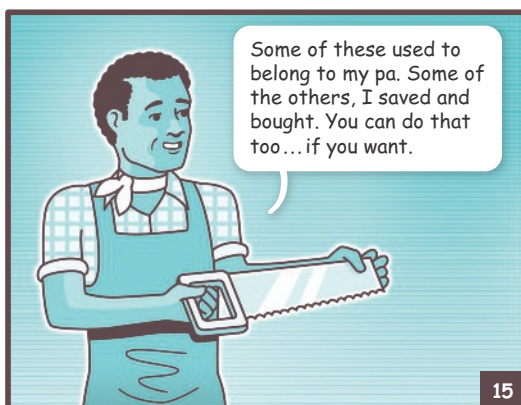
Use the Parts of Speech lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students about nouns and verbs. Point out the word *creativity* in panel 13. Have students identify its part of speech. Then ask students to identify a verb that uses the same base word.



CLOSE READ

Explain Author's Purpose

Underline text evidence that shows the central message the author wants to share.



First Read

Notice

THINK ALOUD I see the final image on the page is an advertisement for a stagecoach company. I wonder how this connects to Ezekiel's dream.

Close Read

Explain Author's Purpose

Explain that sometimes the author's purpose is to share a message. Have students scan p. 367. Tell them that the author conveys a key message on this page and have them underline it. See student page for possible responses.

DOK 3

OBJECTIVE

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

Possible Teaching Point




Read Like a Writer | Author's Craft

Text Structure Point out to students that the text structure in graphic novels usually takes the form of dialogue with minimal narration. This means that the author must tell the story almost exclusively through conversation. Discuss with students how this text structure helps convey the author's purpose in *Ezekiel Johnson Goes West*. Ask students to compare the graphic novel form with a drama, in which the script consists primarily of dialogue.

First Read

Connect

 **THINK ALOUD** I remember reading another book about a pioneer family that moved west. The family was looking for new opportunities too.

Close Read

Explain Author's Purpose

Explain that an author's purpose with historical fiction can be both to entertain and to inform. Say: *This story is based on the westward migration of people during the nineteenth century.*

Have students scan p. 368 and underline some historical facts the author uses about westward migration. **See student page for possible responses.**

Discuss what students know about pioneers and the frontier West.

DOK 2


OBJECTIVE

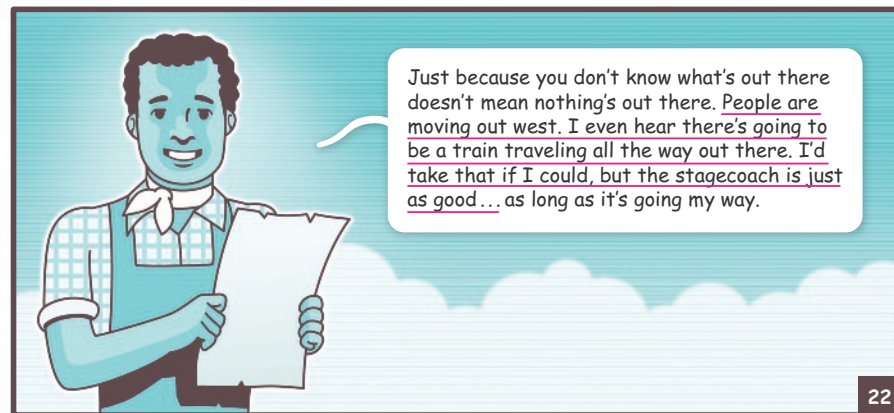
Explain the author's purpose and message within a text.

CLOSE READ

Explain Author's Purpose

Underline evidence in the text and consider details in the images that show that the author and illustrator want to inform as well as entertain readers.



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



At the time Ezekiel left, St. Louis was the fourth-largest city in the United States and a major jumping-off point for people headed west. Oro City, Colorado, was a rapidly growing gold mining community in the Rocky Mountains west of Denver (oro means "gold" in Spanish). It was founded in 1860 after gold was discovered in the area. At its height, the town supported a population of 10,000.

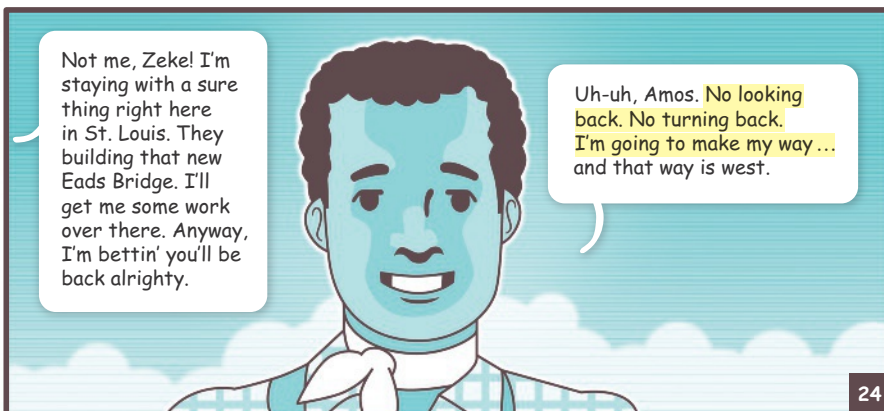


CLOSE READ

Make Inferences

Use the illustrations to make an inference about Ezekiel.

Highlight details in the text that support your inference.



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First Read

Notice

THINK ALOUD Judging from the image and text in the last panel, I think Ezekiel might be in for a rough trip.

Close Read

Make Inferences

Remind students that illustrations can help them make inferences about a story, especially in a graphic novel. Ask students what Ezekiel's facial expression in **panel 24** reveals. Have them highlight text evidence that supports their inferences. **See student page for possible responses.**

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

Possible Teaching Point



Academic Vocabulary | Parts of Speech

Use the Parts of Speech lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students about nouns and verbs. Point out the word *work* in panel 24. Explain that some words can be used as both nouns and verbs. Ask how *work* is used here (as a noun) and have students think of sentences that use *work* as a verb. Have them point out any other noun/verb words on the page.

First Read

Notice

Why did the illustrator enclose panel 29 in a box with wavy edges? What does that add to the meaning of the text?

Possible response: Panel 29 is enclosed in a box with wavy edges because it is something that Ezekiel is thinking. Readers don't have to be told that Ezekiel is thinking something; the meaning is shown with the wavy lines.

Close Read

Explain Author's Purpose

Explain that one purpose the author had was to capture the spirit of the movement west. Say: *Like Ezekiel, many people moved west during the 1800s looking for new opportunities.*

Have students scan p. 370 and underline evidence to support this idea. **See student page for possible responses.**

DOK 3

OBJECTIVE

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

CLOSE READ

Explain Author's Purpose

Underline evidence that supports the idea that people move to find new opportunities.

provisions materials or supplies



370

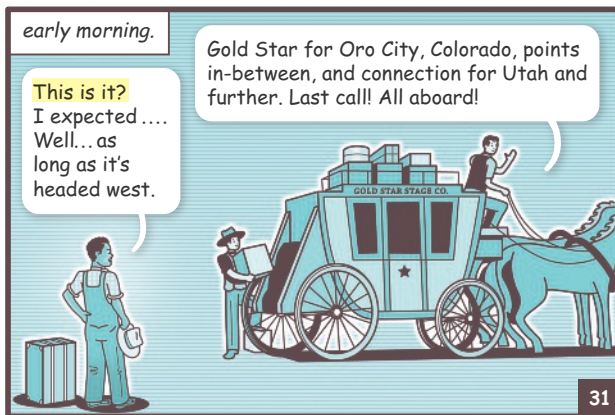
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Possible Teaching Point

Word Study | Latin Roots

Use the Latin Roots lesson on pp. T276–T277 in the Reading-Writing Workshop Bridge to teach students that knowing the origin of words and word parts can help them understand unfamiliar words. Point out the word *refund* in panel 27. Say that it comes from the Latin *refundere*, meaning “to give back.” The affix *re-* means “back,” and the Latin verb *fundere* means “to pour,” so literally, “to pour back.”

Discuss the meaning of *refund* in English and how it relates to its Latin origins.



CLOSE READ

Make Inferences

Highlight details about the journey west. Make an inference about why this information is important.

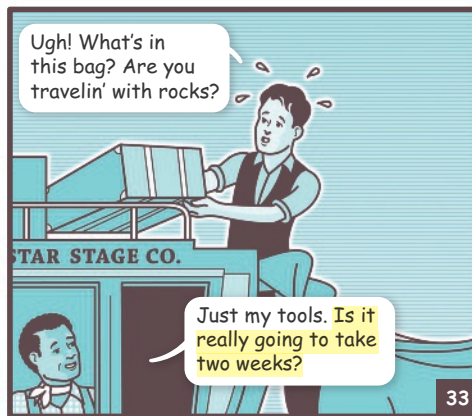
terrain an area of land and its surface features

First Read

Generate Questions

What does the author want us to know about the trip west?

Possible Response: Students may say that the author is emphasizing how difficult the trip will be.



371

Close Read

Make Inferences

Ask students to think about a time when they had to overcome difficulties to accomplish something. Then have them scan p. 371. Ask: **Why do you think the author gives so many details about the difficulty of the trip west?** Have students underline text that helps them infer the answer. **See student page for possible responses.**

Discuss with students what they inferred—perhaps that the author wants readers to know the difficulties Ezekiel will have to overcome to accomplish his dream.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

Possible Teaching Point



Word Study | Latin Roots

Use the Latin Roots lesson on pp. T276–T277 in the Reading-Writing Workshop Bridge to remind students that knowing the origin of words and word parts can help them understand unfamiliar words. Point out the word *terrain* in panel 34. Say that it comes from the Latin *terra*, meaning “earth.” Have students think of other words with the Latin root *terra*.

First Read

Connect

THINK ALOUD The book I read about the pioneer family also mentioned that pioneers opened up their own schools in the towns they established.

Close Read

Make Inferences

Explain that to settle the West took all kinds of different people with different talents. Ask: **What do pages 372 and 373 tell you about the kinds of skills needed out West?** Have students highlight text evidence that helps them infer the answer. **See student page for possible responses.**

Discuss with students what other talents might have been needed to settle the West.

DOK 2

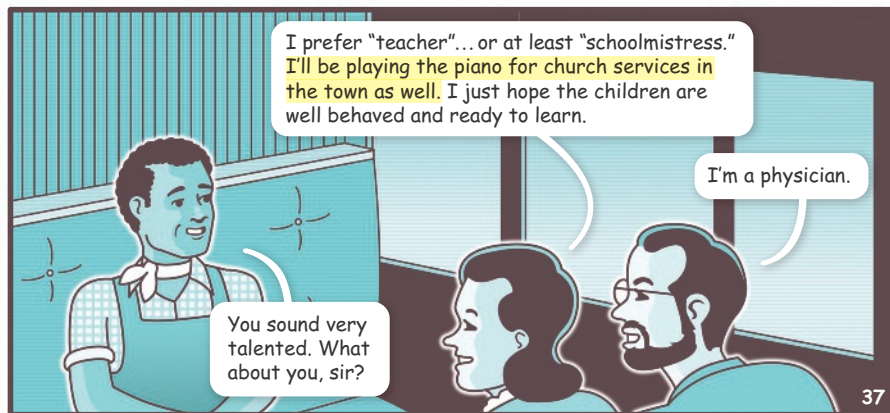
OBJECTIVE

Make inferences and use evidence to support understanding.

CLOSE READ

Make Inferences

Highlight text evidence on both pages that helps you make an inference about skills that were needed in the West.



372

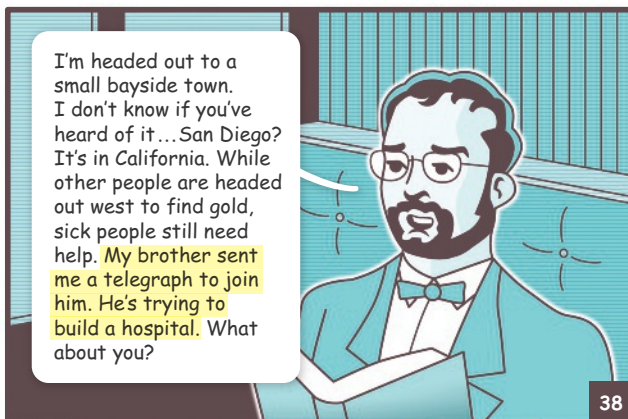
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Possible Teaching Point



Academic Vocabulary | Parts of Speech

Use the Parts of Speech lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students about nouns, adjectives, and verbs. Have them review *Student Interactive* p. 372 and list all the nouns. Where possible, have them use the base word to create a different part of speech.

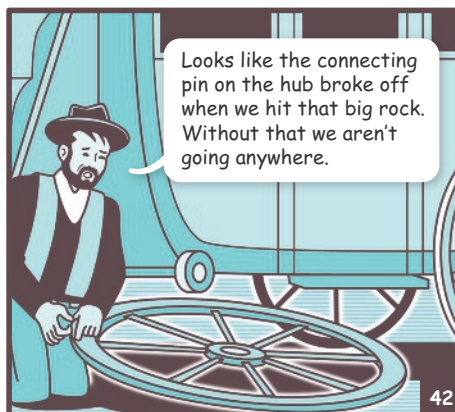
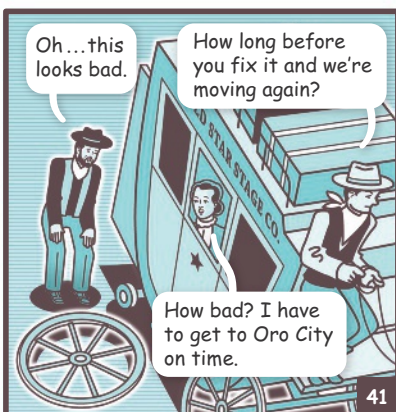
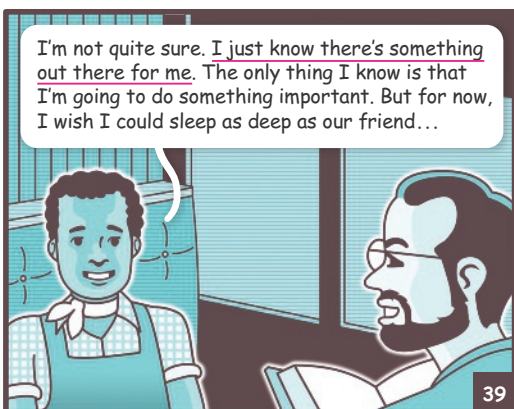


CLOSE READ

Explain Author's Purpose

How do the author and illustrator work together to create a tone of excitement?

Underline details that support your explanation.



373

First Read

Notice

THINK ALOUD The pictures give me the idea that the trip west could be really miserable. I can't imagine what it would be like to be cooped up in a crowded coach for weeks.

Close Read

Explain Author's Purpose

Remind students that in graphic novels, the text and illustrations are closely woven together to tell the story. Both of them help explain the author's purpose. Say: **Both text and pictures in a graphic novel are of equal importance in understanding the story.** Have them scan the illustrations on p. 373 and describe how the pictures help create excitement on the page. Then ask them to underline details that support their explanation. **See student page for possible responses.**

DOK 3

OBJECTIVE

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

Possible Teaching Point



Read Like a Writer | Author's Craft

Sound Devices Tell students that authors sometimes interrupt the action using words that represent sounds. Ask students to identify the sound device on p. 373 and discuss what the author achieved by using it.

First Read

Notice

What can we predict based on the text and images on this page?

Possible Response: Students may say that Ezekiel is going to use his tools to fix the wheel.

Close Read

Explain Author's Purpose

Remind students what Ezekiel said about his work taking creativity and “know-how” (skill) on p. 374. Then have them scan p. 374 and underline how the author makes it clear that these two characteristics were needed in the West in the 1860s. **See student page for possible responses.**

Ask students why the author has a passenger say “Harrumph” in panel 45?

Possible Response: Students may say that the author wants to indicate that some of the passengers are impatient and upset by the delay.

DOK 2

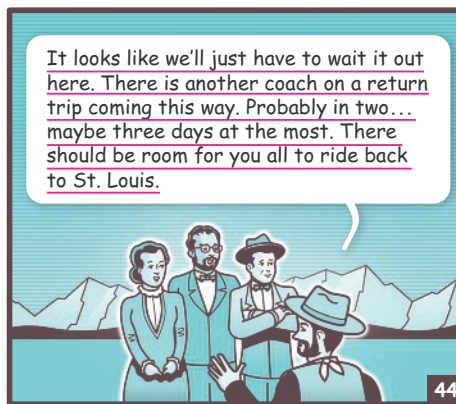
OBJECTIVE

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

CLOSE READ

Explain Author's Purpose

Underline details that show that living in the West in the 1860s required creativity and skill.



374

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CROSS-CURRICULAR PERSPECTIVES

Social Studies



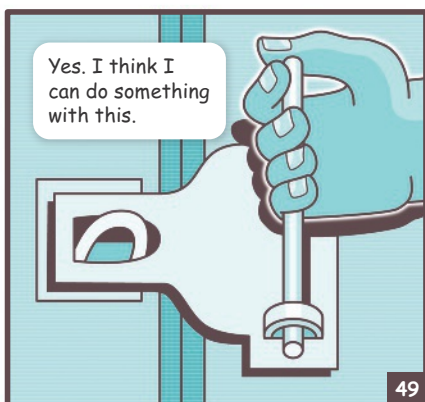
Traveling by stagecoach ranged from uncomfortable to dangerous. Without roads, the stages followed rough trails pitted with holes and scattered with rocks. Floods and mud slowed things down. Stops were few and brief, with only enough time for passengers to buy food and relieve themselves. There was no stopping overnight to sleep, so travelers did the best they could to nap in the bouncing, swaying stagecoach.



CLOSE READ

Make Inferences

Highlight details that help support the inference that the trade Ezekiel taught himself in St. Louis will help him survive in the West.



375

First Read

Notice

THINK ALOUD I wasn't sure what a hasp is, but the pictures helped me figure it out.

Close Read

Make Inferences

Have students scan p. 375. Say: *What can we infer from the author's detailed description of the way Ezekiel fixes the wheel?* Discuss with students how the author implies that Ezekiel's carpenter skills will help him to survive in the West. Have students highlight details on p. 375 that support this inference. **See student page for possible responses.**

Ask students what Ezekiel gains by fixing the wheel.

Possible Response: Students may say that Ezekiel gains the respect of the coachman and the other passengers.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

Possible Teaching Point



Read Like a Writer | Author's Craft

Graphic Features Discuss with students how the author uses illustrations on p. 375 to explain what Ezekiel is doing to fix the wheel. Explain that, by doing so, he doesn't have to use words to describe the process. Explain that a graphic novel uses a balance of words and pictures to tell the story.

First Read

Respond

 **THINK ALOUD** I wonder what favor Ezekiel asked for.

Close Read

Make Inferences

Readers make inferences from details in a story. Explain to students that many western settlements were very remote and isolated. Ask: *How do you think Ezekiel, a young man from the city, might have reacted to his destination?* Have students scan **p. 376** and highlight clues that help them infer that he may have had some doubts. **See student page for possible responses.**

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

CLOSE READ

Make Inferences

Highlight details that help you infer that Ezekiel has some doubts about the settlement.

settlement a place or region that is settled



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



The Lamar settlement was located in the high plains of eastern Colorado along the Santa Fe Trail. Before the railroads, the trail was one of the major routes for people and goods to travel West, and back again. Forts, small towns, and stage stops lined its length from St. Louis to Santa Fe. Ezekiel's stagecoach no doubt traveled along the Santa Fe Trail and would have turned northwest just beyond Lamar to reach Oro City.



CLOSE READ

Vocabulary in Context

Use **context clues** to determine the meaning of the phrase *cooped up*.

Underline context clues that support your definition.



First Read

Notice

THINK ALOUD The illustrations help me visualize how small the settlement is.

Close Read

Vocabulary in Context

Review with students that they can use a word's context to help them discover its meaning. Ask: **What context clue helps you understand the meaning of *cooped*?** Have them underline the appropriate context clue. **See student page for possible responses.**

Ask students to explain how the clue helps them understand *cooped*.

DOK 2

OBJECTIVE

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.

Possible Teaching Point



Read Like a Writer | Author's Craft

Graphic Features Discuss with students how the author uses illustrations on p. 377 to convey the size and scale of the Lamar settlement. Point out that the author never uses words to do so, but instead lets the pictures do the work. Ask students to describe what they see in the illustrations.

First Read

Respond

Have partners discuss how they think Ezekiel's skills will help him fit into the settlement.

Close Read

Explain Author's Purpose

Have students scan p. 378. Discuss with them that the author had a reason for presenting the settler's story. Have them underline details that help explain the author's purpose in doing so. **See student page for possible responses.**

Ask students why the illustrator enclosed panel 61 with a wavy line.

Possible Response: Students may say that the wavy line indicates that this is a flashback that the settler is describing.

DOK 3

OBJECTIVE

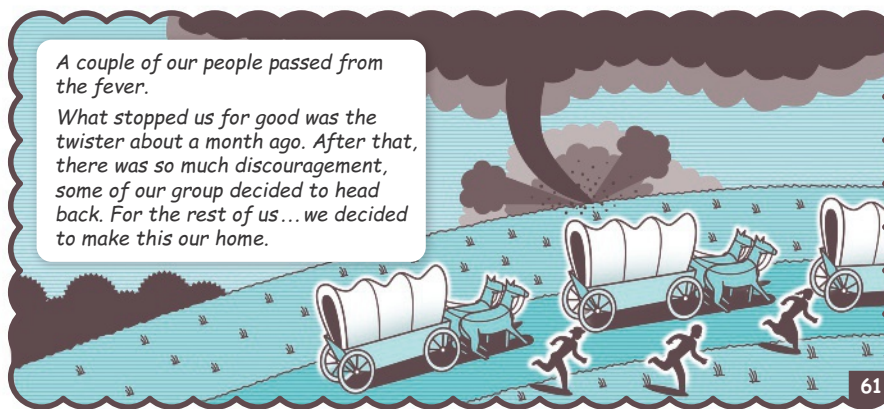
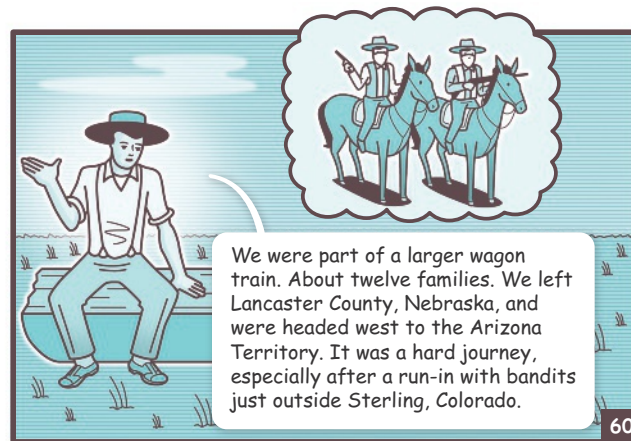
Explain the author's purpose and message within a text.

CLOSE READ

Explain Author's Purpose

Underline details that help you explain why the author chose to present the settler's story.

bandits enemies or outlaws



378

CROSS-CURRICULAR PERSPECTIVES

Social Studies



While some people traveled west in stagecoaches, families often joined wagon trains. They loaded everything they owned, their children, and their livestock into large Conestoga wagons and headed out along with 100 or so other families seeking new lives in the West. Traveling in such large groups offered fellowship and some protection, though the trip was still dangerous. Travelers still faced serious threats, such as bad weather, illness, and bandits.



CLOSE READ

Make Inferences

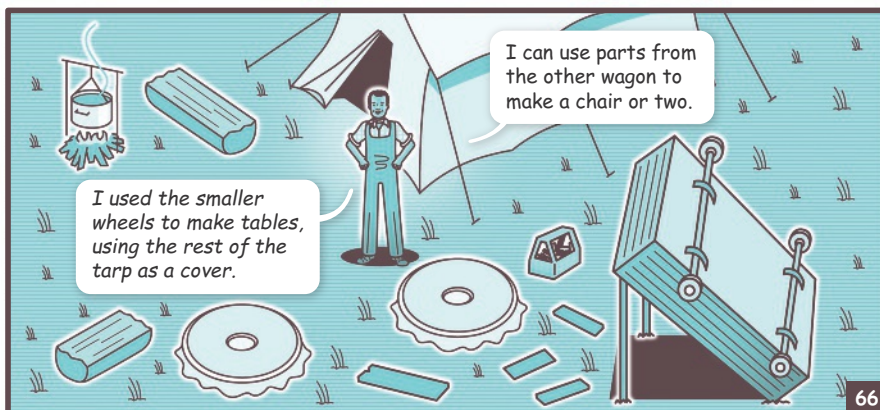
Highlight text evidence that supports your inference about why the author included the settler's story.

First Read

Generate Questions

What does the author want you to know about how settlers built their homes?

Possible response: Students may say that the author wants readers to understand that settlers had to use whatever materials they could find around them to build their homes. Ezekiel used leftover parts from the wagon train.



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Close Read

Make Inferences

Remind students that they have just inferred why the author included the settler's story. Have them scan p. 379 and highlight text evidence that supports that inference. See student page for possible responses.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

Possible Teaching Point



Academic Vocabulary | Parts of Speech

Use the Parts of Speech lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students about adjectives and nouns. Point out the word *wagon* in panels 65 and 66, and discuss with students its use as both an adjective and a noun.

First Read

Generate Questions

What does the author think you know about the use of italics on this page?

Possible Response: The author thinks we know that italics indicates that Ezekiel is narrating the story rather than speaking in dialogue with another character.

Close Read

Explain Author's Purpose

Have students scan p. 380 and ask them how much time they think has passed. Then have them underline text details that reveal how the author shows the passage of time. **See student page for possible responses.**

DOK 3

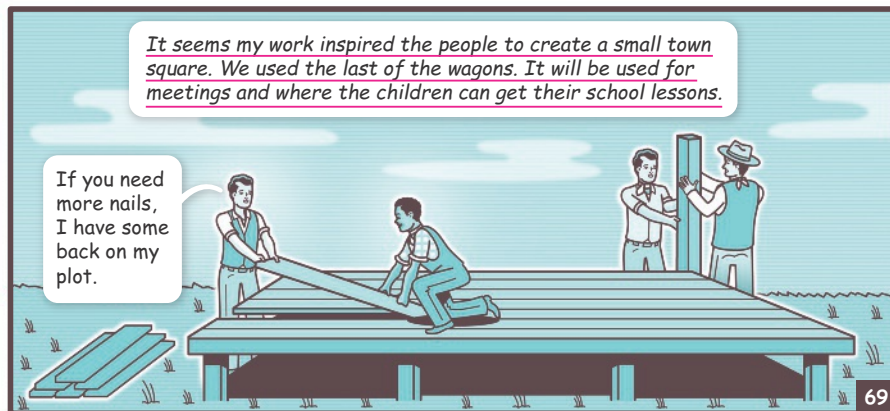
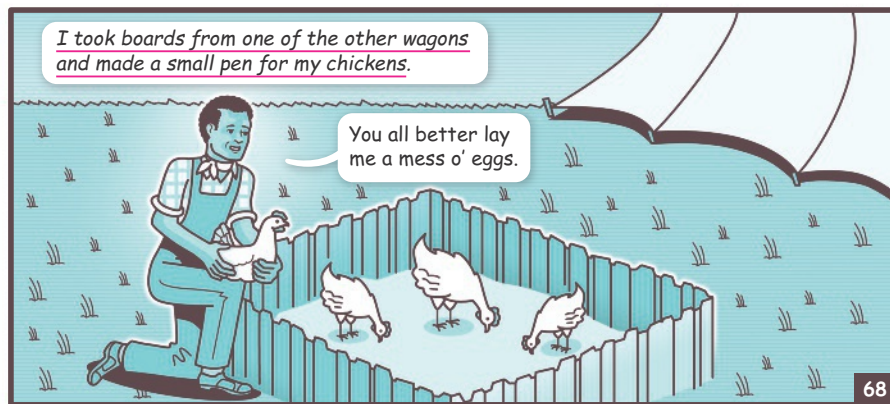
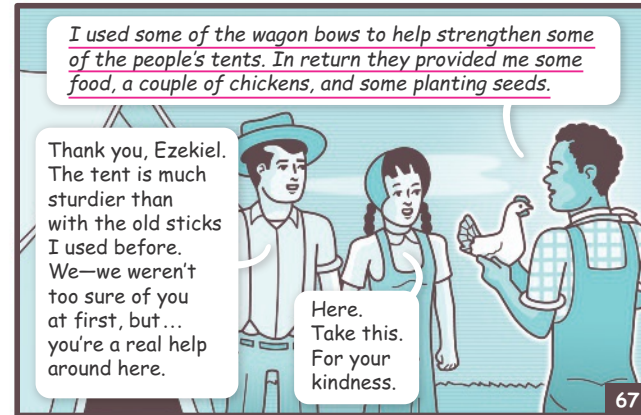
OBJECTIVE

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

CLOSE READ

Explain Author's Purpose

Underline details in the text that show how the author shows the passage of time.



380

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Possible Teaching Point



Read Like a Writer | Author's Craft

Text Structure Ask students what they notice is different about the text structure on p. 380. Lead them to understand that the author has departed from the dialogue format and inserted paragraphs that Ezekiel speaks directly to the reader. This text is shown in italics. Discuss with students how this technique allows the author to quickly cover several events over a period of time.



CLOSE READ

Make Inferences

Highlight text that helps you infer what Ezekiel's request was.

oblige earn gratitude; do a favor for



First Read

Respond

THINK ALOUD It strikes me that Ezekiel is really good at seeing a need and filling it. That takes creativity and know-how, just as Ezekiel said at the beginning.

Close Read

Make Inferences

Remind students of Ezekiel's request of the coachman to do him a favor. Have students speculate briefly about what he might have requested. Then have them scan p. 381 and highlight text that helps them infer what it was. See student page for possible responses.

Discuss again what they think Ezekiel's request was.

DOK 2

OBJECTIVE

Make inferences and use evidence to support understanding.

Possible Teaching Point



Word Study | Latin Roots

Use the Latin Roots lesson on pp. T276–T277 in the Reading-Writing Workshop Bridge to teach students that Latin roots are the basis for many words in English. Point out the word *appreciative* in panel 71. Ask students what they think it means. Explain that it is a combination of the Latin affix *ad-*, meaning “to,” and *pretium*, meaning “price.” Discuss how the English meaning relates to the original Latin words.

First Read

Generate Questions

What does the author want you to understand about how Ezekiel gathered money to give the coachman to bring him back supplies?

Possible Response: Students may summarize that Ezekiel earned the money by feeding the travelers.

Close Read

Vocabulary In Context

Have students scan p. 382 and notice the word *grub*. Explain that in using a word like *grub*, the author is writing in a voice that reflects the historical place and time of the story. *Grub* was a popular word in the nineteenth-century West.

Have students underline context clues that help them understand the word. **See student page for possible responses.**

Ask students to define *grub*.

Possible Response: Students may say that *grub* is another word for *food*.

DOK 2

OBJECTIVE

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

CLOSE READ

Vocabulary in Context

Underline context clues on this page that help you define *grub*.



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Possible Teaching Point

Academic Vocabulary | Parts of Speech

Use the Parts of Speech lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students about adjectives, verbs, and nouns. Have them review p. 382 and list all the adjectives, nouns, and verbs they find. Have them identify any words that can be more than one part of speech.



CLOSE READ

Explain Author's Purpose

How does the author show that Ezekiel has become a leader of the settlement?

Underline details in the text that support your explanation.



First Read

Generate Questions

What does the author want you to understand about the risk Ezekiel was taking? What does taking this risk emphasize about Ezekiel?

Possible Response: The author wants readers to understand the big risk Ezekiel took by settling "in the middle of nowhere" and hoping that enough travelers would stop by to have him earn his livelihood. The author wants to emphasize Ezekiel's determination to accomplish his dreams.

Close Read

Explain Author's Purpose

Have students scan p. 383 and ask what they notice and what the author's message might be for this development in the story. Lead them to see that Ezekiel has achieved a leadership position in the settlement. Have them underline details in the text that demonstrate how the author shows that. **See student page for possible responses.**

Ask students why they think Ezekiel has become a leader.

Possible Response: Students may say that Ezekiel's creativity, skill, and good nature made him the perfect leader.

DOK 3

OBJECTIVE

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

Possible Teaching Point



Academic Vocabulary | Parts of Speech

Use the Parts of Speech lesson on pp. T274–T275 in the Reading-Writing Workshop Bridge to teach students about nouns, adjectives, and verbs. Ask them to read p. 383 and identify a verb that can also be a noun (*smells*). Ask how they would turn the word into an adjective (remove the final -s and add a y).

First Read

Respond

Have partners respond to the text by discussing what they learned about westward migration.

Close Read

Make Inferences

Have students scan p. 384. Discuss with them why they think the community has grown over the year. Say: *Like Ezekiel, many people wanted to start new lives in the West and moved into towns like Ezekiel's.*

Have students highlight details that support this inference. **See student page for possible responses.**

DOK 2

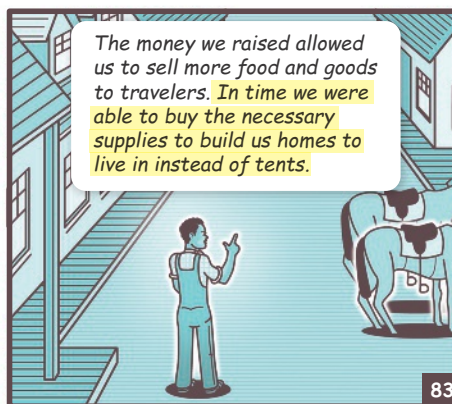
OBJECTIVE

Make inferences and use evidence to support understanding.

CLOSE READ

Make Inferences

Highlight details that support the inference that people wanted to start new lives by settling in the West.



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Possible Teaching Point

Read Like a Writer | Author's Craft

Figurative Speech Tell students that authors sometimes use a form of figurative language called *metaphor*. Metaphors communicate ideas but don't mean what the words literally say.

Have students scan p. 384 to locate a common metaphor ("the fruits of our labor are coming to harvest"). Discuss its meaning with students and how it achieves the author's purpose.



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CLOSE READ

Explain Author's Purpose

How do the words and pictures work together to show how Ezekiel achieved his dream?

Underline details in the text that support your response.



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First Read

Respond

THINK ALOUD I really like the ending because it reflects Ezekiel's thinking about what can be done if you "use your faith, your wits, and your skills," and you hold onto your dream.

Close Read

Explain Author's Purpose

Have students scan **p. 385**, paying particular attention to the illustrations and how they help convey the author's message. Discuss with them how the words and pictures work together to show how Ezekiel achieved his dream. Have them underline details in the text that support their ideas. **See student page for possible responses.**

DOK 3

OBJECTIVE

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

CROSS-CURRICULAR PERSPECTIVES

Social Studies



The town of Lamar, Colorado, was officially founded in 1886 as a stop on the Santa Fe Railroad then under construction (actually quite a bit later than in the story). Today its population hovers around 8,000, and it still welcomes visitors traveling the historic Santa Fe Trail, only now they come as tourists and not pioneers. Oro City, Colorado, once thriving, is now a ghost town.

Respond and Analyze



Ezekiel Johnson
Goes West

OBJECTIVES

Synthesize information to create new understanding.

Respond using newly acquired vocabulary as appropriate.

Analyze the relationships of and conflicts among the characters.

Analyze the influence of the setting, including historical and cultural settings, on the plot.

Recognize and analyze genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

My View

Use these suggestions to prompt students' initial responses to reading *Ezekiel Johnson Goes West*.

- **Share** What experience do you have about moving to a new place?
- **Ask** What questions do you have about westward migration?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES In historical fiction, authors use precise language to achieve their purpose. Words such as *provisions*, *terrain*, *settlement*, *bandits*, and *oblige* help readers visualize and understand the story.

- Remind yourself of the word's meaning.
- Ask yourself what the author's purpose is in using that particular word.

MODEL AND PRACTICE Model completing the sentences on p. 386 using the word *provisions*.

- In the story, the stationmaster tells Ezekiel he will need to bring enough provisions for a two-week trip. He didn't just say *food* or *clothing*, so he must have meant everything Ezekiel would need to live for two weeks. So I'll say *provisions* means "supplies."
- The word *need* makes me think that these supplies are necessary for his journey. So *provisions* also means "necessary items."

ELL Targeted Support Vocabulary Explain to students that authors choose their words carefully to express their ideas and opinions.

Write the definitions of the vocabulary words. As you read each definition aloud, have students volunteer the correct word. Then work with students to list synonyms for each word. **EMERGING/DEVELOPING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 MyTURN Have students respond using newly acquired vocabulary as they complete p. 386 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students find and list words the author used to precisely describe events, settings, and characters in the story. Have them use a print or online dictionary to determine their meanings.

QUICK CHECK

Notice and Assess Can students identify how the author uses vocabulary words to achieve his purpose in *Ezekiel Johnson Goes West*?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T310–T311.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T310–T311.

Check for Understanding MyTURN Have students complete p. 387 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 386–387



VOCABULARY

Develop Vocabulary

In historical fiction, authors use specific words to help readers visualize the people, places, and events in a story.

MyTURN Demonstrate your understanding of the words and their meanings from *Ezekiel Johnson Goes West*. Complete each sentence in the chart two different ways.

Possible responses:

If a person needs provisions , he or she needs . . .	supplies. necessary items.
She described the rocky terrain as . . .	rough territory. a rugged landscape.
They reached the settlement , or . . .	small town. community.
He wanted to oblige his new neighbors by . . .	assisting them. helping them.
The bandits crept up to the campsite and . . .	stole the horses. took the treasure.

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COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. What details make *Ezekiel Johnson Goes West* a piece of historical fiction?

DOK 2 The setting is a real place. People's clothes and surroundings show that the story is set in the past. The characters are not real, but they are believable.

2. How do the author and illustrator use the setting to influence the plot?

DOK 3 The author uses boxes on the panels to explain when the events are taking place. The illustrator shows the scenes that the author describes through the dialogue. Ezekiel's journey is one focus of the story, so the setting is closely tied to the plot.

3. Compare and contrast Ezekiel and Amos. What traits make Ezekiel special?

DOK 3 Amos is happier with how things are, even though his job does not pay well. Ezekiel has taken steps to learn a new trade and has set goals to make a better life. Ezekiel has drive and determination.

4. Think about other historical fiction stories you have read. How does presenting the story of Ezekiel Johnson as a graphic novel affect your understanding of the time period?

DOK 3 Responses will vary but should mention that the graphic novel format helps readers picture the historical events in a way that reading a chapter book does not.

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Word Study Latin Roots *audi, rupt, scrib, spec*

OBJECTIVE

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

LESSON 2

Apply Latin Roots *audi, rupt, scrib, spec*

APPLY MyTURN Direct students to complete the chart on p. 392 in the *Student Interactive*.

audible

interruption

describe

perspective

Then have students write sentences that use Latin roots *audi, rupt, scrib, or spec*.



STUDENT INTERACTIVE, p. 392



WORD STUDY

Latin Roots *audi, rupt, scrib, spec*

Latin roots are the basis for many words in English. Knowing the origin of words and word parts can help you define unfamiliar words. You can use a dictionary to confirm the origins of words and word parts.

For example, the Latin root *rupt* means “burst.” Knowing the Latin root *rupt* can help you define words with this root, such as *abrupt*, which means “relating to an unexpected or surprise action.”

My TURN Read the chart. Add two related words for each root.

Possible responses:

<i>audi</i> “hear”	→	audible	→	audience, audition
<i>rupt</i> “burst”	→	interruption	→	disrupt, erupt
<i>scrib</i> “write”	→	describe	→	scribe, subscribe
<i>spec</i> “see”	→	perspective	→	inspect, spectacle

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LESSON 2

Apply Latin Roots
audi, rupt, scrib, spec

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Origins

FLEXIBLE OPTION
LESSON 5

Assess Understanding

LESSON 1

Teach Latin Roots
audi, rupt, scrib, spec

Use the  **QUICK CHECK** on p. T307 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point Remember that authors have many words to choose from when writing a story. So they must carefully pick the words that best express what they want to say. This helps authors achieve their purpose. Review the vocabulary words with students and discuss why the author chose them.

ELL Targeted Support

Tell students that a good way to remember new words and understand the author's purpose for using them is to retell or summarize a story.

Write each sentence from *Ezekiel Johnson Goes West* containing a vocabulary word, leaving a blank where the word falls. Have students echo-read sentences with you. Then ask them to supply the missing word. **EMERGING**

Have students pick a vocabulary word and use it to retell the portion of *Ezekiel Johnson Goes West* where it is used. **DEVELOPING**

Have students pick a vocabulary word and explain why the author chose to use it. The explanation should include some summarizing of the story. **EXPANDING**

Have students pick two or three vocabulary words to use in a summary of the text. Have them discuss how the words added important details to their summary. **BRIDGING**



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

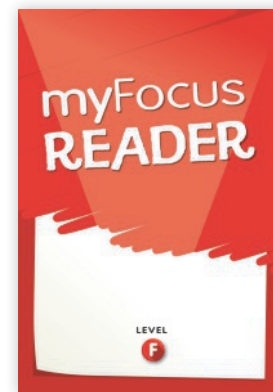
Intervention Activity



myFOCUS READER

Read pp. 50–51 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how going to a new place can give a person new opportunities.

Provide instructional support for comprehension and word study—Latin Roots and Academic Vocabulary.



Fluency

Assess 2–4 students



PROSODY

Have students choose a short passage from the text or a leveled reader. Ask them to read their passages with appropriate intonation. If needed, model the skill for them, reading it with and without appropriate intonation to convey the difference.

ORAL READING RATE AND ACCURACY

Use pp. 115–120 in Unit 4 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about precise words the author used. Have them speculate about whether another word would have achieved the author’s purpose.

Possible Conference Prompts

- Why do you think the author used that particular word?
- What other word might he have chosen?
- Would it have worked as well?

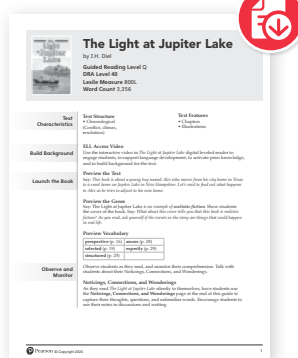
Possible Teaching Point *Effective writers are skilled readers who are always learning new vocabulary. This means they have a wealth of words to choose from when they write.*

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T278–T279.
- For instructional support in developing vocabulary, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite two volunteers to share new vocabulary words they learned from their reading, what the words mean, and why the author may have chosen them.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *Ezekiel Johnson Goes West* 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



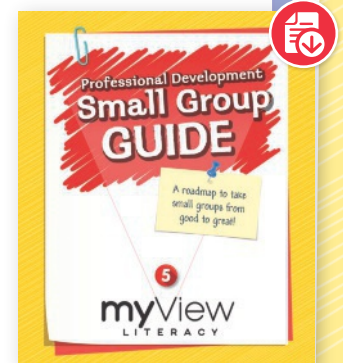
Students can

- complete the graphic organizer on p. 386.
- answer the questions on p. 387.
- play the *myView* games.
- take turns with a partner reading a passage with appropriate intonation.

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



Explain Author's Purpose



Ezekiel Johnson
Goes West

OBJECTIVES

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel; multimedia presentation of fiction, folktale, myth, poem).

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about author's purpose. Give students sentence starters, such as

- There's no limitation on what we can do if ____.

ELL Access

Discuss with students the importance of understanding the author's purpose. Work with them to identify several passages in *Ezekiel Johnson Goes West* that reveal the author's purpose.

Minilesson

FOCUS ON STRATEGIES Authors may write to inform, to persuade, to entertain, or to express, or any combination of these. Authors of historical fiction use informative and imaginary details to entertain. As in *Ezekiel Johnson Goes West*, an author may also wish to convey a message through images as well as text.

- Think about the author's purpose as you read.
- Use text clues, such as vocabulary and text structure, to determine the author's purpose.
- Look for graphic clues, such as illustrations and type style.

MODEL AND PRACTICE Use the Close Read note on p. 388 of the *Student Interactive* to model how to find clues to help explain the author's purpose:

- Because this is a graphic novel, I will use both the text and the illustrations to determine the author's and illustrator's purposes. Some clues are obvious, like the date "1868" at the beginning, but others are more subtle, like the way people are dressed and the words the characters use.
- Have students explain the connections between the text evidence and the author's and illustrator's purposes. Ask students how these details develop a message or theme in the text.

ELL Targeted Support Respond to Questions Tell students that responding to questions is one way to explain an author's purpose.

Ask students to list ten clues that reveal that the author's purpose was to entertain. Have partners compare and ask questions about their lists.

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.



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for explaining author's and illustrator's purpose.

OPTION 1 MyTURN Have students use the Close Read notes to underline the parts in *Ezekiel Johnson Goes West* that help them understand and explain how the author and illustrator achieve a purpose. Then have them complete the organizer on p. 388 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students list the clues to the author's purpose that they find in the text. Have them conclude by explaining the author's purpose.

QUICK CHECK

Notice and Assess Can students explain an author's purpose?

Decide

- **If students struggle**, revisit instruction about explaining an author's purpose in Small Group on pp. T318–T319.
- **If students show understanding**, extend the instruction about explaining an author's purpose in Small Group on pp. T318–T319.

STUDENT INTERACTIVE, p. 388

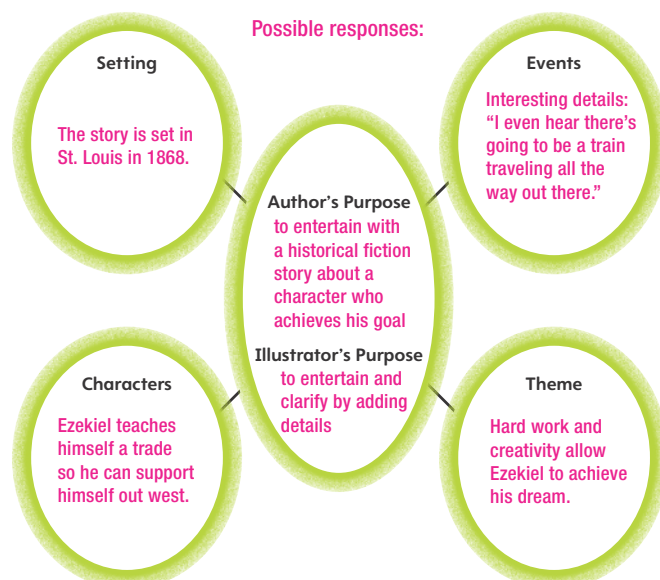


CLOSE READ

Explain Author's Purpose

An **author's purpose** is his or her reason for writing. Authors may write to inform, to persuade, to entertain, or to express. In historical fiction, an author uses informative details about history to entertain readers. The illustrator of a graphic novel has an additional purpose of adding meaning and beauty to a text.

1. **MyTURN** Go to the Close Read notes in *Ezekiel Johnson Goes West* and underline the parts that help you understand the author's and illustrator's purposes.
2. **Text Evidence** Use the parts you underlined to complete the organizer. In the center circle, explain the author's and illustrator's purposes.



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Read Like a Writer

OBJECTIVE

Recognize and explain the meaning of common idioms, adages, and proverbs.

Analyze Adages and Proverbs

Minilesson

FOCUS ON STRATEGIES Authors can use adages and proverbs to develop a story and its characters. These are sayings that express a common truth. An adage is a very old saying. A proverb is a traditional saying, often used figuratively. If one character advises another not to judge a book by its cover, there is probably no literal book: the saying is a warning against drawing hasty conclusions based on first impressions.

- Identify the saying in the text. What is its literal meaning?
- Analyze the adage or proverb in context. Does the literal meaning make sense, or is it a figure of speech?
- What does the use of the adage or proverb tell the reader about the character, story events, or theme?

MODEL AND PRACTICE Model analyzing an author’s use of adages and proverbs.

- Obadiah says, “Better safe than sorry.” I recognize this saying. I know it is used literally. It expresses the idea that safety, or taking actions with a predictable outcome, is preferable to taking a risk and then possibly regretting it. Obadiah is using a common saying to make a point. By using the proverb when he speaks to Ben, he reminds Ben that preferring safety to risk is a widely held value.

ELL Targeted Support Understand Adages Explain that sayings can summarize a value or feeling.

Write the adage “Two wrongs don’t make a right.” Point out that this means that two bad things together do not automatically become a good thing. Ask students if there is a truth to this saying. **EMERGING**

Have students put the adage into context. Prompt them by asking: *Who believes this adage? Who might disagree?* **DEVELOPING**

Ask student pairs to list adages that fit the personalities of two characters from the texts they read and explain their choices. **EXPANDING**



ASSESS UNDERSTANDING

Apply

MyTURN Direct students to work in pairs or groups to list well-known adages and proverbs. Then have them complete the activity on p. 393 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 393



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

Adages and proverbs are figurative language. They are traditional sayings about common truths. For example, the proverb "Don't judge a book by its cover" means you should not judge someone or something based on appearance. An adage is a very old saying. For example, "When in Rome, do as the Romans do" means you should behave as others do.

Model ! Read the text.

Obadiah decided to stay in Missouri instead of going west. "Better safe than sorry," he told Ben.

proverb

- 1. Identify** Obadiah says, "Better safe than sorry."
- 2. Analyze** What does the proverb tell me about the story?
- 3. Conclude** The proverb tells me that Obadiah plays it safe.

Read the text.

Joe laughed at Jesse's sculpture. "Hey! Beauty is in the eye of the beholder!" she said.



MyTURN Follow the steps to identify the adage and explain its meaning.

- 1. Identify** Jesse says "**Beauty is in the eye of the beholder**", which means people appreciate different things.
- 2. Analyze** What does the adage tell me about the situation?
- 3. Conclude** The adage tells me that Jesse has created something she is proud of, but Joe doesn't think it looks very good.

Word Study Latin Roots *audi, rupt,* *scrib, spec*

OBJECTIVE

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

FLEXIBLE OPTION 

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that Latin roots give clues to a word's meaning.

MODEL AND PRACTICE Knowing that *audi* means “hear” helps us understand that words with this Latin root relate to hearing. An *audiotape* is a recorded information guide designed to be heard instead of read. An *audience* is an assembled group of listeners or spectators. Have students define and discuss *bankrupt* and *disruptive*.



APPLY Have students complete *Word Study* p. 137 from the *Resource Download Center*. Note that students will use the words with Latin roots in context.

Name _____

Word Study

Latin Roots *audi, rupt, scrib, spec*

Many words in the English language come from Latin, including the following common roots:

- audi, which means "hear"	+ rupt, which means "burst"
- scrib, which means "write"	+ spec, which means "see"

Prefixes are added to the beginning of a root or base word, and suffixes are added to the end of a root or base word to form a new word. Sometimes two roots are combined to form a new word.

Knowing the meaning of a root can help you define a word that has a prefix, suffix, or another root attached to it.

EXAMPLE Read the words below. Then use your knowledge of the Latin roots *audi, rupt, scrib,* and *spec* to draw a line from the word in the left column to its meaning in the right column. Use a dictionary to confirm your results.

1. rupture	to write quickly
2. audible	a person who watches
3. scribble	able to be heard
4. spectator	to break; burst

EXAMPLE Write sentences using each of the following words with Latin roots: *audition, describe, disrupt, speculation.*

Responses will vary but should demonstrate correct usage of the words with Latin roots.

Grade 5, Unit 4, Week 5
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Word Study, p. 137



FLEXIBLE OPTION
LESSON 3

More Practice

LESSON 1

Teach Latin Roots
audi, rupt, scrib, spec

LESSON 2

Apply Latin Roots
audi, rupt, scrib, spec

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Word Origins

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T313 to determine small group instruction.

Teacher-Led Options

Strategy Group



EXPLAIN AUTHOR'S PURPOSE

Teaching Point Every author has a purpose for writing. Being able to explain an author's purpose will help you better understand and appreciate a text. Help students complete the organizer on p. 388 in the *Student Interactive*.

ELL Targeted Support

Remind students that authors and illustrators choose words and images carefully to inform, entertain, persuade, express emotion, and create texts full of meaning and beauty. Display a page or panel from *Ezekiel Johnson Goes West*.

Ask students to focus on one or two details. Use yes/no questions to relate the details to the author's and illustrator's purpose. *Does this detail add a fact to the story? Does this detail add emotion to the story? Beauty? Meaning? Does this detail help to convince you of something? Does the detail make the story more entertaining?* **EMERGING**

Use sentence starters to help students locate and discuss details connected to the author's and illustrator's purpose. *Words used to describe the characters... The characters look... The settings are described... The settings are shown... We learn about events through...*

DEVELOPING

Use questions and sentence starters to help students relate the details to the author's and illustrator's purpose. *What do you see on the page? I see... What is the effect of the detail? The author... The illustrator...* **EXPANDING**



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

Intervention Activity



EXPLAIN AUTHOR'S PURPOSE

Use Lesson 33, pp. T219–T224, in the *myFocus Intervention Teacher's Guide* for instruction on explaining author's purpose.

LEVEL F • READ

Lesson 33 Author's Purpose

DIRECTIONS Read the following passages. Pay attention to the language, details, and structure to determine author's purpose.

Consider the Source

1 You may have heard the suggestion, "Consider the source." In today's online world, that advice is priceless. When you gather information online, it is very important to evaluate its source. Many people fail to check sources. As a result, they add to the lies and half-truths that are everywhere on the Internet.

2 Evaluating sources does not take a lot of time. In a few minutes you can check on an author or see whether you can find two or more sites that say the same thing. You might even search a website that busts Internet myths. By evaluating sources, you help yourself and the people who read the information you share. You make better decisions. You will be more convincing when you present your own opinions. And people will know that you are a source to be trusted.

3 Thinking critically about the information you read allows you to protect yourself from advertisers. If you are ready to buy a new skateboard, you will likely do some online research. You'll want to find the best board for the best price. A company's website may claim to have just that. But simply saying it is so does not make it true. By searching the Internet, you can check prices from many sellers. You can read dozens of product reviews. In the end, checking to see whether what the advertiser says is true can save you money. You can also avoid buying something that is not what it claims to be.

4 Gathering and evaluating information can also help you make wise decisions about the best actions to take. If your class is going to sponsor a charity, research that charity. Find out what it adds to the community. If you are voting for a class president, you want to consider what the candidates say. Are their claims true? Anyone can say he or she will deliver all-day recess, but that isn't going to happen. Take a good look at the facts before making a recommendation or casting a vote.

Reading Informational and Argumentative Text T • 219

Fluency

Assess 2–4 students



PROSODY

Have student pairs practice reading a short passage with appropriate intonation.

ORAL READING RATE AND ACCURACY

Use pp. 115–120 in Unit 4 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

EXPLAIN AUTHOR'S PURPOSE

Talk About Independent Reading Ask students to share passages that help them identify the author's or illustrator's purpose.

Possible Conference Prompts

- What clues did you discover about the author's purpose?
- What did you conclude the author's purpose was?
- How did the clues help you decide?

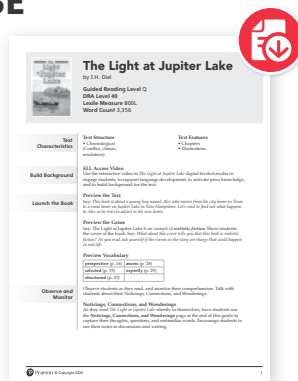
Possible Teaching Point Use what you observe in the images and the text to identify and explain author's and illustrator's purpose.

Leveled Readers



EXPLAIN AUTHOR'S PURPOSE

- For suggested titles, see "Matching Texts to Learning," pp. T278–T279.
- For instructional support in explaining author's purpose, see *Leveled Reader Teacher's Guide*.



Whole Group

Share Bring the class back together. Invite volunteers to share what they have learned about explaining an author's purpose. Praise students for a job well done.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *Ezekiel Johnson Goes West* or another text they have previously read.
- read a trade book or their Book Club text.
- compare and contrast books with a partner.

Centers



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

Literacy Activities



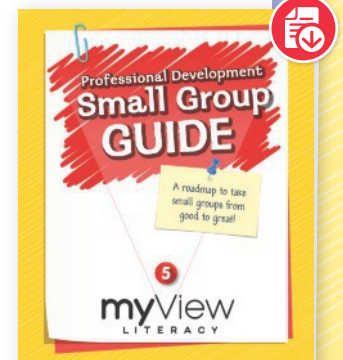
Students can

- complete the graphic organizer on p. 388.
- identify parts of speech in a text.
- play the *myView* games.
- with a partner, take turns reading a text passage with appropriate intonation.

SUPPORT PARTNER READING

Keep partners on track by suggesting that they make lists of the most commonly used transition words that they identify in the reading.

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



Make Inferences



Ezekiel Johnson
Goes West

OBJECTIVE

Make inferences and use evidence to support understanding.

ADDITIONAL VOCABULARY

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

- Why does Amos resist moving west?
- Would you call Ezekiel's actions in moving west noble?

Minilesson

FOCUS ON STRATEGIES It would be impossible for an author to explain every event, character, or message in detail. So readers must make inferences about certain aspects of a story.

- To make an inference, combine what you already know with evidence in the text.
- Be willing to revise an inference you have made if new text evidence comes to light.

MODEL AND PRACTICE Use the Close Read note on p. 389 of the *Student Interactive* to model how to make inferences about the text.

From what I know about the way people express themselves and from evidence in the text, I'm going to guess that Ezekiel is trying to improve his life. In panel 9 on page 365, Ezekiel wants to show Amos the things he's already done to improve his life, or "make do." I'll highlight this as text evidence of my inference.

ELL Targeted Support Understand Spoken Language To help students practice listening comprehension, explain how to listen actively. Tell students they will listen actively and then make an inference about what they hear.

Have students listen actively as you read aloud the last two panels on p. 365 in the *Student Interactive*. Explain that the phrase "make do" means "I work with what I have." Ask questions to check students' listening comprehension: *What does Ezekiel say about his job? Does Ezekiel give up?* Provide sentence frames: The job is not the only way to _____. He (does/ does not) give up. **EMERGING/DEVELOPING**

Have partners listen actively as they each read a passage from *Ezekiel Johnson Goes West*. After each student reads, have the other make an inference. Ask them to explain how they combined background knowledge with new information to arrive at new understanding. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making inferences.

OPTION 1 MyTURN Have students highlight text evidence that helps them make inferences using the other Close Read notes for doing so, and then use the text evidence to complete p. 389 in the *Student Interactive*.

OPTION 2 Use Independent Text Have students use sticky notes to mark places where they notice text evidence that helps them make inferences. Students should write their inferences on the sticky notes.

QUICK CHECK

Notice and Assess Can students make inferences?

Decide

- **If students struggle**, revisit instruction for making inferences in Small Group on pp. T326–T327
- **If students show understanding**, extend instruction for making inferences in Small Group on pp. T326–T327.

STUDENT INTERACTIVE, p. 389



READING WORKSHOP

Make Inferences

When an author does not state details directly, you must **make inferences** about characters, events, or the author's purpose or message. To make an inference, combine evidence in the text with what you already know.

1. **MyTURN** Go back to the Close Read notes and highlight text evidence that helps you make inferences about why the author included specific historical details in *Ezekiel Johnson Goes West*.
2. **Text Evidence** Use your evidence to complete the chart and support your response. **Possible responses:**

What I Read

Ezekiel uses his skills to fix the stagecoach and to help build up the Lamar settlement. "I'm going to need to take the hasp off of the door. The other two should keep the door intact for the rest of the trip."



What I Know

Not many supplies or stores were available to settlers in the West for a while, so people had to make what they needed and find solutions to problems.



My Inference

The author wants to build up the reader's understanding of the Old West by giving details about one character's determination and creativity.

Write for a Reader

OBJECTIVES

Recognize and explain the meaning of common idioms, adages, and proverbs.

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

Use Adages and Proverbs

Minilesson

FOCUS ON STRATEGIES Writers can use figurative language elements, such as adages or proverbs, to add clarity or interest to a text. Remind students that adages and proverbs are common sayings that contain generally accepted truths, such as “Better late than never” or “Look before you leap.” These sayings may contain advice or warnings, and they often have a meaning beyond what is literally stated. Since adages and proverbs often allude to cultural standards, they can act as shorthand to suggest details about a character’s values or personality.

MODEL AND PRACTICE Remind students that they just analyzed the effect that adages and proverbs can have. Discuss how students might create a similar effect in their own writing by modeling an example.

- Identify a character trait to emphasize, such as teamwork.
- Consider adages or proverbs that relate to this trait, such as “Two heads are better than one” or “Many hands make light work.” Explain: **If characters are working together to find or build something, they may need to encourage one another to work as a team. These adages express a sense of teamwork.**
- Provide students with a bank of adages and proverbs. Together as a class, write a brief paragraph that includes an adage or proverb. Have volunteers explain how the adage or proverb gives the reader insight into a character or helps to develop a theme.

ELL Targeted Support Use Adages Have students consider adages they have learned and ones they already know.

Tell partners to choose an adage and list characteristics or adjectives that match it. Then have them write a scenario to try out the adage.

EMERGING/DEVELOPING

Have students work independently to write about a character, using at least one adage. Then ask them to present to a partner. The partner should identify the adage and the related character trait. **EXPANDING/BRIDGING**

Word Study Spiral Review

OBJECTIVES

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

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: Word Origins

FOCUS ON STRATEGIES Review strategies about word origins on pp. T212–T213.

MODEL AND PRACTICE Call on students to define the words *biography* and *telephone* using word origins. If needed, write or display the roots *bio*, *graph*, *tele*, and *phono* and have volunteers write in the definitions (life, write, far, and sound). Discuss how knowing word origins helps readers define words.

APPLY Pair students or have them work independently to make a word chain connecting words with shared word origins. For example, *telephone*, *phonograph*, and *graphic* are a chain. Encourage them to use a dictionary to create longer chains.



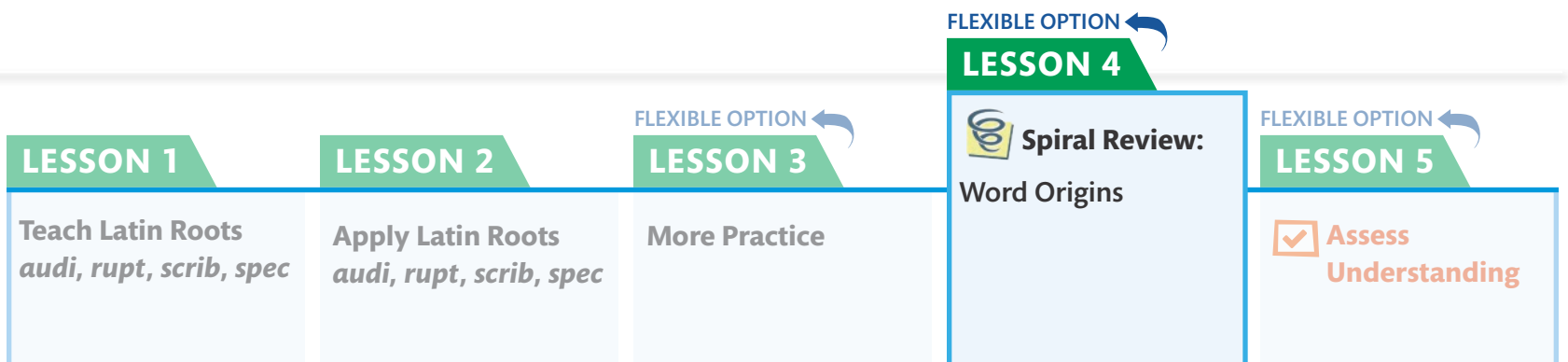
ELL Targeted Support

Word Origins Explain that knowing what a word part means can help students determine its meaning.

Work with students to write a sentence about an object that represents the meaning of *graph*, *micro*, or *tele*. **EMERGING**

Have partners complete the following sentence frames, in their writer's notebooks: *To see a star, I use a (telescope/microscope). When I write my name, it is a(n) (autograph/monograph). The station will (revise/televise) the game.* **DEVELOPING**

Have partners list words using *graph*, *micro*, or *tele*. Have them confirm meanings in a dictionary. **EXPANDING/BRIDGING**



Use the  **QUICK CHECK** on p. T321 to determine small group instruction.

Teacher-Led Options

Strategy Group

MAKE INFERENCES

Teaching Point You can make inferences about literary elements, such as character traits and motivations, events, and theme.


ELL Targeted Support

Write the equation “What I Read + What I Know = My Inference.” Under the first part, write and read aloud a text clue, such as Amos’s dialogue, “I’m bettin’ you’ll be back.”

Ask: Does Amos think Ezekiel will find success? Does he believe in Ezekiel’s dream? Under the second part, write and read aloud, *Not everyone believes in dreams*. Review both clues and ask: Do you think Amos has a dream? Guide students to infer that Amos likely does not have one. **EMERGING**

Using the example above, work with students to fill out a three-column chart with the headings *What I Read*, *What I Know*, and *My Inference*. Then have partners add another example to the chart. **DEVELOPING**

Have students create the three-column chart above. Ask students to recall three inferences they made while reading and write them in the last column. Then have students complete the first two columns. Have partners trade charts and determine whether the evidence supports the inferences. **EXPANDING/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* for instruction on 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?

Reading Literature T • 119

Fluency

Assess 2–4 students

PROSODY

Have pairs practice reading a short passage with appropriate intonation. Demonstrate the skill if necessary.

ORAL READING RATE AND ACCURACY

Use pp. 115–120 in Unit 4 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

MAKE INFERENCES

Talk About Independent Reading Ask students to reread their sticky notes. Have them talk with a partner about one of their inferences and the author’s word choice that led them to it.

Possible Conference Prompts

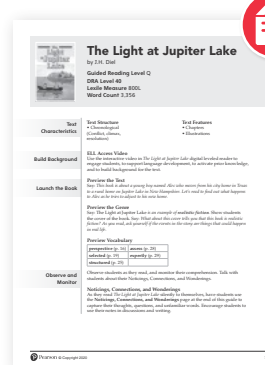
- What did the author state?
- What did you already know?
- What inference did you make?

Possible Teaching Point If you don’t understand something, think about what you already know and apply it to what the author has written. It will help you make an inference that you can confirm or correct.

Leveled Readers

MAKE INFERENCES

- For suggested titles, see “Matching Texts to Learning,” pp. T278–T279.
- For instructional support in making inferences, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite several students to share what they learned about making inferences. Congratulate students on a job well done.

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 by reading a passage aloud three times.

Centers

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

Literacy Activities

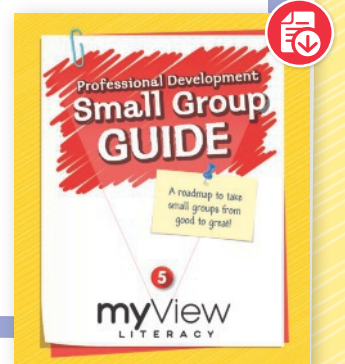
Students can

- complete the graphic organizer on *Student Interactive* p. 389.
- write about making inferences in their reader’s notebook.
- play the *myView* games.
- choose a passage from a text and with a partner take turns reading the passage accurately, with appropriate intonation.

SUPPORT INDEPENDENT READING

Help students select books on topics that interest them. Suggest they keep a list of books to read.

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



Reflect and Share



Ezekiel Johnson
Goes West

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 text and make connections to other texts, the unit theme, and the Essential Question. Ask:

- How can moving to a new place **empower** you?
- Why do some people **resist** new opportunities?

Talk About It

Minilesson

FOCUS ON STRATEGIES Readers form opinions about what they read. One way to enhance enjoyment and understanding of a book is to share opinions with others.

- When giving an opinion, make sure your information is accurate.
- Think about how the characters' experiences relate to your own life. Describe these connections in your opinion.
- Listen actively and pay attention to the speaker's gestures and other non-verbal messages, such as facial expressions.
- Respond to questions, and make pertinent comments.

MODEL AND PRACTICE Model sharing opinions and observing non-verbal messages using the Talk About It prompt on p. 390.

I think Ezekiel's choice was courageous. He took a risk that his friend Amos was too scared to take. Ezekiel moved to a new place and made a better life for himself. I remember how scary it was to move to a new town. It took courage to make friends. I see (name) nodding, so I know (he or she) agrees with me. Can you describe your own connections to the text?

ELL Targeted Support Explain Details Suggest that students have probably formed opinions about this week's texts and Weekly Question. Say: **We are going to practice explaining our opinions.** Remind students to speak clearly and to listen and respond to comments and questions.

Ask students for their opinions about *Ezekiel Johnson Goes West*. Provide these sentence frames: *I think Ezekiel is _____. To me, Amos is _____. My favorite part is _____. I did not like _____.* **EMERGING**

Ask students for their opinions about Ezekiel and whether they identify with anyone in the story. Have them explain why. **DEVELOPING**

Solicit volunteers to express different opinions on what it means to be free or on another topic inspired by this week's readings. Have students explain their opinions to each other and then ask each other questions. Ask how hearing someone else's opinion helped them expand their thinking about the issue. **EXPANDING**



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 complete the Talk About It on *Student Interactive* p. 390 by describing how Ezekiel's experiences connect with their own experiences.

OPTION 2 Use Independent Text Students should use their self-selected independent reading texts to describe how the main character's experiences connect with their own experiences.

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. T332–T333.
- **If students show understanding**, extend instruction for making text comparisons in Small Group on pp. T332–T333.

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. 390



RESPOND TO TEXT

Reflect and Share

Talk About It In *Ezekiel Johnson Goes West*, the main character leaves Missouri to start a new life. What other texts have you read where characters follow their dreams? Do you know anyone who left home to pursue an opportunity? Use these questions to express an opinion about the characters' choices. Be sure to connect your personal experiences to your opinion.



Describe Personal Connections When giving an opinion, make sure to use accurate information to support your views. Think about your own life and what you have in common with the topic, characters, or other parts of a text. Include descriptions of these personal connections in your opinion. Choose two texts you read this week to discuss in a small group.

- Pay attention to your partners' expressions and gestures to understand how they feel about the connections they share.
- Listen to comments and questions about the topic.

Use these sentence starters to guide your responses:

I can tell by your expression that you feel . . .

Ezekiel wanted different opportunities because . . .

Weekly Question

How can going to a new place give a person new opportunities?

Word Study Latin Roots *audi, rupt,* *scrib, spec*

OBJECTIVE

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

WEEKLY STANDARDS PRACTICE



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

FLEXIBLE OPTION

LESSON 5

Assess Understanding

To assess students' understanding of Latin roots *audi, rupt, scrib,* and *spec*, provide them with the following words: *inspector* and *inscription*. Offer sample sentences:

The plumbing inspector checked that the pipes in the house were in good condition.

The inscription on the plaque said "Most Valuable Player."

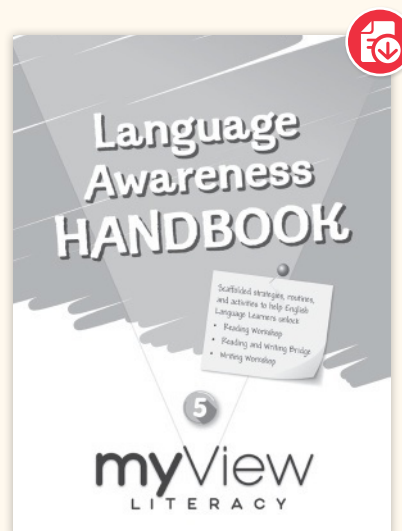
Have students use their knowledge of the Latin roots to write definitions for each word. (Possible responses: An *inspector* is a person who looks over something. *Inscription* is writing carved into something.)





Develop Language Awareness

For additional practice with Latin roots, complete the activity on p. 50 of the *Language Awareness Handbook*. In this practice activity, students use contextual support to understand words with Latin roots.



				FLEXIBLE OPTION
LESSON 1	LESSON 2	FLEXIBLE OPTION	FLEXIBLE OPTION	LESSON 5
Teach Latin Roots <i>audi, rupt, scrib, spec</i>	Apply Latin Roots <i>audi, rupt, scrib, spec</i>	More Practice	Spiral Review: Word Origins	<input checked="" type="checkbox"/> Assess Understanding

Use the  **QUICK CHECK** on p. T329 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Critical readers compare and contrast texts they read to form opinions about big ideas like freedom and opportunity. Discuss with students the differences and similarities between the song in the weekly launch and the historical fiction story.

ELL Targeted Support

Tell students that they can expand their understanding by comparing and contrasting the texts they read. Write these sentence starters on the board. Call on students to orally complete the sentences based on “I Will Go West!” and *Ezekiel Johnson Goes West*.

Both the author of “I Will Go West!” and Ezekiel want to go _____. **EMERGING**

Ezekiel goes west alone, and the author of the song goes with _____. **DEVELOPING**

Both Ezekiel and the author of the song want to go west because _____. **EXPANDING**

Once he arrives, the author of the song lives _____, while Ezekiel _____.

BRIDGING



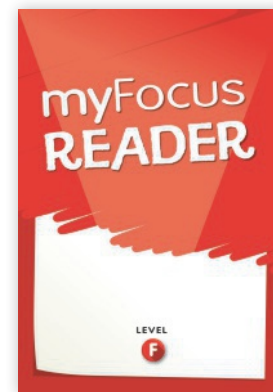
For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



myFOCUS READER

Reread pp. 50–51 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of how going to a new place can give a person new opportunities and encourages them to use the Academic Vocabulary words.



Intervention Activity



WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–10.

On-Level and Advanced



INQUIRY

Organize Information and Communicate

Students should organize their findings on how going to a new place can give a person new opportunities into an effective format.

Critical Thinking Talk with students about their findings and the process they used.

See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students what they have learned about making connections.

Possible Conference Prompts

- Between which characters can you make a connection?
- Between which events can you make a connection?

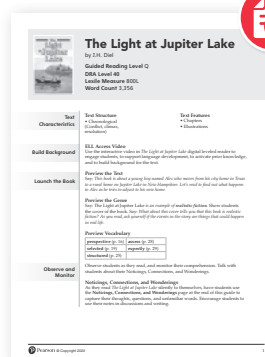
Possible Teaching Point Readers expand their ideas and opinions by comparing and connecting texts.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T278–T279.
- For instructional support in comparing texts, see *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite one or two students to share what they’ve learned about comparing texts. Congratulate them on doing a good job.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to “I Will Go West!” 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 more about westward migration.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T494–T495, for

- teacher’s summary of chapters in *Guns for General Washington*.
- 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.

Resources

Stacks of Mentor Texts



- Mentor texts, the foundation for each unit, provide students with a vision of the type of writing they will produce.
- Five to eight mentor texts are recommended for each unit.

myView Literacy Student Interactive



- Students use the *myView Literacy Student Interactive* to practice their learning from the minilessons.
- Students reference the *myView Literacy Student Interactive* to deepen their understanding of concepts taught in Writing Workshop.

Stapled Books (Kindergarten and Grade 1)



- Students in Kindergarten and Grade 1 will write in stapled books.
- Primary students create the types of books they are reading, which are mostly picture books.

Writing Notebook (Grades 2-5)



- Students in Grades 2-5 will need a writing notebook.
- Students use the writing notebook for writing drafts. Final copies may be written in their writing notebooks, or teachers may ask students to keyboard their final copies.

Portfolio



- Students may store final copies of their writing in their portfolios.
- At the end of every unit, students will be asked to share one piece of writing in the Celebration.

- Student authors learn to
- ▶ reflect on mentor texts.
 - ▶ write in different genres and styles.
 - ▶ apply writing conventions.



Conferences

Conferences are a cornerstone of the Writing Workshop. They provide an opportunity for the teacher to work one-on-one or in small groups with students to address areas of strength and areas of growth.

The focus of conferences should be on providing students with transferable writing skills and not solely on improving the current piece of writing.

Conference Pacing 30–40 minutes

- Consider a rotation where every student is conferred with over one week.
- Use the provided conference prompts for each lesson to guide conversations.
- Determine three possible teaching points for the conference based on student work.
- Come to the conference with stacks—published, teacher written, and student models.
- Use a note-taking system to capture pertinent details (Conference Notes Templates are available on SavvasRealize.com).



Conference Routine

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.



Writing Assessment Options

Performance-Based Assessment

ONLINE OPTION

Prompt

Write a science fiction story about people in a future society who solved a problem. Select one of the settings from the passages for your story. Then select a character or a problem from the passages to use.

Sources

- Learning the Language
- Yaya's Evacuation Plan
- Growing Vegetables on Carrotly



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 narratives

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
4

NARRATIVE: SCIENCE FICTION

WEEK 1 INTRODUCE AND IMMERSE	Minilessons: <ul style="list-style-type: none">• Organize a Science Fiction Story• Plan Your Science Fiction Story
WEEK 2 DEVELOP ELEMENTS	Minilessons: <ul style="list-style-type: none">• Develop Characters• Develop Setting• Develop the Conflict• Develop the Resolution• Develop Dialogue
WEEK 3 DEVELOP STRUCTURE	Minilessons: <ul style="list-style-type: none">• Organize an Introduction• Organize a Sequence of Events• Choose Pacing of Events• Develop the Plot
WEEK 4 WRITER'S CRAFT	Minilessons: <ul style="list-style-type: none">• Edit for Prepositions and Prepositional Phrases• Edit for Irregular Verbs• Edit for Subordinating Conjunctions• Edit for Punctuation Marks
WEEK 5 PUBLISH, CELEBRATE, ASSESS	Minilessons: <ul style="list-style-type: none">• Revise by Adding and Deleting Ideas for Clarity• Assessment

Weekly Overview

Students will

- discover what makes science fiction like no other genre.
- read a variety of science fiction texts to see how authors write entertaining, satisfying, distinctive stories.
- begin writing their own science fiction stories.

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.	Organize a Science Fiction Story T344	Analyze Characters and Setting T348	Analyze Plot T352
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T345	Independent Writing and Conferences T349	Independent Writing and Conferences T353
SHARE BACK FOCUS 5–10 min.	Characters, Setting, and Plot T345	Character Development T349	Problem, Climax, and Resolution T353
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T346 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Adverbs T347 	<ul style="list-style-type: none"> • Spelling Teach Spell Words with <i>pro-</i>, <i>com-</i>, <i>con-</i> T350 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Adjectives T351 	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling More Practice T354 • Language & Conventions Teach Adjectives T355

Mentor **STACK**

- *A Medicine for Melancholy and Other Stories* by Ray Bradbury
- *Isaac Asimov* by Isaac Asimov
- *Guys Read: Other Worlds* edited by Jon Scieszka
- *Wipeout of the Wireless Weenies* by David Lubar

Use the following criteria to add to your science fiction stack:

- Characters, setting, plot, conflict, and resolution reflect the science fiction genre.
- The story length is similar to what students' stories should be.
- Stories include entertaining or thought-provoking problems and resolutions.

Preview these selections for appropriateness for your students. Selections are subject to availability.

FAST TRACK**LESSON 4****LESSON 5**

Set a Purpose T356

Plan Your Science Fiction Story T360

Independent Writing and Conferences T357

Writing Club and Conferences T360–T361

Problem and Resolution T357

Story Maps T360

FLEXIBLE OPTION

- **Spelling** Spiral Review T358
- **Language & Conventions** Practice Adjectives T359

- **Spelling** **Assess Understanding** T362
- **FLEXIBLE OPTION**
- **Language & Conventions** Standards Practice T363

ADDITIONAL RESOURCES**MINILESSON**

5–10 min.

Brainstorm Ideas

Differentiate Between Science Fiction and Fantasy

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

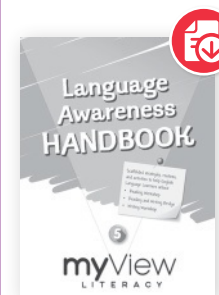
Independent Writing and Conferences

SHARE BACK FOCUS

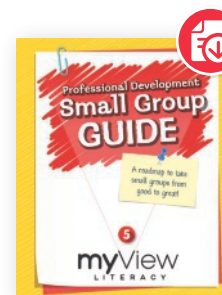
5–10 min.

Share Ideas

Explain Genre







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 science fiction in order to gauge where students may need support in their science fiction story writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
Genre Immersion Lessons		
If students need additional support,		Then review a stack story together and discuss what makes it science fiction.
If students show understanding,		Then ask: Based on the stories you have read, how will you develop characters and setting for your science fiction story?
Analyze Plot		
If students need additional support,		Then ask: Which part of the plot diagram do you find the most difficult to understand?
If students show understanding,		Then What do you think you need to keep in mind as you begin writing your own science fiction?
Set a Purpose		
If students need additional support,		Then ask: Which science fiction problems and resolutions are intriguing?
If students show understanding,		Then ask: Which problem and resolution will you include?
Plan Your Science Fiction Story		
If students need additional support,		Then ask: Which part of a science fiction story do you feel most comfortable planning?
If students show understanding,		Then ask: Which part of a science fiction story do you feel least comfortable planning?

Conference Support for ELL

EMERGING

- Learn key terms in your students' home languages, such as *ciencia ficción* ("science fiction" in Spanish) or *meeraha* (Somali for "planet").
- Use a flow chart to describe plot events in a particular mentor stack text.
- Use modeled writing to help students plan a science fiction story.

DEVELOPING

- Model drawing for students so they know it is an acceptable form of communication.
- Allow students to draft their stories in present tense.
- Ask students to use a flow chart when planning their stories.

EXPANDING

- Think Aloud while retelling a stack text to model how to identify science fiction elements.
- Provide a visual dictionary so that students can identify objects in their stories.
- Use guided writing to help students brainstorm and plan their stories.

BRIDGING

- Permit access to science Web sites so that students can add "science facts" to their science fiction.
- Invite students to read stack texts and discuss which characteristics make a story science fiction.
- Use guided writing to teach characteristics and structure of science fiction.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **word choice** and **adjectives**.



ELL Minilesson Support

Week 1: Introduce and Immerse

During the immersion week, your ELL students will benefit from additional writing support that expands their awareness of the genre and helps them make connections to their own motivations to write. These targeted supports were chosen to help students better understand the writing mode and planning process.

Use this note for the minilesson on p. T344.

ELL Targeted Support

ORGANIZE A SCIENCE FICTION STORY

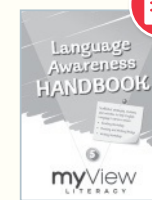
Have students demonstrate their listening comprehension by describing and taking notes about science fiction stories.

Work individually with students as they describe favorite science fiction stories. Encourage students to listen and take notes or draw pictures about specific details. Work with them to identify characters, settings, and plot events. **EMERGING**

Ask pairs to describe their favorite science fiction stories. Have partners listen, take notes, and ask specific questions about plot, characters, or setting. **DEVELOPING**

Have pairs describe science fiction stories in small groups while others listen, take notes, and offer comments about characters, setting, and plot. **EXPANDING**

Have groups describe science fiction stories and analyze the qualities that make them science fiction. Have students listen and take notes. Then have each group write a one-paragraph summary of common science fiction elements. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T356.

ELL Targeted Support

SET A PURPOSE

In small groups, have English language learners discuss the relationships between task, purpose, audience, and genre. Students should understand that the science fiction genre allows authors to explore what-if questions, and to present characters and situations that cannot be found in realistic fiction. Guide student writers to express a purpose for writing that corresponds with the genre traits of science fiction.

Activate background knowledge about genre, task, purpose, and audience. Review reference materials such as anchor charts. Encourage students to return to their notes from previous Reading Workshops and Writing Workshops. **EMERGING**

Provide supports such as a word bank, yes/no questions, or sentence frames for students to use in discussion. For example, *An author could choose to write a science fiction story instead of a realistic fiction story because ___.* *Science fiction has ___ but historical fiction has ___.* **DEVELOPING**

Provide sentence starters for students to use in asking and answering questions, such as *Why would an author...? That genre is best for...* **EXPANDING/BRIDGING**

FAST TRACK

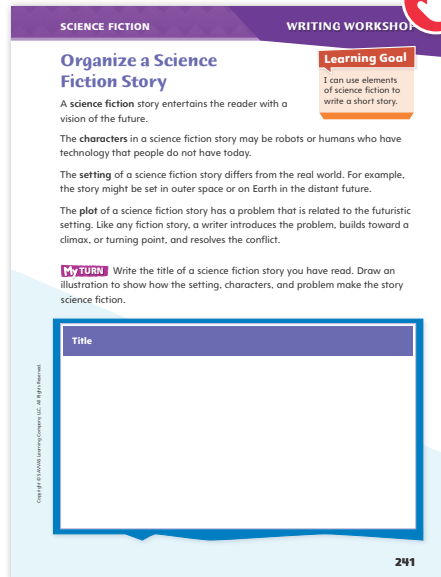
Organize a Science Fiction Story

OBJECTIVES

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

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 241



The screenshot shows a page titled 'SCIENCE FICTION WRITING WORKSHOP' with the main heading 'Organize a Science Fiction Story'. It includes a 'Learning Goal' box stating 'I can use elements of science fiction to write a short story.' Below this, there are three paragraphs defining 'characters', 'setting', and 'plot' in science fiction. A 'MY TURN' section asks students to write a title and draw an illustration. At the bottom, there is a large empty box for drawing, with a 'Title' label above it. The page number '241' is visible in the bottom right corner.

Minilesson

Mentor STACK



TEACHING POINT Like other fiction, science fiction has a plot that introduces a problem or conflict, builds to a climax or turning point, and resolves the problem. However, science fiction differs from other fiction in important ways.

- The characters may not be human or even from Earth.
- The setting may be set somewhere other than Earth or may take place thousands of years in the future.
- The plot usually involves science facts as well as fiction.

MODEL AND PRACTICE Tell students: **Science fiction can be fun to write because you can let your imagination run away with you—but it can be challenging for the same reason.** Read aloud two to three stories from the science fiction stack. Pause to discuss why the characters, settings, or plots are science fiction. Interact with the sources through meaningful discussion of each one.

- How do you know the characters are in a science fiction story?
- Does the action take place in the future or in a place other than Earth?
- What details in the plot make it seem as if they could only exist in a different world?

Direct students to p. 241 in the *Student Interactive*. Have them interact with one of the stories you have just read by illustrating.



Independent Writing

Mentor STACK



FOCUS ON ORGANIZING SCIENCE FICTION After the minilesson, students should transition into independent writing.

- Students who need opportunities to develop their understanding of science fiction should read more books from the stack.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying science fiction elements in the story.
- **Shared** Ask students to choose a stack text. Challenge them to identify the elements that make the story science fiction.
- **Guided** Use the stack texts to provide explicit instruction on what makes the stories science fiction.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to writing their science fiction stories in their writer's notebooks.

See the **Conference Prompts** on p. T342.

Share Back

Have student pairs look at their partner's illustration and describe how its setting, characters, and problem show that the story is science fiction. Allow each illustrator to explain his or her drawing. Then have partners switch roles.



Spelling Spell Words with *pro-*, *com-*, *con-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

promotion	convene
consensus	contingent
complement	companion
congestion	proponent
protection	concoction
compress	command
combine	provide
protective	projection
concert	conclave
provision	combination

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T362, to assess students' prior knowledge of words with *pro-*, *com-*, and *con-*.

For students who spell the words proficiently, include the following Challenge Words with the spelling list.

Challenge Words

proficiency
procrastination
competitiveness

ELL Targeted Support

Spelling Word Parts Tell students that learning spelling patterns for words with *pro-*, *com-*, and *con-* will help them spell words that contain those words parts.

Display the words *protection*, *combine*, and *concert*. Have students write each word and underline the first three letters of each. **EMERGING**

Carefully enunciate each spelling word and have students write each word as you say it. Have them underline the word parts *pro-*, *com-*, and *con-* in each word. **DEVELOPING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *pro-*, *com-*, *con-*


FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Syllable Patterns

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Adverbs

FOCUS ON STRATEGIES Review that adverbs describe actions or other descriptive words.

MODEL AND PRACTICE Share this incomplete sentence with students: *The boy was sitting _____*. Insert in turn the adverbs *calmly*, *nervously*, and *expectantly*. Ask students how their impression of the boy changes with each different adverb. Ask which adverb might describe someone in each of these situations: sitting in a quiet park; waiting in a dentist’s office; watching a baseball game with the star player at bat.

APPLY Have students create sentences of their own using adverbs to make verbs more vivid and specific.

OBJECTIVE

Edit drafts using standard English conventions, including conjunctive adverbs.

ELL Targeted Support

Adverbs Display the following sentences and model how to join them with conjunctive adverbs.

Mary ate a sandwich for lunch.

Stella ate a salad.

Mary ate a sandwich for lunch; however, Stella ate a salad.

Have students use conjunctive adverbs to complete these sentence frames in their writing notebooks. *She hurried to get to the bus stop on time; _____, she’d have to walk to school.* (otherwise) *They found a stray cat; _____, they cannot have pets in their home.* (however) **EMERGING/DEVELOPING**

Ask students to generate sentences using conjunctive adverbs. **EXPANDING**

FLEXIBLE OPTION

LESSON 1



Spiral Review: Adverbs

FLEXIBLE OPTION

LESSON 2

LESSON 3

LESSON 4

FLEXIBLE OPTION

LESSON 5

Oral Language: Adjectives

Teach Adjectives

Practice Adjectives

Standards Practice

Analyze Characters and Setting

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 242

SCIENCE FICTION

Analyze Characters and Setting

In science fiction, the characters may be people, but they may also be made-up creatures or robots. The setting may be in the distant future on Earth, on another planet, or somewhere in outer space.

My TURN For each science fiction setting below, name and describe a main character you could write about.

Setting	Character
A dusty planet with several moons, circling a bright red sun	
A luxury cruise ship in space, orbiting a watery planet	
A city on Earth in the year 3155	
A farming community inside a greenhouse dome on Mars	

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Minilesson

Mentor STACK

TEACHING POINT Science fiction can be fun to write because the characters and setting can be almost anything a writer can think of. Remind students of these characteristics of science fiction:

- Characters may be people or imaginary nonhuman creatures.
- The setting may be Earth, elsewhere in the universe, or in the future.

Science fiction writers must clearly explain unusual characters, settings, and events to keep the reader from being confused.

MODEL AND PRACTICE Direct students to p. 242 of the *Student Interactive*. Say: *It can be hard to start writing a science fiction story because you can write about almost anything.*

Have groups brainstorm character ideas based on the four setting descriptions. Students who need more inspiration may read character descriptions within stack texts. When students have finished, ask each group to describe its favorite characters.

Possible Teaching Point

Writing Process

Prewriting | Character Web

As students brainstorm ideas for science fiction characters, suggest that they use a character web to further develop their ideas. Have them write the type of character in the center of the web and then add words and phrases that describe:

- what the character looks and sounds like
- how the character acts
- how the character fits in with the setting



Independent Writing

Mentor STACK



FOCUS ON ANALYZING CHARACTERS AND SETTING After the minilesson, students should transition into independent writing.

- If students need more help understanding science fiction, encourage them to read additional books from the stack.

WRITING SUPPORT

- **Modeled** Using a stack text, do a Think Aloud to model analyzing characters and setting in science fiction.
- **Shared** Choose a stack text. Prompt students to identify details about character and setting as you transcribe responses on the board.
- **Guided** Provide explicit instruction of how to analyze character and setting within a stack text.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, ask them to write about a science fiction character of their own invention.

See the **Conference Prompts** on p. T342.

Share Back

Call on students to describe the science fiction characters they are developing or the characters they read about in the stack texts.

Spelling Spell Words with *pro-*, *com-*, *con-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

promotion	convene
consensus	contingent
complement	companion
congestion	proponent
protection	concoction
compress	command
combine	provide
protective	projection
concert	conclave
provision	combination

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that the word parts *pro-*, *com-*, and *con-* usually combine with word stems, not base words, to form other words. *Com-* usually comes before stems starting with *b*, *p*, and *m*: *combine*, *compress*, *command*; *con-*, before stems starting with most other letters: *concert*, *consensus*, *convene*.

MODEL AND PRACTICE Say the words *combination* and *concoction* and have students spell them.

APPLY MyTURN Have students independently complete the activity on p. 239 of the *Student Interactive*.

READING-WRITING BRIDGE

SPELLING

Spell Words with *pro-*, *com-*, *con-*

The word part *pro-* means "forward" or "before." The word parts *com-* and *con-* mean "with" or "together."

MyTURN Read the words. Spell and sort the words by their word parts.

SPELLING WORDS			
promotion	compress	convene	command
consensus	combine	contingent	provide
complement	protective	companion	projection
congestion	concert	proponent	conclave
protection	provision	concoction	combination

<p>pro-</p> <p>promotion _____</p> <p>protection _____</p> <p>provision _____</p> <p>protective _____</p> <p>proponent _____</p> <p>provide _____</p> <p>projection _____</p>	<p>con-</p> <p>consensus _____</p> <p>congestion _____</p> <p>concert _____</p> <p>convene _____</p> <p>contingent _____</p> <p>concoction _____</p> <p>conclave _____</p>
<p>com-</p> <p>complement _____</p> <p>compress _____</p> <p>combine _____</p> <p>companion _____</p> <p>command _____</p> <p>combination _____</p>	

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LESSON 2

Teach: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION LESSON 4

Spiral Review: Syllable Patterns

LESSON 5

Assess Understanding



Language & Conventions

Adjectives

FLEXIBLE OPTION

LESSON 2

Oral Language: Adjectives

FOCUS ON STRATEGIES Introduce adjectives by giving oral examples such as *She played a song.* *She played a beautiful song.* Note that in the second sentence, the adjective *beautiful* modifies or describes the noun *song*. Explain that adjectives are words that modify or describe nouns and pronouns. They tell what kind (like in a *beautiful song*), how many (like *two* in *two songs*), or which one (like *last* in *the last song*).

MODEL AND PRACTICE Help students list adjectives on the board. Write a simple sentence, and then show how to modify one of the nouns with an adjective: *The dog had fur.* Help students practice modifying the same simple sentence using different adjectives: *The friendly dog had thick fur.* *The large dog had black fur.* *The first dog had little fur.*

APPLY Have student pairs create an oral sentence that contains an adjective. Ask partners to share their sentence with another pair and identify the adjective and the noun it modifies.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

FLEXIBLE OPTION

LESSON 2

Oral Language: Adjectives

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adverbs

LESSON 3

Teach Adjectives

LESSON 4

Practice Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

Analyze Plot

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 243

Analyze Plot

The plot of a science fiction story, like that of any fiction story, begins by introducing the characters and the situation or problem. Events build toward a climax, or turning point. The story ends after the problem is resolved.

My TURN Work with a partner. Read a science fiction short story from your classroom library. Complete the plot diagram.

The plot diagram shows a mountain-like shape with five boxes: Introduction (bottom left), Rising Action (left slope), Climax (peak), Falling Action (right slope), and Resolution (bottom right). Arrows connect the boxes in sequence.

Minilesson

Mentor **STACK**



TEACHING POINT Science fiction plots, like all fictional story plots, generally follow this pattern:

- The writer introduces the central problem or conflict that a main character faces.
- The writer recounts events that add complications to the problem, building up to a climax or turning point.
- The writer resolves the problem and ends the story.

MODEL AND PRACTICE Using a science fiction text you have already read and discussed with students, work together to identify the key events of the experience the writer describes. Reread the text, if necessary. Then use questions such as these to help students recognize these plot elements:

- How does the author introduce the story? What does the author want readers to know before setting events in motion?
- What events lead up to the story's climax, or turning point in the narrative? Where and when do they take place?
- After the climax, what happens? Why do you think the writer includes this information?

Direct students to p. 243 in the *Student Interactive*. Have partners complete the plot diagram.

Possible Teaching Point

Language & Conventions | Adjectives

As students complete their plot diagrams, remind them that they can use adjectives to modify nouns and vividly describe the events in the story. Have students ask themselves questions such as

- What kind of event was this?
- When that event happened, what did it look and sound like? Did the event look *ominous*? Was the sound *booming* or *tranquil*?
- How did the event make the main character feel? Was the event *startling*? Was it *delightful*?



Independent Writing

Mentor **STACK**

FOCUS ON ANALYZING PLOT After the minilesson, students should transition into independent writing. Encourage all students to refer to the stack texts to examine how plot drives a story.

- If students need more help, direct them to reproduce the plot diagram and fill it with ideas for their own stories.

WRITING SUPPORT

- **Modeled** Using a stack text, do a Think Aloud to model how to identify one or more parts of the plot.
- **Shared** Have students choose a stack text. Ask them to identify specific parts of the plot in that text as you transcribe their responses on the board.
- **Guided** Use a stack text to provide explicit instruction on a specific part of the plot, such as climax.



Intervention Refer to the *Small Group Guide* for support.

- If students are ready to begin writing science fiction, have them do so in their writer's notebooks.

See the **Conference Prompts** on p. T342.

Share Back

Call on students to share their ideas, and have the class offer evidence that these ideas are science fiction. Compare these ideas to the ones in stack texts.

Spelling Spell Words with *pro-*, *com-*, *con-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

promotion	convene
consensus	contingent
complement	companion
congestion	proponent
protection	concoction
compress	command
combine	provide
protective	projection
concert	conclave
provision	combination

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Explain that *com-* and *con-* are two forms of the same word part and prefix. *Com-* usually comes before word stems that begin with *b*, *m*, or *p*; *con-*, before stems that begin with most other letters.

MODEL AND PRACTICE Write or display the following sentences. Have students work in pairs to fill in the blanks.

1. Their daughter had _____ of a naval ship. **(command)**
2. A _____ of athletes from the school helped with the food drive. **(contingent)**

APPLY Have students complete *Spelling* p. 138 from the *Resource Download Center*.

Name _____

Spelling

Spell Words with *pro-*, *com-*, *con-*

The prefix spelled *pro-* means "forward" or "before."
 The prefixes spelled *com-* and *con-* both mean "with" or "together."
 Knowing prefixes can help you spell words correctly.

SPELLING WORDS			
promotion	compress	convene	command
consensus	combine	contingent	provide
complement	protective	companion	projection
congestion	concert	proponent	conclave
protection	provision	concoction	combination

TURN Put the following words containing the prefix *pro-* into alphabetical order.

provision _____ 1. **projection** _____

protective _____ 2. **promotion** _____

proponent _____ 3. **proponent** _____

provide _____ 4. **protection** _____

promotion _____ 5. **protective** _____

protection _____ 6. **provide** _____

projection _____ 7. **provision** _____

TURN Use three of the spelling words in original sentences. Use what you know about prefixes to spell the words correctly.
Responses will vary, but students should spell words correctly.

Grade 5, Unit 4, Week 1
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FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Syllable Patterns

LESSON 5

Assess Understanding



Language & Conventions

Adjectives

LESSON 3

Teach Adjectives

FOCUS ON STRATEGIES Remind students that an adjective modifies or describes a noun or a pronoun. In English, adjectives most often come before the nouns they modify, like *soft* in *The soft cat sat on the rug*. However, adjectives can also come after a linking verb (such as forms of *be* or *seem*) to describe a noun or pronoun that is the subject of a sentence: *The cat is soft. It seems sleepy*. Note that adjectives that modify pronouns are usually predicate adjectives.

MODEL AND PRACTICE To reinforce the instruction, name an object in the classroom and add an adjective to describe it. In the phrase a *sunny window*, the adjective *sunny* describes the noun *window*. Then ask students to do the same with other objects in the classroom. Encourage them to use short sentences with predicate adjectives.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

ELL Targeted Support

Adjectives Explain that adjectives are words that describe nouns or pronouns. Note that in English, unlike many other languages, adjectives do not change form depending on the noun they modify.

Offer this Q&A sentence pattern to help students provide adjectives: *What kind of [noun] is this? It is a(n) [adjective] [noun]*. **EMERGING/DEVELOPING**

Explain that many adjectives tell *what kind* about a noun they modify. Say: *What kind of book is this? It is a green book*. Explain that *green* is an adjective. Have student pairs create their own *What kind?* questions and answers to identify adjectives.

EXPANDING/BRIDGING

LESSON 3

Teach Adjectives

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adverbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Adjectives

LESSON 4

Practice Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

Set a Purpose

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. 244



SCIENCE FICTION

Set a Purpose

A writer begins planning a story by thinking about the task, purpose, and audience. The task is what you are asked to do. In this case, the task is to write a science fiction short story. The purpose is your reason for writing. In science fiction, your purpose is to entertain readers. Your audience is your readers.

One way to set an entertaining purpose for a science fiction story is to invent an entertaining problem. Consider how a character using futuristic technology might solve the problem.

MY TURN Brainstorm two problems that characters in a science fiction story might face. Then think of a resolution for each problem.

Problem 1 _____
Resolution _____

Problem 2 _____
Resolution _____

WRITE FOR YOUR AUDIENCE:

I believe my audience will like reading my science fiction short story.

I will clearly introduce the characters and the situation or problem.

I will use sensory language to describe the setting, characters, and problem.

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Minilesson

Mentor STACK

TEACHING POINT Effective writers keep in mind their task, purpose, and audience.

- The task is what the writer sets out to write.
- The purpose is the reason for writing, which can be to inform, persuade, entertain, express feelings, or a combination of these.
- The audience is composed of people who will read or hear the writing.

MODEL AND PRACTICE Say: *Before you try to set task, purpose, and audience for your own science fiction story, let's look at some stories we've already read.* Read aloud two or three familiar stack texts. Lead a discussion about each writer's task, purpose, and audience. Ask questions such as the following:

- What is the writer's purpose, or the reason he or she wrote this story?
- Why do you think the writer chose specific characters or settings?
- Who is the audience for this story? Who did the writer want to read it?

Direct students to p. 244 of the *Student Interactive*. Tell them to use the chart to brainstorm problems and resolutions for their stories. Remind them to keep task and audience in mind as they choose. If they like their ideas, have students write those ideas in their writing notebooks.

Possible Teaching Point

Spelling | Words with *com-* and *con-*

Explain that *com-* and *con-* are two forms of the same prefix meaning "with." Remind students that

- *com-* typically comes before word stems starting with *b*, *p*, or *m*
- *con-* typically comes before word stems starting with most other letters

Display the following words: *company*, *concoct*, *conference*, *compile*. Have students write the words in their notebooks and identify the prefix and word stem in each word.



Independent Writing

Mentor STACK



FOCUS ON SETTING A PURPOSE After the minilesson, students should transition into independent writing.

- If students need more help getting started, encourage them to compare the problems and resolutions their group brainstormed with those in the science fiction stack texts.

WRITING SUPPORT

- **Modeled** Select a stack text and do a Think Aloud to model locating problems and resolutions.
- **Shared** Ask students to identify problems and resolutions in a chosen stack text as you transcribe on the board.
- **Guided** Use a stack text to provide explicit instruction on identifying and analyzing problems and resolutions within a story.



Intervention Refer to the *Small Group Guide* for support.

- If students have already begun their science fiction stories, have them continue, making modifications as needed based on this minilesson.

See the **Conference Prompts** on p. T342.

Share Back

If some students have begun writing their stories, ask them to share what problems they have written about so far.

Spelling Spiral Review

OBJECTIVE

Spell words using advanced knowledge of syllable division patterns.

SPELLING WORDS

promotion	convene
consensus	contingent
complement	companion
congestion	proponent
protection	concoction
compress	command
combine	provide
protective	projection
concert	conclave
provision	combination

Writing Workshop

As students proofread their writing, remind them to use syllable divisions and what they have learned about words with *pro-*, *com-*, and *con-* to check their spelling of multisyllabic words.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Syllable Patterns

FOCUS ON STRATEGIES Review how knowing syllable patterns—such as closed syllables, open syllables, VCe syllables, vowel teams, *r*-controlled syllables, and final stable syllables—can help students spell words with more than one syllable.

MODEL AND PRACTICE Call on a volunteer to indicate the syllables in *congruent*. Discuss how knowing different syllable types can help in spelling multisyllabic words.

APPLY Have students pair up or work independently to create a crossword puzzle with words that have different syllable patterns. Encourage them to use as many different patterns as they can.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Syllable Patterns

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *pro-*, *com-*, *con-*

LESSON 5

Assess Understanding



Language & Conventions

Adjectives

LESSON 4

Practice Adjectives

APPLY My TURN Have students complete the activity on *Student Interactive* p. 240 by adding adjectives.

LANGUAGE AND CONVENTIONS

Adjectives

Adjectives are words that modify, or add to and clarify the meaning of, nouns and pronouns. Adjectives describe people, places, or things by telling *what kind, how many, or which one*.

An adjective that appears after a linking verb and describes a noun in the subject is a **predicate adjective**. Sometimes words that we think of as nouns are used as adjectives.

Form	Where It Appears	Examples
Descriptive	usually before the word it modifies	<u>fresh-cut</u> hunk of wood
Predicate	after a linking verb	Those words are <u>clever</u> .
Nouns as Adjectives	before the word it modifies	the <u>Buxton</u> settlers

My TURN Add adjectives to improve each sentence.

Possible responses:

1. Mr. Leroy was a quiet man who did not talk very much.
2. Elijah was proud that Mr. Leroy asked for his help.
3. It took Elijah a long time to find the right words for the memorial sign.
4. In the end, Mr. Travis complimented Elijah on his admirable job.

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240

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

Writing Workshop

As students begin drafts during Writing Workshop, remind them to use adjectives thoughtfully to make noun meanings more specific and to be more descriptive. You may wish to have students trade drafts with a partner to check that adjectives have been used correctly and effectively.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adverbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Adjectives

LESSON 3

Teach Adjectives

LESSON 4

Practice Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

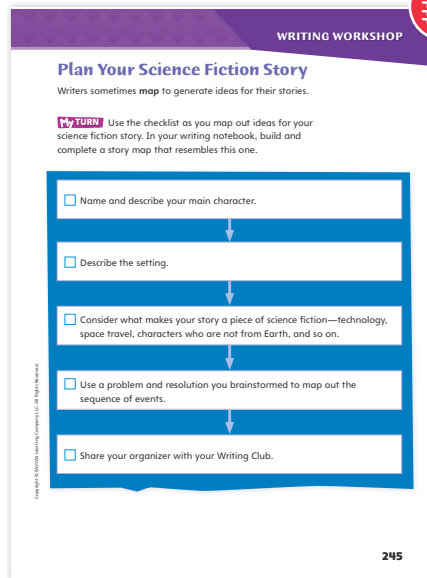
Plan Your Science Fiction Story

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. 245



Minilesson

Mentor STACK 

TEACHING POINT Just as an explorer creates a map to describe the specifics of a place, a writer can create a map to plan a story. Writers often create story maps for these reasons:

- The map helps the writer be sure that all components of a story are there.
- The map can help the writer pinpoint weak parts of the story and devote more thought to them.
- Investing a little time in a story map can make the drafting and writing process faster and less frustrating.

MODEL AND PRACTICE Have students select a stack text that they have already read. Say: **Looking at these stories, ask yourself what elements make the story science fiction.** Encourage students to compare and contrast the science fiction elements each writer included in the stack text.

Inform students that today they will plan their science fiction stories. Direct them to p. 245 in the *Student Interactive*. Say: **Now that you have seen what other science fiction writers do, decide what kind of characters, technology, time periods, and physical settings you want to use in your own science fiction story. The checklist on page 245 will help you map, or plan, your writing.**

Explain that students do not have to fill out the map in order. If they are stuck, have them move on to another part of the map. If students need inspiration for a particular part of the story map, have them review stack texts.

WRITING CLUB

Place students into Writing Club groups. See p. T361 for details of how to run Writing Club. See the **Conference Prompts** on p. T342.

Share Back

Invite volunteers to share details from their story maps. Encourage the class to ask questions about how the strategies helped clarify students' ideas for science fiction stories.



WRITING CLUB

What's Happening This Week? In this week's Writing Club, students will share their ideas and drafts for their science fiction stories.

As students are in new Writing Club groups, they should spend the first 5–10 minutes in their groups discussing the following:

- Appropriate ways to pose and respond to questions
- The process for taking turns during discussions
- The role of the audience when someone is reading aloud a draft

What Are We Sharing? Before sharing their stories or story ideas, students should determine for which element of science fiction they would like feedback in today's Writing Club. Students should then inform their Writing Club of the element before they begin reading their stories. This will help direct the group's focus as students share their writing.



How Do We Get Started? Conversation Starters

Try these prompts to help students begin the discussions in their Writing Clubs.

- What interests you about the characters and settings that you are developing?
- Tell me what the climax of your plot will be. What makes that climax important or interesting?
- What kinds of audiences do you think would enjoy reading or hearing this story?
- What problems and resolutions will you write about?
- What makes your story science fiction?
- Is science fiction more challenging to write than other types of fiction? If so, why?



Spelling Spell Words with *pro-*, *com-*, *con-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

promotion	convene
consensus	contingent
complement	companion
congestion	proponent
protection	concoction
compress	command
combine	provide
protective	projection
concert	conclave
provision	combination

LESSON 5

✓ Assess Understanding

Use the following sentences for a spelling test of words with the word parts or prefixes *pro-*, *com-*, and *con-*.

Spelling Sentences

1. He received a **promotion** in recognition of his good work.
2. She created an unusual **concoction** in the kitchen.
3. The rain was so heavy that his umbrella provided little **protection**.
4. Can you **provide** drinks for our picnic?
5. That movie was a strange **combination** of science and science fiction.
6. We tried to **compress** a weekend of activity into one afternoon.
7. She put on **protective** eyewear as she painted.
8. The **consensus** was that we should go to the zoo instead of the park.
9. She was a **proponent** of getting Saturday chores done before noon.
10. The **concert** had three very different types of music.

FLEXIBLE OPTION
LESSON 1

✓ **Assess Prior Knowledge**


LESSON 2

Teach: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION
LESSON 3

More Practice: Spell Words with *pro-*, *com-*, *con-*

FLEXIBLE OPTION
LESSON 4

 **Spiral Review:** Syllable Patterns

LESSON 5

✓ **Assess Understanding**



Language & Conventions

Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

The family ate together at the table.

Which change best uses adjectives to make the setting of the family's meal more vivid?

- A Add *heavy wooden* before *table*.
- B Add *quickly* after *ate*.
- C Delete *together*.
- D Add *usually* before *ate*.

APPLY Have students complete *Language and Conventions* p. 143 from the *Resource Download Center*.

Name _____

Language and Conventions

Adjectives
An adjective is a word that describes people, places, or things. It adds to or clarifies the meaning of nouns and pronouns. Think of an adjective as a word that answers *what kind, how many, or which one*.

- Descriptive:** Adjectives often appear before the noun or words they modify:
a funny movie (answers the question, *What kind of movie?*)
- Predicate:** Adjectives can also appear after the noun or pronoun they modify and after a linking verb. These are called **predicate adjectives**:
The movie is funny.
- Nouns as Adjectives:** Adjectives can also take the form of words we think of as nouns. In such cases, they appear before the words they modify:
the bookstore shop.

TURN Circle the adjective in the following sentences. Then write what type of adjective it is (*descriptive, predicate, or noun as adjective*).

- The cake is delicious. predicate
- Shea could not find the funny ball. noun as adjective
- A long nap is what the baby needed. descriptive
- Those sneakers are new. predicate

TURN Write one sentence in which you use a descriptive adjective, one in which you use a predicate adjective, and one in which you use a noun as an adjective.
Responses will vary, but students should demonstrate the correct use of the three types of adjectives.

Grade 5, Unit 4, Week 1 143

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

WEEKLY STANDARDS PRACTICE



To assess student progress on Language and Conventions, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Standards Practice

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adverbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Adjectives

LESSON 3

Teach Adjectives

LESSON 4

Practice Adjectives

Weekly Overview

Students will

- learn how science fiction is like and unlike realistic fiction.
- read and analyze a variety of science fiction stories.
- continue brainstorming, freewriting, and drafting their own science fiction stories.

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 Characters T368	Develop Setting T372	Develop the Conflict T376
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T369	Independent Writing and Conferences T373	Independent Writing and Conferences T377
SHARE BACK FOCUS 5–10 min.	Liked or Disliked Characters T369	Improve Setting Specificity T373	Critiquing Conflicts T377
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T370 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Adjectives and Predicate Adjectives T371 	<ul style="list-style-type: none"> • Spelling Teach Spell Words with <i>anti-</i>, <i>mid-</i>, <i>trans-</i> T374 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Adjectives T375 	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling More Practice T378 • Language & Conventions Teach Adjectives T379

Mentor **STACK****Use the following criteria to add to your science fiction stack:**

- Characters, setting, conflict, and resolution are reflective of science fiction—for instance, the characters may be robots, and the setting may be on a distant planet.
- The story is about the same length as students' stories should be.
- Authors use dialogue to show information about characters, to propel the plot forward, or to accomplish both these tasks.

FAST TRACK**LESSON 4**Develop the
Resolution T380Independent Writing
and Conferences T381Why Resolutions
Matter T381

- FLEXIBLE OPTION** ↩
- **Spelling** Spiral Review T382
 - **Language & Conventions** Practice Adjectives T383

FAST TRACK**LESSON 5**

Develop Dialogue T384

Writing Club and
Conferences T384–T385How Dialogue Propels
a Story T384

- **Spelling** *Assess Understanding* T386
- **FLEXIBLE OPTION** ↩
- **Language & Conventions** Standards Practice T387

ADDITIONAL RESOURCES**MINILESSON**

5–10 min.

Incorporate
DetailsDevelop Setting
through Dialogue**INDEPENDENT WRITING
AND CONFERENCES**

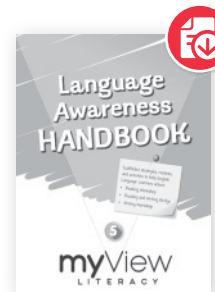
30–40 min.

Independent
Writing and
ConferencesIndependent
Writing and
Conferences**SHARE BACK FOCUS**

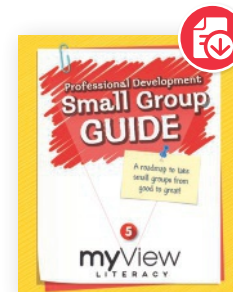
5–10 min.

Visualizing Details

Sharing Dialogue



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 elements of science fiction in order to gauge where students may need support in their science fiction writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT

Conference Prompts

Develop Characters

If students need additional support,


 **Then** ask: Which types of characters do you enjoy reading about?

If students show understanding,

Then ask: How will your characters change over the course of your story?

Develop Setting

If students need additional support,


 **Then** review stack texts together and discuss their settings.

If students show understanding,

Then ask: How will your story's setting affect the characters and conflict?

Develop the Conflict

If students need additional support,


 **Then** ask: Why do stories need conflict?

If students show understanding,

Then ask: How will your story's conflict change the characters?

Develop the Resolution

If students need additional support,


 **Then** review a stack text and discuss what makes its resolution satisfying.

If students show understanding,

Then ask: How will your resolution satisfy readers?

Develop Dialogue

If students need additional support,

 **Then** review a stack text together and discuss how dialogue improves the story.

If students show understanding,

Then ask: How will the dialogue help readers understand the characters, setting, or conflict?

Conference Support for ELL

EMERGING

- Learn key terms in students' home languages, such as *viajero del tiempo* (Spanish for "time traveler").
- Model drawing for students so that they know it is an acceptable form of communication.
- Use modeled writing to help students plan their stories.

DEVELOPING

- Encourage students to use a flow chart to plan their science fiction stories.
- Allow students to draft their stories in present tense if doing so will help their ideas flow.
- Use modeled writing to show students how to draft and improve a science fiction story.

EXPANDING

- Think Aloud telling a science fiction story to model science fiction elements.
- Compare students' ideas for stories with stack texts and with movies or television shows they have seen.
- Use guided writing to help students brainstorm and plan their writing.

BRIDGING

- Invite students to read stack texts and compare their story ideas with those of the stack texts' authors.
- Use visuals from stack texts to discuss elements of science fiction.
- Use guided writing to teach characteristics and structure of science fiction.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **point of view** and **adjectives**.



ELL Minilesson Support

Week 2: Develop Elements

During the week of developing elements, your ELLs will benefit from additional writing support that focuses on developing characters and the conflict of a science fiction story. These targeted supports were chosen to help students better understand the writing mode and planning process.

Use this note for the minilesson on p. T368.

ELL Targeted Support

DEVELOP CHARACTERS

Invite students to discuss favorite characters from science fiction or realistic fiction.

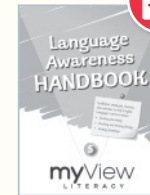
Have students freewrite about a favorite character. Then work with them to create short and longer sentences based on their freewriting.

EMERGING

Ask students to write three or four sentences about a favorite science fiction character. Then have pairs review each other's work and point out places where sentences could be lengthened or combined. **DEVELOPING**

Direct students to write a paragraph about one of their characters. In groups, have each student read his or her story aloud. Have each group member suggest details that students could add to make the character more interesting. **EXPANDING**

Have students write a paragraph about one of their characters. Working individually with students, identify ways to revise sentence lengths. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T376.

ELL Targeted Support

DEVELOP THE CONFLICT

A confusing conflict can discourage and frustrate a reader. Work with students to make sure they use appropriate verb tenses as they brainstorm, freewrite, draft, and edit.

Use a flow chart to discuss the conflict in a stack text. Point out changes in verb tenses. Encourage students to check verb tenses as they write and edit. **EMERGING**

Have students use a flow chart to plan conflicts in their stories. Note that verbs in dialogue may be in past, present, or future tense.

DEVELOPING

Have each student write a paragraph about the conflict in his or her story and have a partner edit the draft to make sure that verb tenses make sense. **EXPANDING**

Have students draft the conflict in their stories. Have them first review and correct shifts in tense in their own drafts before switching drafts with a partner to peer edit. **BRIDGING**

FAST TRACK

Develop Characters

OBJECTIVES

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

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. 279

The screenshot shows a page from a student interactive titled "SCIENCE FICTION WRITING WORKSHOP" with the main heading "Develop Characters". It includes a "Learning Goal" box: "I can use elements of science fiction to write a short story." The text explains that writers develop characters by considering their reactions to specific problems or situations. A "MY TURN" section asks students to complete a chart for a character named LMD-180, a robot made for humans. The chart has columns for Feelings, Traits, and Action. Below the chart is an "Illustration" section. A second "MY TURN" section at the bottom asks students to plan and describe feelings, traits, and actions in their own science fiction short story. The page number 279 is in the bottom right corner.

Minilesson

Mentor STACK



TEACHING POINT Like other fiction, science fiction depends on creating and developing characters. Beginning writers often develop characters by naming and describing them. Successful writers do that and much more: they develop each character by describing

- the feelings that the character has.
- the character's traits, such as shyness, intelligence, or athletic ability.
- the actions the character takes.

MODEL AND PRACTICE Tell students that they will be developing characters for their science fiction stories. Say: **Writers can use vivid, sensory details to describe characters they've created. How these characters look, sound, and act will help readers connect with the characters.**

Have students take turns reading aloud the first three or four paragraphs from a stack text. After each paragraph, have the class identify details about the character or characters. Then ask:

- How did the writer use words and phrases to communicate character traits?
- What other methods did the writer use to portray the narrator?
- What do the characters say or do that tells us about them?

Direct students to p. 279 in the *Student Interactive* and have them complete the activities.



Independent Writing

Mentor STACK



FOCUS ON DEVELOPING CHARACTERS After the minilesson, students should transition to independent writing. They should refer to the stack for inspiration as they write.

- Students who are having difficulty thinking of characters can further develop the robot character from the activity on p. 279 of the *Student Interactive*.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model discussion of character development.
- **Shared** Invite students to select a stack text. Prompt them to trace a character's development.
- **Guided** Use a stack text to provide explicit instruction on how an author develops a science fiction character.

 **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, direct them to begin writing their ideas for science fiction characters.

See the **Conference Prompts** on p. T366.



Share Back

Ask volunteers to share information about the characters they are developing or about the mentor stack characters that they especially like or dislike.

Spelling Spell Words with *anti-*, *mid-*, *trans-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

antifreeze	transmit
antipathy	transmission
antithesis	translation
antigen	translucent
antigravity	transatlantic
midsection	transfusion
midweek	transistor
midstream	transpose
midnight	transgress
midpoint	midcontinent

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T386, to assess students' prior knowledge of word parts *anti-*, *mid-*, and *trans-*.

For students who understand how to spell words containing *anti-*, *mid-*, and *trans-*, include the following Challenge Words with the spelling list.

Challenge Words

antihistamine
 transactivation
 antiestablishment

ELL Targeted Support

Pronounce Spelling Words In English, *-tion* is pronounced *shun* and *-sion* is pronounced *shun* or *zhun*.

Help students say and write *transfusion*, *midsection*, and *transmission*. **EMERGING**

After the above activity, have students say and write *transistor*, *translucent*, and *midcontinent*. **DEVELOPING**

Have students say and write all the spelling words with *anti-*. Point out different pronunciations and syllable stresses, if needed. **EXPANDING**

Have partners write each word and correctly pronounce it in a sentence. **BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *anti-*, *mid-*, *trans-*


FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Word Parts *pro-*, *com-*, *con-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Adjectives and Predicate Adjectives

FOCUS ON STRATEGIES Review adjectives and predicate adjectives on p. T355.

MODEL AND PRACTICE Display this sentence for students: *The restaurant serves stew.* Insert the words *homemade*, *hot*, and *tasty* before the noun *stew* to show where a descriptive adjective usually appears. Then, to practice using predicate adjectives, have students fill in the blank in the sentence: *The stew is _____.*

APPLY Have students write four sentences: two using adjectives before the nouns they modify and two using predicate adjectives. Tell them to choose one sentence with a predicate adjective and make the adjective modify a pronoun rather than a noun.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

ELL Targeted Support

Adjectives Explain that adjectives are words that describe nouns or pronouns. Note that in English, unlike many other languages, adjectives do not change form depending on the noun they modify.

Offer this Q&A sentence pattern to help students provide adjectives: *What kind of [noun] is this? It is a(n) [adjective] [noun].* **EMERGING/DEVELOPING**

Explain that many adjectives tell *what kind* about a noun they modify. Say: *What kind of book is this? It is a green book.* Explain that *green* is an adjective. Have student pairs create their own *What kind?* questions and answers to identify adjectives.

EXPANDING/BRIDGING

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
and Predicate
Adjectives

FLEXIBLE OPTION

LESSON 2

Oral Language:
Adjectives

LESSON 3

Teach Adjectives

LESSON 4

Practice Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK


Develop Setting

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.

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

STUDENT INTERACTIVE, p. 280



SCIENCE FICTION

Develop Setting

Writers develop a setting by thinking about where and when the events of the story take place. Details of the setting affect the characters and the plot.

MY TURN Develop setting details for the story idea provided. Brainstorm ideas in the web. Consider the technology available on the spaceship, what the inside and outside of the spaceship look like, what life is like onboard, what the passengers can see from the windows, and so on.

Setting
Spaceship USS Sam Houston,
orbiting Earth-like planet
BC-147

Problem
Earth needs new sources of
energy.

MY TURN In your writing notebook, map how the setting affects the problem of your own science fiction short story.

280

Minilesson

Mentor STACK



TEACHING POINT Setting can be especially important in science fiction because the possibilities are so vast. In regular fiction, the reader assumes that the characters breathe air, drink water, and see in three dimensions. Because science fiction stories can have such unusual settings, settings often strongly affect characters and plot. Some science fiction settings include

- a spaceship that has very little oxygen remaining.
- a lava-covered planet where the creatures breathe lava and drink air.
- a dimension where robots can see time.

MODEL AND PRACTICE Model choosing a setting for a science fiction story. I know that the setting for a science fiction story can be unusual and not tied to reality. I am going to choose a volcano-covered planet. The creatures that live there breathe lava and drink air. Because this place doesn't exist, I will need to use important sensory details to describe it. What does this planet look like? What about the creatures who live there? What do they see, hear, touch, taste, and smell?

Refer students to the activities in p. 280 of the *Student Interactive*. If necessary, pair students to complete the web about the spaceship USS Sam Houston. Then have each student complete the other My Turn exercise, explaining how the setting of his or her science fiction story affects the story's conflict.

Possible Teaching Point

Language & Conventions | Comparative and Superlative Adjectives

Tell students that they can use comparative and superlative adjectives to help their audience visualize the settings of their science fiction stories. Remind students how to form comparative and superlative adjectives.

- One-syllable and some two-syllable adjectives add *-er* and *-est*. (*The basement is the darkest room in the house.*)
- Some two-syllable adjectives and all longer ones use *more* and *most*. (*The night sky was illuminated by the most dazzling fireworks.*)
- A few common adjectives are irregular, and you must learn their forms. (*She was standing farthest from the door.*)



Independent Writing

Mentor **STACK**

FOCUS ON DEVELOPING SETTING After the minilesson, students should transition into independent writing.

- If students have trouble generating ideas, encourage them to base the settings for their stories on the exercise they just completed or on settings described in one of the stack texts.

WRITING SUPPORT

- **Modeled** Choose a stack text. Do a Think Aloud to model how to modify its setting to create a new setting for a new science fiction story.
- **Shared** Have students brainstorm ideas for a science fiction setting while you transcribe ideas.
- **Guided** Use a stack text to provide explicit instruction on how science fiction authors develop settings.



Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T366.

Share Back

Call on a few students to share information about the settings they are developing for their stories. Encourage the class to come up with questions about each setting to help students make the settings more specific.

Spelling Spell Words with *anti-*, *mid-*, *trans-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

antifreeze	transmit
antipathy	transmission
antithesis	translation
antigen	translucent
antigravity	transatlantic
midsection	transfusion
midweek	transistor
midstream	transpose
midnight	transgress
midpoint	midcontinent

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that the word parts *anti-*, *mid-*, and *trans-* are always spelled the same but may be pronounced differently.

MODEL AND PRACTICE

Write or display the words *antifreeze* and *antithesis*. Say each word aloud and discuss the differences in pronunciation.

APPLY MyTURN Have students independently complete the activity on p. 277 of the *Student Interactive*.

SPELLING
READING-WRITING BRIDGE

Spell Words with *anti-*, *mid-*, *trans-*

The word part *anti-* means "against or opposed." The word part *mid-* means "middle." The word part *trans-* means "across or through."

MyTURN

Read the words. Spell and sort the words by their word parts.

SPELLING WORDS			
transistor	midweek	midnight	transfusion
midpoint	transatlantic	antithesis	midsection
antifreeze	antipathy	transpose	antigravity
translation	midcontinent	transgress	transmission
translucent	transmit	antigen	midstream

anti-

antifreeze _____

antipathy _____

antithesis _____

antigen _____

antigravity _____

mid-

midpoint _____

midweek _____

midcontinent _____

midnight _____

midsection _____

midstream _____

trans-

transistor _____

translation _____

translucent _____

transatlantic _____

transmit _____

transpose _____

transgress _____

transfusion _____

transmission _____

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LESSON 2

Teach: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION LESSON 4

Spiral Review: Word Parts *pro-*, *com-*, *con-*

LESSON 5

Assess Understanding



Language & Conventions

Adjectives

FLEXIBLE OPTION

LESSON 2

Oral Language: Adjectives

FOCUS ON STRATEGIES Introduce comparative and superlative adjectives with these oral examples: *She is a finer actress than her sister is. He is the strongest player on the team.* Explain that comparative adjectives compare two people, places, things, or groups while superlative adjectives compare three or more. Note that to form comparatives and superlative adjectives, shorter adjectives add *-er* or *-est*; longer ones use *more* or *most*; and a few, like *good* and *bad*, have irregular forms (*better, best; worse, worst*).

MODEL AND PRACTICE Help students list comparative and superlative adjectives. Have them start with each adjective and then show its comparative and superlative forms.

APPLY In pairs, have students give the comparative and superlative forms of *little, angry, and tidy*. Ask them to share and discuss. Make sure they have the correct spellings.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

FLEXIBLE OPTION

LESSON 2

Oral Language: Adjectives

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
and Predicate
Adjectives

LESSON 3

Teach Adjectives

LESSON 4

Practice Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Develop the Conflict

OBJECTIVE

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. 281

Develop the Conflict
Conflict is the problem or situation that sets a story in motion. There are two main types of conflicts: internal and external.

An **internal conflict** is between the character and himself or herself (for example, a struggle with his or her conscience).

An **external conflict** is between a character and

- another character
- society (for example, a struggle against an unjust law)
- nature (for example, surviving on a mountain during a snowstorm)

A story may use more than one type of conflict.

My Turn Reread a science fiction story from your classroom library. Use the chart to organize details about the conflict and identify it.

Main Character's Goals	Events That Cause Conflict	Opposing Force
Type of Conflict		

My Turn In your writing notebook, identify the conflict the main character will face in your own science fiction short story. Identify the conflict as internal, external, or both.

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Minilesson

Mentor STACK

TEACHING POINT In science fiction, conflict often makes for an exciting page-turner. Science fiction uses internal conflicts—ones that happen in a character’s mind. For example, a spaceship commander who cannot decide whether to ask for advice is experiencing an internal conflict. Science fiction also uses external conflicts. These can be between a character and

- another character
- society
- nature
- technology

MODEL AND PRACTICE Say: *Scary, dramatic, or surprising conflicts can make readers keep reading.* Provide some science fiction stack texts, and group students into pairs. Say: *With your partner, answer these questions about your science fiction story: Is the conflict internal or external? Is there more than one? What does the main character want? What opposing force or forces must the main character face?* Ask pairs to share their results with the class. If two or more pairs analyzed the same text, discuss how their interpretations differed.

Refer students to p. 281 of the *Student Interactive* and have them complete the activities.

Possible Teaching Point

Writing Process

Drafting | Conflict

Reiterate to students that a strong conflict is an essential part of a good science fiction story. A strong conflict

- involves high stakes or something important to the characters
- keeps the reader interested and curious
- is highly relatable, even if the characters are not human and the setting is not Earth



Independent Writing

Mentor STACK



FOCUS ON DEVELOPING THE CONFLICT After the minilesson, students should transition into independent writing.

- If students need more help identifying conflicts, have them repeat the exercise on p. 281, but have them complete it independently and use a different science fiction stack text.

WRITING SUPPORT

- **Modeled** Using a stack text, do a Think Aloud, modeling how to analyze conflicts in a science fiction story.
- **Shared** Have students choose a familiar stack text or a science fiction book or movie. Prompt them to identify conflicts in that story.
- **Guided** Use a stack text to provide explicit instruction on internal and external conflict.



Intervention Refer to the *Small Group Guide* for support.

- If students are ready to transition to independent writing, have them use their writer's notebooks to freewrite about conflicts that could take place in their stories.

See the **Conference Prompts** on p. T366.

Share Back

As a class, discuss what students liked and disliked about the conflicts they examined in the mentor stack texts. Ask them how the conflicts in their science fiction stories will be similar or different.

Spelling Spell Words with *anti-*, *mid-*, *trans-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

antifreeze	transmit
antipathy	transmission
antithesis	translation
antigen	translucent
antigravity	transatlantic
midsection	transfusion
midweek	transistor
midstream	transpose
midnight	transgress
midpoint	midcontinent

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Stress that *anti-* has several pronunciations but is still spelled with an *i*. Note other tricky spellings, such as the *o* in *transistor* and the lowercase *a* when adding *trans-* before *Atlantic*.

MODEL AND PRACTICE Display these sentences. Have students fill in the blanks.

- For winter, put _____ in the car.
(antifreeze)
- From Ireland to the United States is a _____ trip. **(transatlantic)**

APPLY Have students complete *Spelling* p. 139 from the *Resource Download Center*.

The thumbnail shows a worksheet titled 'Spelling' with a 'Name' field. It includes a list of spelling words: transistor, midpoint, antifreeze, translation, translucent, midweek, transatlantic, antipathy, midcontinent, transmit, midnight, antithesis, transpose, transgress, antigen, transfusion, midsection, antigravity, transmission, and midstream. Below the list is a 'My TURN' section with three writing prompts: 1. Use the word *midnight* in a sentence that describes the setting of a scary story. 2. Use the words *antifreeze* and *transmission* in a sentence about a mechanic fixing a car. 3. Use the word *transatlantic* in a sentence about a trip to Europe or Africa. The page number 139 is visible in the bottom right corner.

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Word Parts *pro-*, *com-*, *con-*

LESSON 5

Assess Understanding



Language & Conventions

Adjectives

LESSON 3

Teach Adjectives

FOCUS ON STRATEGIES Remind students that comparative adjectives compare two people, places, things, or groups; superlative adjectives compare three or more. Note that to form the comparative and superlative, one-syllable and some two-syllable adjectives add *-er* and *-est*; some two-syllable adjectives and all longer ones use *more* and *most*; and a few adjectives, like *good* and *bad*, are irregular. Mention that irregular forms and all *-er* and *-est* forms are listed in dictionary entries. Explain that they should carefully edit their writing for irregular comparative and superlative forms of adjectives.

MODEL AND PRACTICE To illustrate the forms, compare two objects in the classroom and write the comparative adjective. Then, compare three things and write the superlative form. *His desk is cleaner than her desk. The teacher's desk is the cleanest of all.*

Then, ask students to create similar statements with other adjectives, including *large*, *good*, *awful*, and *wonderful*. Point out small spelling changes when adding *-er* and *-est*.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

ELL Targeted Support

Adjectives Help students understand the function of comparative and superlative adjectives.

Display this sentence and have students read it aloud: *She drove her car faster than he drove his car.* Have students write down the comparative adjective and discuss what it compares. **EMERGING/DEVELOPING**

Have students create a sentence that uses a superlative adjective. Then, in pairs, have them read the sentence aloud to each other and discuss what it compares.

EXPANDING/BRIDGING

LESSON 3

Teach Adjectives

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
and Predicate
Adjectives

FLEXIBLE OPTION

LESSON 2

Oral Language:
Adjectives

LESSON 4

Practice Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Develop the Resolution

OBJECTIVE

Provide a conclusion that follows from the narrated experiences or events.

STUDENT INTERACTIVE, p. 282



SCIENCE FICTION

Develop the Resolution

The climax is the most exciting part of a story. The story ends with a resolution that tells what happens to the characters as a result of the climax.

Climax	Resolution
The prince finds Cinderella after searching the entire kingdom.	They lived happily ever after.
Little Red Riding Hood escapes from the wolf with the help of the hunter.	She decides to never travel in the woods alone again.

My Turn Reread a science fiction story from your classroom library. Summarize the main events. Identify the climax. Then describe the resolution.

Main Events	Climax	Resolution

My Turn Plan the plot of your own science fiction short story by developing the climax and resolution of the conflict in your writing notebook.

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Minilesson

Mentor STACK



TEACHING POINT Some science fiction writers get so caught up in the characters and conflict that they forget to plan a resolution of the story. The resolution tells the reader what happens as a result of the climax, or turning point.

A resolution ties up loose ends in a story to make it conclude in a satisfying way. The resolution may tell a reader

- what a character has learned as a result of the story's climax.
- how the situation or setting has changed since the climax.
- why the characters acted the way they did.

MODEL AND PRACTICE Select two new stories from the stack and read them aloud. Ask students to identify the resolutions in the stories. Then have students recall other stack stories and identify the resolutions in them. Ask:

- How did the characters expect to solve their conflict?
- Did the solutions actually work?
- What solutions would you have applied to these problems?

Refer to *Student Interactive* p. 282 for examples of resolutions from well-known tales. Then have students complete the activities.

Possible Teaching Point

Spelling | Words with *anti-*, *mid-*, *trans-*

As students work on developing a resolution for the conflict in their story, highlight the importance of using proper spelling. Remind them that

- the word part *anti-* is always spelled with an *i*, no matter how it is pronounced
- the words *midsection*, *midweek*, *midstream*, *midnight*, and *midpoint* do not need hyphens
- the second *a* is lowercase in the word *transatlantic*



Independent Writing

Mentor STACK



FOCUS ON DEVELOPING A RESOLUTION After the minilesson, students should transition into independent writing.

- If students need more help differentiating between climax and resolution, have them read and analyze more science fiction stack texts.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying the climax and resolution in a science fiction story.
- **Shared** Have students pick a stack text. Record their answers as they pinpoint and analyze the resolution in the story.
- **Guided** Use a stack text to provide explicit instruction on the resolution in a science fiction story.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, ask them to transition to writing their own science fiction stories in their writer's notebooks.

See the **Conference Prompts** on p. T366.

Share Back

Call on a few students to share their results. Talk about what makes resolutions difficult to write and why they matter to the reader. Point out that a story's resolution is important because it ties up the story's loose ends in a satisfying way.

Spelling Spiral Review

OBJECTIVE

Spell words using advanced knowledge of prefixes.

SPELLING WORDS

antifreeze	transmit
antipathy	transmission
antithesis	translation
antigen	translucent
antigravity	transatlantic
midsection	transfusion
midweek	transistor
midstream	transpose
midnight	transgress
midpoint	midcontinent

Writing Workshop

As students proofread their drafts, remind them to check for spelling errors, especially for words that contain the word parts *pro-*, *com-*, and *con-*.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Word Parts *pro-*, *com-*, *con-*

FOCUS ON STRATEGIES Review the spelling words and the rule about when to use *com-* and *con-* from p. T350.

MODEL AND PRACTICE Display this sentence: *The coffee comcoction was his own invention.* Have a student correct the misspelling and pronounce the word correctly. Remind students that *com-* usually comes before the letters *b*, *p*, and *m*; *con-* is used before most other letters.

APPLY Using the spelling words on this page, have students create a word search or crossword puzzle. Have them share and complete their puzzles with a partner, making sure words are spelled correctly.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Word Parts *pro-*, *com-*, *con-*

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *anti-*, *mid-*, *trans-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Adjectives

LESSON 4

Practice Adjectives

APPLY MyTURN Have students complete the activity on p. 278 in the *Student Interactive*.

LANGUAGE AND CONVENTIONS

Adjectives

Adjectives describe nouns and pronouns. A **comparative adjective** compares two people, places, things, or groups. A **superlative adjective** compares three or more. Watch for irregular comparative and superlative forms, such as *good*, *better*, *best*, and spelling changes in the comparative or superlative form of some adjectives.

Adjectives	Comparative Form + -er or more	Superlative Form + -est or most
strong	stronger	strongest
clear	clearer	clearest
noisy	noisier	noisiest
powerful	more powerful	most powerful

Freedom is important.
No struggle is more important than the struggle for liberty.
The most important question is how to protect rights.

MyTURN Use comparative and superlative adjectives to write sentences.

Possible responses:

- Comparative adjective using *more*
The people became more upset as time went on.
- Superlative adjective using *-est*
The strongest connection was brotherly love.
- Comparative adjective using *-er*
One ship looked heavier than the others.
- Superlative adjective using *most*
The most dangerous mission was assigned to him.

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OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

Writing Workshop

As students begin drafts during Writing Workshop, remind them to use adjectives correctly to show comparison. You may wish to have them exchange drafts with a partner to edit for correct irregular forms and spelling changes in comparative and superlative forms.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
and Predicate
Adjectives

FLEXIBLE OPTION

LESSON 2

Oral Language:
Adjectives

LESSON 3

Teach Adjectives

LESSON 4

Practice Adjectives

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Develop Dialogue

OBJECTIVE

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. 283

Develop Dialogue

Dialogue is a written conversation between characters. A writer may use dialogue to develop experiences and events or show the responses of characters to situations in the story. Dialogue allows the characters, not the narrator, to tell what is happening. Dialogue follows rules for punctuating direct speech.

Quotation marks set off dialogue.

"Today we are exploring Lumora," Captain Ruiz announced.

A comma separates who is speaking from what is being said.

"There is no air on the planet, so we will have to wear our suits," said Sill.

An exclamation mark goes inside the closing quotation mark.

"Ugh!" thought Trox as he rolled his eyes.

A period goes inside the closing quotation mark.

He said, "My suit is so uncomfortable."

A question mark goes inside the closing quotation mark.

"Well," Sill asked, "do you want to breathe, or not?"

My Turn In your writing notebook, compose your own science fiction short story using dialogue to develop experiences and events.

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Minilesson

Mentor STACK 

TEACHING POINT Like other fiction writers, science fiction writers use dialogue, or written conversation between characters. Writers use dialogue to

- enliven the story.
- let the reader understand more about the characters—what they say, how they sound, and what their interests and concerns are.
- show (not tell) how characters behave and interact with one another.

Although punctuating dialogue is tricky, successful writers know that crafting dialogue is worth the extra effort.

MODEL AND PRACTICE Direct students to *Student Interactive* p. 283. Choose four students to play the parts of Captain Ruiz, Trox, Sill, and the narrator, who will read parts such as “Captain Ruiz announced” and “said Sill.” Have the rest of the class follow along in their texts.

Ask: *Why do you think the writer wrote this passage as dialogue instead of as prose? Based on what you have read here, what kind of personality do you think Sill has?*

Make sure students understand the mechanics of dialogue punctuation. Ask: *What should you do to indicate that a character is speaking? What do you put at the end of the character’s speech before an ending quotation mark and a phrase like *he said*?* Encourage students to skim science fiction stack texts to find examples of dialogue.

WRITING CLUB

Place students in Writing Club groups. See p. T385 for details of how to run Writing Club. See the **Conference Prompts** on p. T366.

Share Back

Ask volunteers to share dialogue from their own writing or from a stack text. Discuss whether the dialogue helps propel the story forward.



WRITING CLUB

What's Happening This Week? In this week's Writing Club, students will share their ideas and drafts for their stories.

Students should spend the first 5–10 minutes in their groups discussing

- how to keep comments constructive instead of harsh.
- why groups should spend only a few minutes discussing each student's ideas or writing.
- how to point out politely when a detail is vague or confusing.

What Are We Sharing? Before sharing their stories or story ideas, students should determine on which element of science fiction they would like feedback in today's Writing Club. Students should inform their Writing Club of the element before they begin reading their stories. This will help direct the group's focus as students share their writing.



How Do We Get Started? Conversation Starters

Use these prompts to have students begin their discussions in their Writing Club.

- What do you think is interesting and important about your main character?
- Please tell me more about the setting.
- What is the main conflict in your story?
- How do you think your characters will resolve the conflict?
- How do you think your story will end?



Spelling Spell Words with *anti-*, *mid-*, *trans-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

antifreeze	transmit
antipathy	transmission
antithesis	translation
antigen	translucent
antigravity	transatlantic
midsection	transfusion
midweek	transistor
midstream	transpose
midnight	transgress
midpoint	midcontinent

LESSON 5

✓ Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. The **midweek** storm was not predicted.
2. Her dad told her to buy more **antifreeze** to put in the car.
3. The project is due at **midnight**.
4. His wife says he is the **antithesis** of the monster portrayed in the news.
5. The **transatlantic** flight crossed several time zones.
6. The blood **transfusion** saved her life.
7. He had a deep **antipathy** to debt.
8. At the **midpoint** of the trip, they stopped at a hotel.
9. The water fountain stopped **midstream** when the nozzle broke.
10. People sometimes **transpose** the numbers and call our house thinking we are city hall.

FLEXIBLE OPTION
LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION
LESSON 3

More Practice: Spell Words with *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION
LESSON 4

Spiral Review: Word Parts *pro-*, *com-*, *con-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Adjectives

FLEXIBLE OPTION

LESSON 5


Standards Practice

Display the sentence and have students respond independently.

The sky is cloudier today than yesterday.

1. Is *cloudier* a comparative or superlative adjective?
2. What is the superlative form?

APPLY Have students complete *Language and Conventions* p. 144 from the *Resource Download Center*.



Name _____

Language and Conventions

Adjectives
An **adjective** is a word that describes nouns and pronouns (people, places, or things).

Comparative adjectives compare two people, places, or things. To form a comparative adjective, use the ending *-er* or add the word *more*.

- The adjective *fast* + *-er* becomes the comparative adjective *faster*.
- The adjective *stressful* becomes the comparative adjective *more stressful*.

Superlative adjectives compare three or more people, places, or things. To form a superlative adjective, use the ending *-est* or add the word *most*.

- The adjective *fast* + *-est* becomes the superlative adjective *fastest*.
- The adjective *stressful* becomes the superlative adjective *most stressful*.

TURN Complete the following sentences by putting the adjective in parentheses into the comparative or superlative form.

1. Miranda, Ella, and Juan are the (busy) busiest volunteers.
2. Finishing your homework is (important) more important than playing video games.
3. Fernando and Omar stood back to back to see who was (tall) taller.
4. The opening paragraph of the story was the (beautiful) most beautiful of all.

TURN Write one sentence in which you use a comparative adjective and one sentence in which you use a superlative adjective.
Responses will vary, but students should demonstrate the correct use of comparative and superlative adjectives.

Grade 5, Unit 4, Week 2 144

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

WEEKLY STANDARDS PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Standards Practice

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
and Predicate
Adjectives

FLEXIBLE OPTION

LESSON 2

Oral Language:
Adjectives

LESSON 3

Teach Adjectives

LESSON 4

Practice Adjectives

Weekly Overview

Students will

- plan and draft an engaging introduction for their science fiction stories.
- develop their stories with a well-organized sequence and effective pacing.
- develop the plot with concrete words and sensory details.
- consider how to adapt their science fiction stories for another genre.

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.	Organize an Introduction T392	Organize a Sequence of Events T396	Choose Pacing of Events T400
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T393	Independent Writing and Conferences T397	Independent Writing and Conferences T401
SHARE BACK FOCUS 5–10 min.	Hooks T393	Sequence of Events T397	Controlling Pacing T401
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T394 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Adjectives (Comparative and Superlative) T395 	<ul style="list-style-type: none"> • Spelling Teach Spell Words with <i>sub-</i>, <i>super-</i> T398 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Coordinating and Subordinating Conjunctions T399 	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling More Practice T402 • Language & Conventions Teach Coordinating and Subordinating Conjunctions T403



Mentor STACK



Use the following criteria to add to your science fiction stack:

- The stories are approximately the same length as the students' stories should be.
- The stories have an engaging introduction, a clear sequence of events, and effective pacing.
- The writing is rich with descriptive language and sensory details.

FAST TRACK

LESSON 4

LESSON 5

Develop the Plot T404

Select a Different Genre T408

Independent Writing and Conferences T405

Select a Genre and Conferences T408–T409

Sensory Details T405

Choice of Genre T408

FLEXIBLE OPTION

- **Spelling** Spiral Review T406
- **Language & Conventions** Practice Coordinating and Subordinating Conjunctions T407

- **Spelling Assess Understanding** T410
- **Language & Conventions** Standards Practice T411

ADDITIONAL RESOURCES

MINILESSON

5–10 min.

Choose a Font

Write Backwards

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

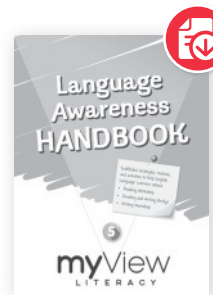
Independent Writing and Conferences

SHARE BACK FOCUS

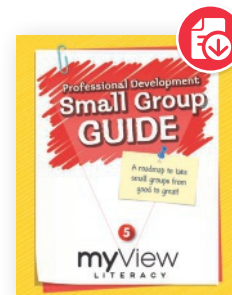
5–10 min.

Font Names

Conclusions



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 structure of science fiction in order to gauge where students may need support in their science fiction writing. Have stacks and minilessons available to reference during the conference.

FORMATIVE ASSESSMENT


Conference Prompts

Organize an Introduction

If students need additional support,  **Then** review the introduction in a stack text and discuss what makes it effective.


If students show understanding, **Then** ask: What will you do to make your introduction engaging?

Organize a Sequence of Events

If students need additional support,  **Then** help students make a flow chart of the events in a stack text.

If students show understanding, **Then** ask: What will you need to think about as you organize the events in your story?

Choose Pacing of Events

If students need additional support,  **Then** discuss the difference between paragraphs that have slow and fast paces.

If students show understanding, **Then** ask: How will you know if your story has appropriate pacing?

Develop the Plot

If students need additional support,  **Then** give students examples of concrete and abstract words and phrases.

If students show understanding, **Then** ask: What will you describe using sensory details in your own story?

Select a Different Genre

If students need additional support,  **Then** review the elements of science fiction and other literary genres.

If students show understanding, **Then** ask: Which genre are you thinking of using and why?

Conference Support for ELL

EMERGING

- Allow students to draw the events in their science fiction story. Discuss the drawings and supply any unknown vocabulary.
- Use modeled writing to help students develop the structure of their science fiction story.

DEVELOPING

- Invite students to tell their science fiction story to you verbally. Help them work on the sequence and pacing of events.
- Use modeled writing to help students develop the structure of their science fiction story.

EXPANDING

- Have students read aloud a stack text, and discuss its introduction, sequence, pacing, and/or sensory details.
- Use guided writing to help students develop the structure of their science fiction story.

BRIDGING

- Show students images of various scenes or objects and challenge them to describe them using concrete words and sensory details.
- Use guided writing to help students develop the structure of their science fiction story.



Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **author's purpose** and **conjunctions**.



ELL Minilesson Support

Week 3: Develop Structure

This week, your ELL students will benefit from additional writing support that helps them develop and organize their science fiction stories. These targeted supports were chosen to help students write using connecting words and increasing specificity and detail.



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T396.

ELL Targeted Support

ORGANIZE A SEQUENCE OF EVENTS

Help students use chronological transition words and phrases to clarify the passage of time in their science fiction stories.

Review simple words and phrases used for talking about time in English. Ask students to tell you at least three events that happen in their story using these sentence frames: *First*, _____. *Then*, _____. *Finally*, _____.

EMERGING

Read a stack text together and draw students' attention to the chronological transitions. Make a list of all the transitions used and ask students if they can think of any others. Invite students to tell you the main events in their story and connect them using chronological transitions.

DEVELOPING

Write the following chronological transitions on the board: *eventually*, *meanwhile*, *ultimately*, *gradually*, *later on*. Discuss what each one means and have students provide sample sentences. **EXPANDING**

Review a few examples of flashbacks in stack texts. Discuss what words and phrases the authors use to make it clear that they are flashbacks. **BRIDGING**

Use this note for the minilesson on p. T404.

ELL Targeted Support

DEVELOP THE PLOT

After discussing examples of sensory details in stack texts, help students use sensory details to narrate a story about the appearance, smell, feel, and taste of an apple or another fruit.

Provide students with sentence frames to help them narrate details about the apple. For example: *The apple looks _____ and _____.* *It tastes like _____.* *It feels like _____.*

EMERGING

In a small group, have students brainstorm adjectives that could be used to narrate a story about the apple. Invite each student to write a sentence describing how it tastes.

DEVELOPING

Discuss the difference between general and specific sensory details (e.g., "the apple is red" vs. "the apple is dark red and speckled with light-green spots"). Have students narrate a story using specific details in sentences about the appearance, smell, feel, and taste of the apple. **EXPANDING**

Challenge students to write a narrative paragraph using as many sensory details as possible to describe an apple for someone who has never seen or tasted an apple before.

BRIDGING

FAST TRACK

Organize an Introduction

OBJECTIVES

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

STUDENT INTERACTIVE, p. 315

SCIENCE FICTION WRITING WORKSHOP

Organize an Introduction

The beginning of a science fiction short story introduces the characters or narrator and establishes the situation. The introduction makes the reader want to read the rest of the story.

Learning Goal
I can use elements of science fiction to write a short story.

Immediately introduces two characters.

Introduces the situation the characters find themselves in.

Hooks readers' interest in a problem that promises to move the story forward.

WYTURN In your writing notebook, develop a draft of the introduction of your science fiction short story. Use the chart to plan your story.

Title		
Hook		
Characters	Situation	Details

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Minilesson

Mentor STACK



TEACHING POINT Ask: *When you start to read a story, how much do you read before you decide if you want to keep reading or stop and read something else instead? What makes you want to keep reading?*

Explain that well-written stories have an introduction that captures the reader's interest. An engaging introduction

- introduces and provides a few basic details about the characters, setting, and situation.
- has a “hook” that makes the reader want to keep reading to find out what happens next.

MODEL AND PRACTICE Read aloud the introductions of at least three or four stack texts. After each one, engage students in a discussion about how the author sets up the story in the introduction. Ask questions such as the following to prompt discussion:

- How does the writer start the introduction? What do you notice about the first sentence?
- What does the introduction tell you about the characters?
- What do you know about where and when this story takes place?
- Would you want to read the rest of this story? Why or why not?

Direct students to p. 315 in the *Student Interactive*, and have them read the example and complete the planning chart.



Independent Writing

Mentor STACK



FOCUS ON INTRODUCTION After the minilesson, students should transition into independent writing.

- If students need more opportunities to examine how science fiction writers craft introductions, they can refer to the stack texts.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model writing an introduction to a science fiction story.
- **Shared** Have students choose a setting for a science fiction story. Ask guiding questions to help them develop the setting, characters, and situation.
- **Guided** Use the stack texts to provide explicit instruction on developing an effective hook.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to drafting the introduction of their own science fiction story. Students may use the entire independent writing period to work on their introductions, or they may work on other parts of their story if they have time after finishing the introduction.

See the **Conference Prompts** on p. T390.



Share Back

Invite a few volunteers to read the introduction to their science fiction story aloud. Discuss whether each introduction has an effective hook and how it could be improved.

Spelling Spell Words with *sub-*, *super-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

subway	supermarket
subset	supervision
submarine	supervisor
substitute	superstar
submerge	supersonic
subconscious	superlative
subordinate	supersede
subsidiary	supernova
subsequent	superior
subdivision	superintendent

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T410, to assess students' prior knowledge of word parts *sub-* and *super-*.

For students who understand that *sub-* means “below, under, near” and *super-* means “above, beyond, over,” include the following Challenge Words with the spelling list.

Challenge Words

superfluous
 substantiate
 superimpose

ELL Targeted Support

Distinguish Sounds Many words with *sub-* are followed by another consonant (*submarine*, *subsequent*). These sound combinations may be challenging for some learners, who may omit the *b*.

Display *submerge* and *substitute*. Say each letter sound and have students repeat it. Then say the whole word and have students repeat and write the words in their notebooks. **EMERGING/DEVELOPING**

After students write the words in their notebooks, have pairs spell the words to each other. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *sub-*, *super-*


FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Word Parts *anti-*, *mid-*, *trans-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Adjectives (Comparative and Superlative)

FOCUS ON STRATEGIES Review comparative and superlative adjectives on p. T379.

MODEL AND PRACTICE Draw three circles of different sizes. Rank them as *big, bigger, biggest*. Ask: *How would these adjectives change if we called this circle enormous? What about if we called this one small?*

APPLY Have students work in pairs to compare three things using comparative and superlative adjectives. Encourage them to use irregular forms such as *little, less, and least* or forms that use the words *more* and *most*.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

ELL Targeted Support

Adjectives Help students understand the function of comparative and superlative adjectives.

Display this sentence and have students read it aloud: *She drove her car faster than he drove his car.* Have students write down the comparative adjective and discuss what it compares. **EMERGING/DEVELOPING**

Have students create a sentence that uses a superlative adjective. Then, in pairs, have them read the sentence aloud to each other and discuss what it compares.

EXPANDING/BRIDGING

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
(Comparative
and Superlative)

FLEXIBLE OPTION

LESSON 2

Oral Language:
Coordinating and
Subordinating
Conjunctions

LESSON 3

Teach Coordinating
and Subordinating
Conjunctions

LESSON 4

Practice Coordinating
and Subordinating
Conjunctions

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Organize a Sequence of Events

OBJECTIVES

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

STUDENT INTERACTIVE, p. 316



SCIENCE FICTION

Organize a Sequence of Events

All stories follow an organized **sequence of events**. Most writers use transitions such as *first*, *then*, *last*, and *meanwhile* to show the order of events. Sometimes a writer reveals details through a **flashback** to an earlier time. A flashback can clarify details or surprise readers.

My Turn Number the paragraphs to put the story in chronological order. Decide where the flashback best fits into the story.

4 "Dr. Rand isn't here, but if he knew what the sensor said, he would want a sample of this energy source," she thought. She used her chisel to break off a piece of the rock.

2 Before she did anything else, Juno checked the display glowing green inside her visor. Her gaze caught on a blinking light. "That can't be right," she thought.

1 Juno jumped down from the shuttle. The soft red dirt that billowed around her gravity boots was the only evidence that she had just become the first human to set foot on Alpha Terra 8.

3 The sensor told her that AT8 rocks had energy that could be used on Earth. Juno took out a sample kit. Then she made a decision. Place this flashback after paragraph 2.

Two weeks ago, Juno had tried to plan for this very situation. "What will I find on AT8, doctor?" Juno had asked. "You may find some new energy sources," Dr. Rand said, "but they might not be safe. If your sensors blink, be very careful."

My Turn In your writing notebook, develop a draft of your own science fiction short story. Use a sequence of events that is organized and clear.

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Minilesson

Mentor STACK



TEACHING POINT Most science fiction stories are organized in clear chronological order.

- Writers use transitions (e.g., *first*, *second*, *before*, *after*, *finally*) to clarify the order of events.
- Some science fiction stories may contain flashbacks, or scenes that are set in a time before the main narrative, but these are usually clearly indicated with a transition (e.g., "two weeks ago").

MODEL AND PRACTICE Read aloud a stack text and then prompt students to help you make a timeline of events in the story. Ask: **What happens first in the story? What happens next? What happens last?** Draw students' attention to specific parts of the story that use transition words or phrases indicating the passage of time. Ask questions such as: **What words or phrases does the writer use to let you know that happens before? Why does the writer use the word (e.g., *first*) here?**

Draw students' attention to any flashbacks in the story, if applicable. Ask questions such as: **When did this event happen? How do you know? Why do you think the writer mentions this event from the past?**

Direct students to p. 316 in the *Student Interactive* and have them complete the activity.

Possible Teaching Point

Language & Conventions | Coordinating and Subordinating Conjunctions

As students organize the sequence of events in their science fiction stories, encourage them to use coordinating and subordinating conjunctions to join ideas and show the relationships between events.

- A coordinating conjunction (*and*, *but*, *so*) is used to make a compound sentence.
- A subordinating conjunction (*though*, *because*, *when*, *while*, *before*, *after*) is used to make a complex sentence.

Have partners to check each other's work for proper use of coordinating and subordinating conjunctions.



Independent Writing

Mentor STACK



FOCUS ON SEQUENCE OF EVENTS After the minilesson, students should transition into independent writing.

- If students need to improve their understanding of organizing a sequence of events, they can read another stack text and make a timeline or flow chart of events in the story.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model using transition words to connect events.
- **Shared** Have students narrate a series of events in their science fiction story, and record their responses on a timeline.
- **Guided** Use a mentor text to provide explicit instruction on writing flashbacks.



Intervention Refer to the *Small Group Guide* for support.

- If students show understanding, they should spend this time drafting their science fiction stories in their writing notebooks and making sure that the sequence of events is clear.

See the **Conference Prompts** on p. T390.

Share Back

Ask a few students to respond to the following question: [How did you make sure that the sequence of events in your story is organized and clear?](#)

Spelling Spell Words with *sub-*, *super-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

subway	supermarket
subset	supervision
submarine	supervisor
substitute	superstar
submerge	supersonic
subconscious	superlative
subordinate	supersede
subsidiary	supernova
subsequent	superior
subdivision	superintendent

LESSON 2

Teach

FOCUS ON STRATEGIES The word parts *sub-* and *super-* rarely change their spelling.

MODEL AND PRACTICE

Say *subatomic*. Say: I can hear *sub-* at the beginning. Write *sub*. Say *subatomic* again. Say: Now I will write the word *atomic* after *sub-*. Say *supermarket*. Ask: What word parts do you hear? Write *super*. Have a volunteer finish spelling the word.

APPLY MyTURN Have students complete the activity on p. 313 of the *Student Interactive*.

READING-WRITING BRIDGE

SPELLING

Spell Words with *sub-*, *super-*

The word part *sub-* means "under" or "near." The word part *super-* means "above and beyond."

MyTURN Read the words. Spell and sort the words by their word parts.

SPELLING WORDS			
supersonic	supersede	subconscious	subsidiary
subway	supernova	superior	supervisor
superstar	substitute	superintendent	subsequent
subset	supervision	subordinate	subdivision
submarine	submerge	supermarket	superlative

<p>sub-</p> <p>subway _____</p> <p>subset _____</p> <p>submarine _____</p> <p>substitute _____</p> <p>submerge _____</p> <p>subconscious _____</p> <p>subordinate _____</p> <p>subsidiary _____</p> <p>subsequent _____</p> <p>subdivision _____</p>	<p>super-</p> <p>supersonic _____</p> <p>superstar _____</p> <p>supersede _____</p> <p>supernova _____</p> <p>supervision _____</p> <p>superior _____</p> <p>superintendent _____</p> <p>supermarket _____</p> <p>supervisor _____</p> <p>superlative _____</p>
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LESSON 2

Teach: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION LESSON 4

Spiral Review: Word Parts *anti-*, *mid-*, *trans-*

LESSON 5

Assess Understanding



Language & Conventions

Coordinating and Subordinating Conjunctions

FLEXIBLE OPTION

LESSON 2**Oral Language: Coordinating and Subordinating Conjunctions**

FOCUS ON STRATEGIES Introduce subordinating and coordinating conjunctions by giving oral examples, such as *I felt sick, but I got better* and *When she moved here, I met my best friend*. Explain: **Conjunctions are ways of joining words and phrases to show how ideas are related.**

MODEL AND PRACTICE List a number of subordinating conjunctions (*though, because, when, while, before, after*) and coordinating conjunctions (*and, but, so*). Provide two simple sentences: *We left. He waved*. Have students combine the sentences with different conjunctions and explain how the meaning changes.

APPLY Have students work in pairs to create two compound sentences and two complex sentences. Have them share sentences with another pair and explain the function of the conjunction in each sentence.

OBJECTIVES

Edit drafts using standard English conventions, including subordinating conjunctions to form complex sentences.

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 2

Oral Language:
Coordinating and
Subordinating
Conjunctions

FLEXIBLE OPTION

LESSON 1

Spiral Review:
Adjectives
(Comparative
and Superlative)

LESSON 3

Teach Coordinating
and Subordinating
Conjunctions

LESSON 4

Practice Coordinating
and Subordinating
Conjunctions

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

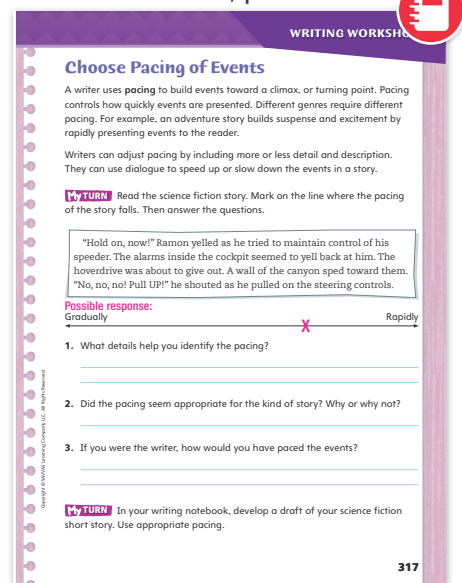
Choose Pacing of Events

OBJECTIVES

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

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. 317



Minilesson

Mentor STACK



TEACHING POINT The pacing of a story is the speed at which the events unfold. Pacing often varies by genre and can vary throughout a single work of fiction. Some ways that writers control pacing include

- increasing the amount of action in a scene (faster)
- including a lot of short, snappy dialogue (faster)
- decreasing the length of sentences, paragraphs, and chapters (faster)
- focusing on a character’s inner life (slower)
- describing the setting in great detail (slower)

MODEL AND PRACTICE Choose two paragraphs or sections from one or more stack texts: one with very fast pacing and one with noticeably slower pacing. Read both paragraphs aloud and engage students in a discussion about how the two paragraphs differ in pacing. The following questions may be used to prompt discussion:

- Which paragraph has faster pacing? How can you tell?
- How did the writer of this paragraph make the events unfold quickly or slowly? What do you notice about their word choices? The amount of dialogue or description? The sentence length?
- Why do you think this writer chose a fast/slow pace for their story? Do you think their choice of pacing is appropriate for the story?

Direct students to p. 317 in the *Student Interactive* and have them complete the activity.

Possible Teaching Point

Writing Process

Drafting | Controlling Pacing

As students work on the pacing of events in their science fiction stories, remind them that a story should have a rhythm that supports its plot, just as movies have slower and faster-paced segments depending on the action of the plot.

- Encourage students to try techniques like using a slow, deliberate descriptive passage to stretch out suspense, and then suddenly shifting to explosive action or rapid, short dialogue.



Independent Writing

Mentor **STACK**

FOCUS ON PACING Direct students to spend this time revising their drafts with an eye to improving the pacing.

- Before they begin, suggest that they decide on a general pacing for their story and also identify particular scenes that should be especially fast or slow. Students may refer to the stack texts if they need additional opportunities to study how authors in this genre use pacing.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model describing the same events with both fast and slow pacing.
- **Shared** Have students choose a stack text. Prompt students to identify details that indicate the pacing.
- **Guided** Use a stack text to provide explicit instruction on writing fast-paced action scenes.



Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T390.

Share Back

Have students discuss how they controlled the pacing of events in their own stories.

Spelling Spell Words with *sub-*, *super-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

subway	supermarket
subset	supervision
submarine	supervisor
substitute	superstar
submerge	supersonic
subconscious	superlative
subordinate	supersede
subsidiary	supernova
subsequent	superior
subdivision	superintendent

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that *sub-* means “under, below, near” and *super-* means “above, beyond, over.”

MODEL AND PRACTICE Display the following sentences. Have students work in pairs to fill in the blanks.

1. Chuck Yeager was the first pilot to fly at a ____ speed, faster than sound. (**supersonic**)
2. A huge avalanche led to several ____ smaller rockslides. (**subsequent**)

APPLY Have students complete *Spelling* p. 140 from the *Resource Download Center*.

Name _____

Spelling

Spell Words with *sub-*, *super-*

The Latin word part *sub-* means “under,” “below,” or “near.”
The Latin word part *super-* means “above” or “beyond.”
These word parts can be used as prefixes and added to the beginning of a word. Knowing prefixes can help you spell new words.

SPELLING WORDS			
supersonic	supersede	subconscious	subsidiary
subway	supernova	superior	supervisor
superstar	substitute	superintendent	subsequent
subset	supervision	subordinate	subdivision
submarine	submerge	supermarket	superlative

TURN Read the spelling words. Then, for the items below, add either the prefix *sub-* or *super-* to the base word shown in parentheses to complete the sentences. Use what you know about prefixes to spell the words correctly.

1. Emmie and Nathan forgot to take their shopping list to the (**market**) supermarket.
2. The designers of the (**division**) subdivision included a bike path and park.
3. After starring in a blockbuster movie, the actress became a (**star**) superstar.
4. School (**intendant**) superintendent, Mrs. Ochoa, regularly met with teachers.
5. Zoe found that taking the (**way**) subway to work was faster than taking the bus.

Grade 5, Unit 4, Week 3
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FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Word Parts *anti-*, *mid-*, *trans-*

LESSON 5

Assess Understanding



Language & Conventions

Coordinating and Subordinating Conjunctions

LESSON 3

Teach Coordinating and Subordinating Conjunctions

FOCUS ON STRATEGIES A **conjunction** is a word that joins other words, phrases, or clauses. A **coordinating conjunction**, such as *and*, *but*, or *so*, makes a compound subject, predicate, or sentence: *He and I walked. We paused but continued. I'm curious, so I want to know more.* In compound sentences, a comma appears before the coordinating conjunction.

A **subordinating conjunction** makes a complex sentence, showing the relationship between two thoughts: *Though I wanted to stay, I left.* In complex sentences, if a dependent clause appears first, a comma appears before the independent clause.

MODEL AND PRACTICE Write or display *Andy voted yes. Megan voted ____.*

Ask students to create new sentences with *and* and *though*. (*Andy and Megan voted yes. Though Andy voted yes, Megan voted no.*) Have volunteers explain the function of the conjunction in each sentence.

OBJECTIVES

Edit drafts using standard English conventions, including subordinating conjunctions to form complex sentences.

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

Conjunctions Many English conjunctions have analogs in other languages.

Guide students to sort and write the coordinating and subordinating conjunctions in categories: show how things are alike, show how things are different, and show time.

EMERGING

Have partners write sentences that use conjunctions to show related actions. For example, *I wanted to go to practice, but I had to finish my homework.* Provide sentence starters as needed. **DEVELOPING**

LESSON 3

Teach Coordinating and Subordinating Conjunctions

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
(Comparative
and Superlative)

FLEXIBLE OPTION

LESSON 2

Oral Language:
Coordinating and
Subordinating
Conjunctions

LESSON 4

**Practice Coordinating
and Subordinating
Conjunctions**

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Develop the Plot

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. 318



SCIENCE FICTION

Develop the Plot

A writer develops a plot by providing concrete words and phrases with sensory details. Concrete words and phrases describe events or objects that can be experienced directly. Sensory details appeal to the senses: sight, hearing, taste, smell, and touch.

My Turn Write a sentence based on each idea. Use concrete words and phrases and sensory details. The first example has been completed for you.

- The planet you can see from your spaceship windows
The orange sun rose over the glittering, watery planet, briefly blinding me before revealing thousands of small islands.
- New technology that allows you to time travel

- The leak in your spacesuit that lets oxygen escape

- The food you eat while working on your space station

- The music you hum that is inspired by the stars

My Turn In your writing notebook, develop a draft of your science fiction short story. Use concrete words and sensory details to describe events and experiences.

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Minilesson

Mentor STACK



TEACHING POINT Writers use sensory details and concrete words and phrases to help readers picture a specific scene in their minds.

- Concrete words and phrases refer to tangible things that can be experienced through one of the five senses (e.g., an apple, the moon).
- Abstract words refer to something that cannot be touched, such as an idea, quality, or state (e.g., love, hate, peace, forgiveness).
- Words and phrases exist on a spectrum from abstract to concrete. For example, “the White House” is more concrete than “house” because it refers to a specific house instead of the general idea of a house.
- Sensory details provide more information about what a concrete thing is like, making it come alive (e.g., “a juicy, red, sweet, crisp apple” vs. “an apple”).

MODEL AND PRACTICE Read aloud a stack text and pause at appropriate points to ask students to identify whether a particular word or phrase is concrete or abstract, or if there are any sensory details. Use questions such as the following to prompt discussion:

- What do you notice about how the writer describes the _____?
- What does the writer’s description of the _____ make you think about?
- Is it easy or hard for you to picture this scene in your mind?

Direct students to p. 318 in the *Student Interactive* and have them complete the activity.

Possible Teaching Point

Spelling | Words with *sub-*, *super-*

Encourage students to use what they have learned about the prefixes *sub-* and *super-* as they write their science fiction stories. Remind students that *sub-* means “under, below, near” and *super-* means “above, beyond, over.” Point out that *sub-* and *super-* seldom change their spelling when added to other word parts.



Independent Writing

Mentor STACK



FOCUS ON DEVELOPING THE PLOT Students should use this time to continue working on their drafts of science fiction stories, focusing on developing concrete words and phrases and sensory details.

- Have students review what they have already written and identify places that could be strengthened with more concrete words and/or sensory details.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model describing an event with concrete words and sensory details.
- **Shared** Ask students to close their eyes, picture an event from their story, and describe what they see, hear, smell, etc. Record their responses.
- **Guided** Use the stack texts to provide explicit instruction on developing sensory details.



Intervention Refer to the *Small Group Guide* for support.

- Remind students to be conscious of how adding sensory details may affect the pacing of their story.

See the **Conference Prompts** on p. T390.

Share Back

Invite volunteers to share examples of sensory details they have included in their stories.

Spelling Spiral Review

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

subway	supermarket
subset	supervision
submarine	supervisor
substitute	superstar
submerge	supersonic
subconscious	superlative
subordinate	supersede
subsidiary	supernova
subsequent	superior
subdivision	superintendent

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with parts *anti-*, *mid-*, *trans-*, *sub-*, and *super-*.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Word Parts *anti-*, *mid-*, *trans-*

FOCUS ON STRATEGIES Review the spelling rule about the word parts *anti-*, *mid-*, and *trans-* on p. T374.

MODEL AND PRACTICE Display the sentence *She accidentally transeposed two words.* Have a volunteer identify the misspelled word. Point out that knowing the word part *trans-* can help students avoid such spelling errors.

APPLY Using the spelling words from the previous week, have student pairs quiz each other on spelling. Then have partners think of one new word that uses each word part.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Word Parts *anti-*, *mid-*, *trans-*

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with *sub-*, *super-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Coordinating and Subordinating Conjunctions

LESSON 4

Practice Coordinating and Subordinating Conjunctions

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 314.

LANGUAGE AND CONVENTIONS

Coordinating and Subordinating Conjunctions

A compound sentence has two or more independent clauses, or complete thoughts. The independent clauses are connected by a **coordinating conjunction**, such as *and*, *but*, or *or*. A complex sentence has one independent clause and one or more subordinate clauses. A subordinate clause does not express a complete thought. Clauses in a complex sentence are connected by a **subordinating conjunction**, such as *because*, *if*, *then*, *when*, *before*, or *after*. If a subordinate clause appears first in a sentence, use a comma to separate it from the independent clause.

Type and Examples	Use
coordinating <i>and, but, or</i>	Compound sentence: Federalists thought one way, <u>but</u> Antifederalists disagreed.
subordinating <i>because, if, then, when, before, after.</i>	Complex sentence: <u>Because</u> he was known as a great writer, he was assigned to work on the document. Complex sentence: They revolted <u>when</u> they were taxed unfairly.

My TURN Edit this draft by adding coordinating or subordinating conjunctions to create a compound sentence and a complex sentence.

Possible responses:

New York and Massachusetts wanted a Bill of Rights. The outcome was uncertain. ~~Eventually~~, ^{but eventually,} an agreement was reached.

~~The~~ representatives had talked a long time. ^{After the} ~~They~~ ^{they} reached a decision.

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OBJECTIVES

Edit drafts using standard English conventions, including subordinating conjunctions to form complex sentences.

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

As students continue drafting during Writing Workshop, remind them to use coordinating and subordinating conjunctions to join ideas and show the relationships between events. Students may trade drafts with partners to check that conjunctions are used clearly and correctly.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
(Comparative
and Superlative)

FLEXIBLE OPTION

LESSON 2

Oral Language:
Coordinating and
Subordinating
Conjunctions

LESSON 3

**Teach Coordinating
and Subordinating
Conjunctions**

LESSON 4

Practice Coordinating and Subordinating Conjunctions

FLEXIBLE OPTION

LESSON 5

Standards Practice

Select a Different Genre

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. 319

WRITING WORKSHOP

Select a Different Genre

A writer chooses a genre based on his or her purpose for writing. The major literary genres of poetry, drama, and narrative fiction have several subgenres. This list shows just a few subgenres.

Poetry	Drama, or Play	Narrative Fiction
Narrative Poetry	Comedy	Science Fiction
Lyric Poetry	Tragedy	Realistic Fiction
Free Verse	Historical Drama	Historical Fiction
Epic Poetry	Courtroom Drama	Fables and Folk Tales

My TURN Read the summary of a science fiction story. Choose a different genre and explain to a partner how you could change the story to fit it.

Rix works on a huge space station that delivers supplies all over the galaxy. When he learns that settlers who live on faraway planets need basic supplies, he makes a plan. Rix stocks up his cargo spaceship with machines that will help settlers make food, water, and building materials. He arrives just in time to save a settlement on New Horizon, where he becomes a local hero.

My TURN Identify a topic, purpose, and audience. Then select any genre, and plan a draft by brainstorming your ideas.

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Minilesson

Mentor STACK



TEACHING POINT Writers choose a genre based on the story they want to tell and their purpose for writing. The genre influences nearly every aspect of the text, including

- format (e.g. verse vs. prose)
- the types of characters, settings, and events
- the pacing of the events
- the complexity of the vocabulary and sentence structure
- the amount of dialogue, action, and description

Remind students to consider all of these aspects when they adapt their science fiction stories for another genre.

MODEL AND PRACTICE Review the subgenres listed in the chart on p. 319 in the *Student Interactive*. Prompt students to discuss what they know about each subgenre. Ask students if they can think of any other subgenres of poetry, drama, and narrative fiction.

Show students a few stack texts that they are already familiar with. For each one, ask students how it could be changed to a particular genre of their choice.

Direct students to p. 319 in the *Student Interactive* and have them complete the activity with a partner.

Independent Writing

Direct students to spend this time planning how they would adapt their science fiction story to another genre of their choice. See p. T409 for more guidance on selecting a different genre. If students finish their plans before the independent writing period is over, they can begin writing their adaptations in their writing notebooks. See the **Conference Prompts** on p. T390.

Share Back

Call on a few students to share what new genre they chose, why they chose it, and how they changed their science fiction story to fit that genre.



SELECT A GENRE



TOPIC Direct students to brainstorm possible modifications to the topic of their science fiction story in their writing notebooks. Use the following prompts to help students generate ideas:

- Think about the elements of science fiction. How could you change your story to make it a different genre?
- Could you place your characters in a completely different time and/or place?
- Could you have your characters face a different problem?

Ask students to highlight their best idea.

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

- entertain their readers with a funny or exciting story,
- teach their readers an important lesson, or
- inform their readers about a scientific concept.

AUDIENCE Have students work in their Writing Clubs to brainstorm possible audiences for their writing. Then direct them to decide on an audience and record 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:

- Historical fiction
- Realistic fiction
- Epic poetry

Tell students to begin writing a first draft in their writing notebooks.



Spelling Spell Words with *sub-*, *super-*

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

subway	supermarket
subset	supervision
submarine	supervisor
substitute	superstar
submerge	supersonic
subconscious	superlative
subordinate	supersede
subsidiary	supernova
subsequent	superior
subdivision	superintendent

LESSON 5

✓ Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. If you are scuba diving, be ready to **submerge** yourself in deep water.
2. There is no **substitute** for being well prepared.
3. I understood her words at a **subconscious** level, though my brain was still processing them.
4. The house is in a small, tidy **subdivision** close to the city center.
5. Within the group of musicians is a **subset** of jazz fans.
6. An annoying **supervisor** made Dan's job unbearable.
7. Your concerns about the car's safety **supersede** my concerns about its color.
8. Ty's musical skills are **superior** to mine.
9. At the end of its life, the star will become a **supernova**.
10. Luz cut her hair in imitation of her favorite pop **superstar**.

FLEXIBLE OPTION
LESSON 1

✓ Assess Prior Knowledge


LESSON 2

Teach: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION
LESSON 3

More Practice: Spell Words with *sub-*, *super-*

FLEXIBLE OPTION
LESSON 4

 Spiral Review: Word Parts *anti-*, *mid-*, *trans-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Coordinating and Subordinating Conjunctions

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

___ the workers were paid well, their work conditions were dangerous.

Which coordinating or subordinating conjunction best completes the sentence to show a contrast?

- A Because
- B Though**
- C But
- D If

APPLY Have students complete *Language and Conventions* p. 145 from the *Resource Download Center*.

Name _____

Language and Conventions

Coordinating and Subordinating Conjunctions

A conjunction is a word that joins phrases, words, or sentences that are related.

- A **coordinating conjunction**, such as *and*, *but*, or *or*, is used to form a compound sentence by linking independent clauses:
Eliph wanted to go to the park, but Kwame wanted to go to the movies.
- A **subordinating conjunction**, such as *because*, *if*, *then*, *when*, *before*, or *after*, is used to form a complex sentence, which contains an independent clause (underlined below) and a dependent clause (boldfaced):
When Amelia arrives, we will start the project.

My TURN Circle the conjunction in the following sentences. Then write what type of conjunction it is (coordinating or subordinating).

- Because of the snowstorm, the school was closed. *subordinating*
- Mara scored the winning goal, and the crowd cheered! *coordinating*
- The family decided to visit the Grand Canyon after seeing the documentary. *subordinating*
- We can make a salad for lunch, or we can make rice and vegetables. *coordinating*
- After Raheem left for vacation, he packed everything he would need. *subordinating*

My TURN Write one sentence in which you use a coordinating conjunction and one sentence in which you use a subordinating conjunction.
Responses will vary, but students should demonstrate the correct use of coordinating and subordinating conjunctions.

Grade 5, Unit 4, Week 3
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OBJECTIVES

Edit drafts using standard English conventions, including subordinating conjunctions to form complex sentences.

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 on SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Standards Practice

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Adjectives
(Comparative
and Superlative)

FLEXIBLE OPTION

LESSON 2

Oral Language:
Coordinating and
Subordinating
Conjunctions

LESSON 3

**Teach Coordinating
and Subordinating
Conjunctions**

LESSON 4

**Practice Coordinating
and Subordinating
Conjunctions**

Weekly Overview

Students will

- edit their science fiction stories for correct use of prepositions and prepositional phrases, irregular verbs, collective nouns, subordinating conjunctions, and punctuation marks.

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	LESSON 3
MINILESSON 5–10 min.	Edit for Prepositions and Prepositional Phrases T416	Edit for Irregular Verbs T420	Edit for Collective Nouns T424
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T417	Independent Writing and Conferences T421	Independent Writing and Conferences T425
SHARE BACK FOCUS 5–10 min.	Prepositional Phrases T417	Past Tense and Past Participle of Irregular Verbs T421	Subject-Verb Agreement with Collective Nouns T425
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T418 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Coordinating and Subordinating Conjunctions T419 	<ul style="list-style-type: none"> • Spelling Teach Spell Words with Greek Roots T422 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Correlative Conjunctions T423 	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling More Practice T426 • Language & Conventions Teach Correlative Conjunctions T427



Mentor STACK



Use the following criteria to add to your science fiction stack:

- The stories are approximately the same length as the students' stories should be.
- The stories have an engaging introduction, a clear sequence of events, and effective pacing.
- The stories cover a wide range of settings, in terms of both time and place.
- The writing is rich with descriptive language and sensory details.

FAST TRACK

LESSON 4

Edit for Subordinating Conjunctions T428

Independent Writing and Conferences T429

Complex Sentences T429

- **Spelling** Spiral Review T430
- **Language & Conventions** Practice Correlative Conjunctions T431

FLEXIBLE OPTION

FAST TRACK

LESSON 5

Edit for Punctuation Marks T432

Writing Club and Conferences T432–T433

The Importance of Punctuation T432

- **Spelling** Assess Understanding T434
- **Language & Conventions** Standards Practice T435

FLEXIBLE OPTION

ADDITIONAL RESOURCES

MINILESSON

5–10 min.

Revise Dialogue

Find Synonyms and Antonyms

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

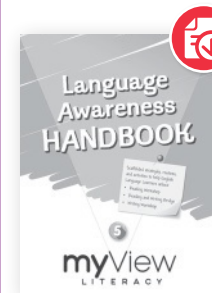
Independent Writing and Conferences

SHARE BACK FOCUS

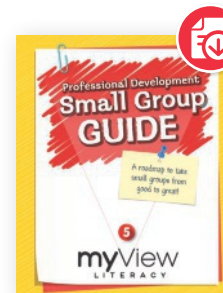
5–10 min.

Examples of Dialogue

Synonyms and Antonyms



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 grammar and punctuation to gauge where students may need support in editing their science fiction stories. Have stacks and minilessons available to reference during the conference.


FORMATIVE ASSESSMENT Conference Prompts

Edit for Prepositions and Prepositional Phrases

If students need additional support,  **Then** give examples of sentences with prepositional phrases and discuss subject-verb agreement.

If students show understanding, **Then** ask: What prepositional phrases have you used in your science fiction story?

Edit for Irregular Verbs

If students need additional support,  **Then** ask students to correct sentences that use irregular verbs incorrectly.

If students show understanding, **Then** ask: What irregular verbs did you use in your own story?

Edit for Collective Nouns

If students need additional support,  **Then** review additional examples of sentences with collective nouns.


If students show understanding, **Then** ask: How do you know whether to treat a collective noun as singular or plural?

Edit for Subordinating Conjunctions

If students need additional support,  **Then** give examples of subordinating conjunctions.

If students show understanding, **Then** ask: Why do writers use subordinating conjunctions?

Edit for Punctuation Marks

If students need additional support,  **Then** help them edit a paragraph that is missing commas and quotation marks.

If students show understanding, **Then** ask: Why is it important to use punctuation correctly?

Conference Support for ELL

EMERGING

- Provide students with short lists of basic prepositions, irregular verbs, collective nouns, and subordinating conjunctions. Discuss what each one means.
- Model using prepositions, irregular verbs, and so on in oral language. Have students repeat after you.
- Use modeled writing to demonstrate editing for grammar and punctuation.

DEVELOPING

- Discuss common irregular verbs. Have students use each one in a sentence.
- Give students two short, simple sentences and have them connect them with a subordinating conjunction.
- Use shared writing to help students edit their science fiction stories for grammar and punctuation.

EXPANDING

- Have students read aloud a stack text and identify examples of prepositional phrases, irregular verbs, and so on.
- Use guided writing to help students edit their science fiction stories for grammar and punctuation.

BRIDGING

- Provide several sentences with collective nouns and ask students to explain if the verb should be singular or plural and why.
- Use guided writing to help students edit their science fiction stories for grammar and punctuation.



Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **graphic features** and **correlative conjunctions**.



ELL Minilesson Support

Week 4: Writer's Craft

This week, your ELL students will benefit from additional support that helps them practice using standard English grammar and punctuation. These targeted supports were chosen to help students use irregular verbs and punctuation marks correctly.

Use this note for the minilesson on p. T420.

ELL Targeted Support

EDIT FOR IRREGULAR VERBS

Many English learners have trouble with irregular verbs since they do not follow a predictable pattern.

Hold up an object such as an apple and say: *Today I have an apple. Yesterday I had an apple.* Have students repeat after you. Hold up another object and say, for example: *Today I have an orange.* Prompt students to complete the sentence frame: *Yesterday I ____ an orange.* Repeat with other common irregular verbs.

EMERGING

Give small groups a list of common irregular verbs. Say a sentence in the present tense for each one and have students change it to the past tense. **DEVELOPING**

Give students several irregular verbs. Have students work in pairs to write three sentences for each verb using the present tense, the past tense, and the past participle. **EXPANDING**

Give students a paragraph that uses the past tense and past participle of several common irregular verbs, some of them incorrectly. Have them work with a partner to edit the irregular verbs. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T432.

ELL Targeted Support

EDIT FOR PUNCTUATION MARKS

Punctuation marks may present challenges to some English learners, especially those whose native language uses different punctuation marks than English does.

Show students a sentence that uses a comma to separate two independent clauses. Discuss the function of the comma. Give students a similar sentence that is missing the comma. Direct students to copy down the sentence and insert a comma in the correct place.

EMERGING

Discuss the different functions of the comma. Provide an example sentence for each function. Then provide students with sentences that are missing commas and ask students where the comma(s) should go in each one. **DEVELOPING**

Give students a paragraph from a stack text that has had all the commas and quotation marks removed. Have them work with a partner to add commas and quotation marks in the correct places. **EXPANDING**

Discuss the different functions of commas and quotation marks. Have students write an example sentence for each function and work with a partner to edit each other's work.

BRIDGING

FAST TRACK

Edit for Prepositions and Prepositional Phrases

OBJECTIVE

Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

STUDENT INTERACTIVE, p. 353

The thumbnail shows a page titled "Edit for Prepositions and Prepositional Phrases" from a "SCIENCE FICTION WRITING WORKSHOP". It includes a "Learning Goal" box: "I can use elements of science fiction to write a short story." The main text defines a preposition and a prepositional phrase. An example sentence is: "Jack, Darius, and Nora set up a robot repair stand in Jack's front yard in the shade of the oak tree." Below this, it explains subject-verb agreement with an "Incorrect" example: "The fleet of ships are moving fast." and a "Correct" example: "The fleet of ships is moving fast." A "MY TURN" section asks students to underline prepositional phrases and highlight subjects in a sample paragraph about space pirates. The page number 353 is visible at the bottom.

Minilesson

Mentor STACK



TEACHING POINT A preposition is a word that shows the relationship between a noun or pronoun and another part of the sentence. Common prepositions include *from, for, in, on, at, near, of, before, after, by,* and *with*.

- Prepositions are often used to indicate time (“**at** midnight”) or location (“**under** the table”).
- Prepositions are always in prepositional phrases. A prepositional phrase consists of a preposition and the object of the preposition.
- The verb must agree with the subject (the person, place, or thing that is performing the action), not the object of the preposition.

MODEL AND PRACTICE Review the chart and instruction on p. 353 in the *Student Interactive* with students. Ensure that students can identify and explain the function of the subject, verb, prepositional phrase (including the preposition and the object of the preposition) in each example given. Clarify any grammatical terms that students are confused about.

Provide students with a list of common prepositions. Ask students if they can think of any others. If they suggest words that are not prepositions, ensure that they understand why they are not prepositions.

Direct students to complete the first activity on p. 353 in the *Student Interactive*.



Independent Writing

Mentor STACK



FOCUS ON PREPOSITIONS AND PREPOSITIONAL PHRASES After the minilesson, students should transition into independent writing.

- If students need more opportunities to strengthen their understanding of prepositions and prepositional phrases, work with them individually or in small groups to identify more examples in a stack text.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model editing a sentence so that the verb agrees with the subject.
- **Shared** Work with students to edit their drafts. Prompt them to identify prepositional phrases and help them edit for subject-verb agreement.
- **Guided** Use a stack text to provide instruction on prepositional phrases and subject-verb agreement.

 **Intervention** Refer to the *Small Group Guide* for support.

- If students show understanding, they should use this time to correct and strengthen use of prepositions in their science fiction stories.

See the **Conference Prompts** on p. T414.



Share Back

Ask several students to share an example of a prepositional phrase from their science fiction story.

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

graph	telecast
graphics	telepathy
bibliography	telephoto
homograph	telemetry
seismograph	televise
graphite	microbiology
monograph	microcosm
holograph	microchip
topography	microbe
television	microwave

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T434, to assess students' prior knowledge of Greek roots *graph-*, *tele-*, and *micro-*.

For students who understand that *graph* means "write," *tele* means "far," and *micro* means "small," include the following Challenge Words with the spelling list.

Challenge Words

calligraphy
 lexicographer
 microanalysis

ELL Targeted Support

Consonant Digraph *ph* Some learners may struggle with pronouncing the combination *ph*.

Write the word *graph*. Spell it, sounding out each letter and pointing out how the sounds of *p* and *h* change when they are combined. Repeat with *homograph*. **EMERGING**

Have partners continue the activity using the week's remaining *graph* words. **DEVELOPING**

Have partners spell the words to each other. Then have partners write and read aloud sentences that use three *graph* words. **EXPANDING/BRIDGING**

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: Word Parts *sub-*, *super-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Coordinating and Subordinating Conjunctions

FOCUS ON STRATEGIES Review coordinating and subordinating conjunctions on p. T403.

MODEL AND PRACTICE Create a conjunction bank, including coordinating conjunctions *and, but, so* and subordinating conjunctions *though, while, when, before, after, because*. Ask students to write two simple sentences. Then have students join the two sentences with different conjunctions. Discuss how the meaning changes.

APPLY Have student pairs write three sentences using coordinating and subordinating conjunctions.

OBJECTIVES

Edit drafts using standard English conventions, including subordinating conjunctions to form complex sentences.

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

Conjunctions Many English conjunctions have analogs in other languages.

Guide students to sort and write the coordinating and subordinating conjunctions in categories: show how things are alike, show how things are different, and show time.

EMERGING

Have partners write sentences that use conjunctions to show related actions. For example, *I wanted to go to practice, but I had to finish my homework*. Provide sentence starters as needed. **DEVELOPING**

FLEXIBLE OPTION

LESSON 1



Spiral Review: Coordinating and Subordinating Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Correlative
Conjunctions

LESSON 3

Teach Correlative
Conjunctions

LESSON 4

Practice Correlative
Conjunctions

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Edit for Irregular Verbs

OBJECTIVES

Edit drafts using standard English conventions, including past tense of irregular verbs.

Use verb tense to convey various times, sequences, states, and conditions.

Minilesson

Mentor STACK



TEACHING POINT Most verbs in English are regular. The tenses of regular verbs are formed by following a pattern (e.g., adding *-ed* or *-d* to form the past tense). Irregular verbs do not follow any pattern.

- Common irregular verbs include *be (was)*, *begin (began)*, *drink (drank)*, *go (went)*, *know (knew)*, *make (made)*, *write (wrote)*, and *say (said)*.
- Irregular verbs have different forms for the past tense and the past participle (e.g., “I *do*,” “I *did*,” and “I have *done*”).

MODEL AND PRACTICE Review the charts and instruction on p. 354 in the *Student Interactive* with students. Ensure that they understand the difference between regular verbs and irregular verbs and between present tense, past tense, and past participles. To check for understanding, provide students with additional examples of irregular verbs (e.g., *begin*, *drink*, *go*) and ask students to supply the past tense and past participle of each verb.

Direct students to p. 354 in the *Student Interactive*, and have them complete the first activity.

STUDENT INTERACTIVE, p. 354



SCIENCE FICTION

Edit for Irregular Verbs

To form the past tense of a regular verb, a writer adds *-ed*. A writer uses the past participle *plus has, have, or had* to show action that began in the past.

Present Tense Verb	Past Tense Verb	Past Participle
act	acted	acted
play	played	played
want	wanted	wanted
jump	jumped	jumped

An irregular verb has a different form for the past tense and the past participle.

Present Tense Verb	Past Tense Verb	Past Participle
do	did	done
take	took	taken
write	wrote	written
grow	grew	grown

MY TURN Write the correct form of the irregular verb in each sentence.

1. Yesterday, Tru (past tense of grow) grew the first head of lettuce on the International Space Station.
2. She (past tense of write) wrote her notes in the computer system, but when the system malfunctioned, everything was lost.
3. Without her notes, the botanists in the Sector 4 greenhouse will never know how to do what Tru and her team have (past participle of do) done.

MY TURN Edit your science fiction short story to have correct use of the past tense of irregular verbs.

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Possible Teaching Point

Writing Process

Revising and Editing | Irregular Verbs

As students focus on revising and editing their science fiction stories, emphasize that they need to pay special attention to irregular verbs.

- Remind students that irregular verbs do not follow any pattern.
- Suggest they make a list of irregular verbs and their past tense and past participle forms as a reference.

Have students edit their science fiction stories in pairs. Note that it is sometimes hard to see one's own mistakes, so they are more likely to catch errors in their partner's work than their own.



Independent Writing

Mentor STACK



FOCUS ON IRREGULAR VERBS After the minilesson, students should transition into independent writing.

- If students need more opportunities to develop their understanding of irregular verbs, provide them with additional examples of irregular verbs and ask them to explain how the past tense and past participle are formed.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model editing a sentence that has incorrect uses of irregular verbs.
- **Shared** Read aloud a sentence that has incorrect uses of irregular verbs. Ask students how to correct the sentence, and record their edits.
- **Guided** Use a stack text to provide explicit instruction on the past tense and past participle of irregular verbs.

 **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should use this time to edit their science fiction stories to ensure correct use of irregular verbs.

See the **Conference Prompts** on p. T414.

Share Back

Call on a few students to share an example of an irregular verb they used in their science fiction story and to explain how its past tense and past participle are formed.

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

graph	telecast
graphics	telepathy
bibliography	telephoto
homograph	telemetry
seismograph	televise
graphite	microbiology
monograph	microcosm
holograph	microchip
topography	microbe
television	microwave

LESSON 2

Teach

FOCUS ON STRATEGIES The Greek roots *graph*, *micro*, and *tele* rarely change their spelling when they are used to make other words.

MODEL AND PRACTICE Say *holograph*. Say: I hear that this word contains the Greek root *graph*. Write *graph*. Say: I know how *graph* is spelled, so I have a good guess about the spelling of the whole word.

Say *telecast*. Ask what Greek root it contains. Have volunteers spell the root and the word.

APPLY MyTURN Have students complete the activity on p. 351 of the *Student Interactive*.

READING-WRITING BRIDGE

SPELLING

Spell Words with Greek Roots

Greek Roots form the basis of many English words. For example, combining the roots *tele* and *graph* creates *telegraph*, a word that means “to send messages or words somewhere far away.” It also refers to the machine that “writes” these messages in two distant places.

MyTURN Read the words. Spell and sort the words in alphabetical order.

SPELLING WORDS			
graph	homograph	monograph	television
telephoto	telepathy	telecast	microcosm
microbiology	microchip	microbe	graphics
telemetry	seismograph	holograph	televise
bibliography	graphite	topography	microwave

<p><i>bibliography</i> _____</p> <p><i>graph</i> _____</p> <p><i>graphics</i> _____</p> <p><i>graphite</i> _____</p> <p><i>holograph</i> _____</p> <p><i>homograph</i> _____</p> <p><i>microbe</i> _____</p> <p><i>microbiology</i> _____</p> <p><i>microchip</i> _____</p> <p><i>microcosm</i> _____</p>	<p><i>microwave</i> _____</p> <p><i>monograph</i> _____</p> <p><i>seismograph</i> _____</p> <p><i>telecast</i> _____</p> <p><i>telemetry</i> _____</p> <p><i>telepathy</i> _____</p> <p><i>telephoto</i> _____</p> <p><i>televise</i> _____</p> <p><i>television</i> _____</p> <p><i>topography</i> _____</p>
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LESSON 2

Teach: Spell Words with Greek Roots

FLEXIBLE OPTION
 LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION
 LESSON 3

More Practice: Spell Words with Greek Roots

FLEXIBLE OPTION
 LESSON 4

Spiral Review: Word Parts *sub-*, *super-*

LESSON 5

Assess Understanding



Language & Conventions

Correlative Conjunctions

FLEXIBLE OPTION **LESSON 2****Oral Language: Correlative Conjunctions**

FOCUS ON STRATEGIES Introduce **correlative conjunctions** by giving an oral example: *I don't know whether to stay or to go.* Explain that correlative conjunctions always appear in pairs. Point out that it would sound odd to say “whether to stay or going.” The phrases after correlative conjunctions must be **parallel**, or grammatically similar.

MODEL AND PRACTICE List pairs of correlative conjunctions (*both . . . and, either . . . or, neither . . . nor, whether . . . or, not only . . . but also*). Say: *I see it and Joe sees it. Both Joe and I see it.* Point out the correlative conjunctions and the parallel nouns. Say: *I don't see it. Joe doesn't see it.* Guide students to the sentence *Neither Joe nor I see it.*

APPLY Have partners write two sentences using correlative conjunctions.

OBJECTIVES

Use correlative conjunctions.

Edit drafts using standard English conventions.

FLEXIBLE OPTION **LESSON 2**
**Oral Language:
Correlative
Conjunctions**
FLEXIBLE OPTION **LESSON 1**
**Spiral Review:
Coordinating and
Subordinating
Conjunctions**
LESSON 3
**Teach Correlative
Conjunctions**
LESSON 4
**Practice Correlative
Conjunctions**
FLEXIBLE OPTION **LESSON 5**
Standards Practice

Edit for Collective Nouns

OBJECTIVE

Edit drafts using standard English conventions, including collective nouns.

STUDENT INTERACTIVE, p. 355

WRITING WORKSHOP

Edit for Collective Nouns

A collective noun names a group of persons or things. A collective noun is singular in form, but it refers to a group or collection.

Common collective nouns include *group, set, band, flock, gang, collection, pack, bunch, team, herd, family, pair, clump, pack, and crew.*

Use a singular verb and a singular pronoun when you use a collective noun to mean the group as a whole.

The flock **flies** south to **its** winter home. *Together, the birds are flying to the same place.*

Use a plural verb and a plural pronoun when you use a collective noun to mean each individual in the group.

The flock **sleep** in **their** nests. *Each bird in the flock has its own nest, but all the birds are sleeping.*

MY TURN Edit the paragraph to have subject-verb agreement with collective nouns.

The crew of rowers **work** together. The group **move** as if it were connected to one brain. Together the team **glide** across the pond with precision and grace.

MY TURN Edit your science fiction short story to have correct use of collective nouns.

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Minilesson

Mentor STACK



TEACHING POINT Collective nouns are nouns that describe a group of people, animals, or things. A few examples of collective nouns are *family, group, couple, and herd.*

- When the collective noun is acting as a single unit, it is treated as a singular noun. It takes a singular verb. (e.g., “The family **is** going on vacation to Disney World this year.”)
- When the speaker wants to emphasize the individuality of the members of the group, the collective noun is treated as a plural noun. It takes a plural verb. (e.g., “The family **disagree** over where to go on vacation.”)

MODEL AND PRACTICE Review the charts and instruction on p. 355 in the *Student Interactive* with students. Ensure that students understand the examples. Then brainstorm additional examples of collective nouns.

Before class, find several examples of collective nouns in a stack text. Break down each sentence into its constituent parts (i.e., subject, verb, additional information), and write them on the board. For example:

- The flock of birds / fly / south in the winter. (*fly or flies?*)
- The family / eat / dinner together. (*eat or eats?*)
- The group of children / run / off in different directions. (*run or runs?*)

Ask students to identify the correct form of the verb in each sentence. Then, read aloud the full sentence in the stack text to confirm.

Direct students to p. 355 in the *Student Interactive* and have them complete the first activity.

Possible Teaching Point

Spelling | Spell Words with Greek Roots

Encourage students to demonstrate and apply the spelling skills they have learned about how to spell words with Greek roots.

- Greek word parts are useful when writing a science fiction story because many science-related terms, such as *microchip, telepathy, and polygraph*, contain Greek roots.



Independent Writing

Mentor STACK



FOCUS ON COLLECTIVE NOUNS After the minilesson, students should transition into independent writing.

- If students need additional opportunities to strengthen their understanding of collective nouns, allow them to identify and study more examples of collective nouns in a stack text.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model editing a paragraph for correct use of collective nouns.
- **Shared** Read aloud a paragraph and prompt students to identify the collective nouns. Discuss whether each noun should be treated as singular or plural, and edit the paragraph accordingly.
- **Guided** Use a stack text to provide explicit instruction about subject-verb agreement with collective nouns.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they can use the independent writing period to edit their own science fiction stories for correct use of collective nouns.

See the **Conference Prompts** on p. T414.

Share Back

Ask a few students to share an example of a collective noun they used in their science fiction story, say whether they treated it as singular or plural, and explain why.

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

graph	telecast
graphics	telepathy
bibliography	telephoto
homograph	telemetry
seismograph	televise
graphite	microbiology
monograph	microcosm
holograph	microchip
topography	microbe
television	microwave

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that *graph* means “write or draw,” *micro* means “small,” and *tele* means “far.”

MODEL AND PRACTICE Display the following sentences. Have students work in pairs to fill in the blanks.

1. The performer could not appear in person, but a large ___ of him was projected on stage. (**holograph**)
2. The game was ___ several hours after it was played. (**televised**)

APPLY Have students complete *Spelling* p. 141 from the *Resource Download Center*.

Spelling
 Spell Words with Greek Roots
 Many words in English come from Greek roots. Here are some common Greek roots:
 • The Greek root *graph* means “to write.”
 • The Greek root *micro* means “small” or “minute.”
 • The Greek root *tele* means “far” or “distant.”

Prefixes are added to the beginning of a root or base word, and suffixes are added to the end of a root or base word to form new words. Roots can also be combined to form a new word.
 (Greek root) *photo* + (Greek root) *graph* = *photograph*

Recognizing roots, prefixes, and suffixes can help you spell new words.

SPELLING WORDS			
graph	homograph	monograph	television
telephoto	telepathy	telecast	microcosm
microbiology	microchip	microbe	graphics
telemetry	seismograph	holograph	televise
bibliography	graphite	topography	microwave

ACTIVITY Put the following words into alphabetical order. Spell correctly.

microbe 1. microbe

microwave 2. microbiology

microcosm 3. microchip

microbiology 4. microcosm

microchip 5. microwave

Grade 5, Unit 4, Week 4
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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: Word Parts *sub-*, *super-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Correlative Conjunctions

LESSON 3

Teach Correlative Conjunctions

FOCUS ON STRATEGIES **Correlative conjunctions** are pairs of words that join other words, phrases, or clauses. The words, phrases, or clauses must be parallel:

Both Sarah and I can drive. (both nouns)

I want neither to go nor to reject the invitation. (both infinitive verb phrases)

Not only did he bring a gift, but he also stayed to wash the dishes. (both independent clauses; note the customary shifts in word order for *not only . . . but also*)

MODEL AND PRACTICE Write *We leave tomorrow. It may be rainy. It may be sunny.* Combine the sentences: *Whether it's rainy or sunny, we leave tomorrow.* Model editing the sentences. Point out the parallel adjectives *rainy* and *sunny*.

Have a volunteer read the first two sentences on p. 352 of the *Student Interactive*. Have students suggest ways to combine them with correlative conjunctions.

OBJECTIVES

Use correlative conjunctions.

Edit drafts using standard English conventions.

ELL Targeted Support

Correlative Conjunctions

Explain that pairs of correlative conjunctions use a parallel structure to link words and phrases.

Have small groups analyze the list of correlative conjunctions by drawing graphic representations (two squares to show *both . . . and*; squares separated by a slash to show *either . . . or*).

EMERGING

Use the above activity. Have one partner write a sentence using one set of conjunctions. The other partner should check for parallel structure. **DEVELOPING**

Use the above activity for each pair of conjunctions. Challenge partners to create their own graphic representation of parallel structure. **EXPANDING/BRIDGING**

LESSON 3

Teach Correlative Conjunctions

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Coordinating and
Subordinating
Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Correlative
Conjunctions

LESSON 4

**Practice Correlative
Conjunctions**

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Edit for Subordinating Conjunctions

OBJECTIVE

Edit drafts using standard English conventions, including subordinating conjunctions to form complex sentences.

STUDENT INTERACTIVE, p. 356



SCIENCE FICTION

Edit for Subordinating Conjunctions

A conjunction connects words, phrases, and sentences.

Subordinating conjunctions connect an independent clause and a subordinate clause. A **subordinate clause** does not express a complete thought by itself. A subordinate clause joined with an independent clause creates a **complex sentence**. Some common subordinating conjunctions include *because, if, then, when, before, and after*. If a subordinate clause comes first in a sentence, use a comma to separate it from the independent clause.

Before Isaac got up to bat, Tara had hit a home run.

subordinating conjunction subordinate clause independent clause

The team had a party after they won the championship.

independent clause subordinating conjunction subordinate clause

My TURN Edit the paragraph to have correct use of subordinating conjunctions.

When hummingbirds seem to be hovering in air, they are actually flapping their wings more than 80 times per minute. Look closely, you can see each movement the bird makes.

My TURN Edit your science fiction short story to have correct use of subordinating conjunctions in complex sentences.

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Minilesson

Mentor STACK



TEACHING POINT A conjunction connects words, phrases, and clauses.

- Coordinating conjunctions, such as *and, or, and but*, join together two equal parts of a sentence—two independent clauses. (e.g., “I went to school, **and** I played in the park.”)
- Subordinating conjunctions connect two unequal parts of a sentence—an independent and a dependent clause. Dependent clauses cannot stand alone as a complete sentence. (e.g., “**After** I got home from school, I played in the park.”)
- Common subordinating conjunctions include *before, after, if, because, though, since, and unless*.

MODEL AND PRACTICE Review the examples and instruction on p. 356 in the *Student Interactive* with students. Ask: Is “**Before Isaac got up to bat**” a complete sentence? Why or why not?

Read aloud a paragraph from a stack text. Pause after each complex sentence and prompt students to identify and explain the function of the independent clause, the subordinate clause, and the subordinating conjunction.

Direct students to edit the paragraph on p. 356 in the *Student Interactive*.

Possible Teaching Point

Language & Conventions | Correlative Conjunctions

As students revise and edit their stories, encourage them to use opportunities to incorporate correlative conjunctions into their writing to make their writing smoother. Remind them that

- correlative conjunctions always appear in pairs
- the phrases after correlative conjunctions must be parallel in structure

Have students work in pairs to review their stories, checking for correct use of correlative conjunctions.



Independent Writing

Mentor STACK



FOCUS ON SUBORDINATING CONJUNCTIONS After the minilesson, students should transition into independent writing.

- If students need more opportunities to strengthen their understanding of subordinating conjunctions, give them a list of common subordinating conjunctions and have them look for them in a stack text. Tell them to underline the independent and subordinate clauses in different colors and to circle the subordinating conjunction.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model joining two simple sentences with a subordinating conjunction.
- **Shared** Give students two simple sentences and ask them how they could be connected with a subordinating conjunction.
- **Guided** Use a stack text to provide instruction about subordinating conjunctions.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should use this time to edit their own science fiction stories for correct use of subordinating conjunctions.

See the **Conference Prompts** on p. T414.

Share Back

Call on a few students to share a complex sentence from their science fiction story. Ask them to identify the independent clause, the subordinate clause, and the subordinating conjunction.

Spelling Spiral Review

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

graph	telecast
graphics	telepathy
bibliography	telephoto
homograph	telemetry
seismograph	televise
graphite	microbiology
monograph	microcosm
holograph	microchip
topography	microbe
television	microwave

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with parts *graph*, *micro*, *tele*, *sub-*, and *super-*.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Word Parts *sub-*, *super-*

FOCUS ON STRATEGIES Review the spelling rule on p. T398 about the word parts *sub-* and *super-*.

MODEL AND PRACTICE Display the sentence *We live in the suburbs*. Have a volunteer identify the misspelled word. Point out that knowing the word part *sub-* can help students avoid such spelling errors.

APPLY Using the spelling words from the previous week, have student pairs quiz each other on spelling. Then have partners think of one new word that uses each word part.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Word Parts *sub-*, *super-*

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

LESSON 5

Assess Understanding



Language & Conventions

Correlative Conjunctions

LESSON 4

Practice Correlative Conjunctions

APPLY MyTURN Have students edit the draft paragraph on *Student Interactive* p. 352.

LANGUAGE AND CONVENTIONS

Correlative Conjunctions

Conjunctions join words, phrases, and clauses. **Correlative conjunctions** are pairs of words that work together to connect ideas. Correlative conjunctions require parallel structure. For example, if a noun appears after the first correlative conjunction, a noun must appear after the second.

Correlative Conjunctions	Parallel Structure
both . . . and	Both Jenna and Steven play baseball.
either . . . or	Let's either play a game or swim in the pool.
neither . . . nor	Neither the rain nor the snow will stop the mail.
not only . . . but also	We brought not only the food but also the drinks .
whether . . . or	I did not know whether to call or e-mail her.

MyTURN Edit this draft by using pairs of correlative conjunctions to join independent clauses in a parallel structure. **Possible responses:**

African Americans living in Savannah decided that their rights would ^{either} be recognized. ^{or their} ~~Their~~ protests would continue. ^{Neither physical} ~~Physical~~ violence ^{nor hurtful words} ~~could not stop~~ African Americans living in Savannah from working for civil rights. ^{Both and Clifford} ~~Hurtful words could also not stop them;~~ Westley helped African Americans register to vote in Savannah. ~~Clifford did too.~~

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OBJECTIVES

Use correlative conjunctions.

Edit drafts using standard English conventions.

Writing Workshop

As students edit drafts during Writing Workshop, remind them to use correlative conjunctions thoughtfully to join ideas. Reading drafts aloud with partners is useful for checking that parallel structure correctly follows such conjunctions.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Coordinating and Subordinating Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Correlative Conjunctions

LESSON 3

Teach Correlative Conjunctions

LESSON 4

Practice Correlative Conjunctions

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Edit for Punctuation Marks

OBJECTIVES

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

Use punctuation to separate items in a series.

Use a comma to set off the words *yes* and *no*, to set off a tag question from the rest of a sentence, and to indicate direct address.

STUDENT INTERACTIVE, p. 357

WRITING WORKSHOP

Edit for Punctuation Marks

Commas can be used to:

- separate items in a series
- set off an appositive phrase
- combine independent clauses to form a compound sentence
- combine independent and subordinate clauses to form a complex sentence
- set off spoken text in quotations from the speaker's name
- set off an introductory element or yes or no from the rest of a sentence
- set off a direct address
- set off a question within a sentence

Quotation marks are needed for:

- dialogue and direct quotations
- titles of articles, short stories, and poems

My Turn Edit the dialogue to correctly use commas and quotation marks.

"Who wants to go swimming this afternoon?" asked Julie.
 "I want to go, but I have to go to the store," said Lucy.
 "Julie, Sam, Marcus, and I can help you and then go to the pool!"
 exclaimed Morris.
 "Morris, my friend, you are the best," said Lucy with a smile.
 Sam held up an article called "Swimming the Backstroke."
 "I want to try out all the techniques," he said.

My Turn Edit your science fiction short story to have correct use of commas and quotation marks. Discuss your edits with your Writing Club.

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Minilesson

Mentor STACK



TEACHING POINT Punctuation marks add clarity and structure to writing. They separate ideas, tell the reader how to read each sentence, eliminate ambiguity, and generally make the writing easier to understand.

- Commas have several uses, including separating clauses, separating items in a list, and enclosing nonessential information.
- Quotation marks are mainly used to enclose quotations and dialogue, as well as the titles of articles, short stories, and poems.

MODEL AND PRACTICE Display a paragraph from a stack text that has had all the punctuation marks removed. Read the unpunctuated paragraph aloud. Ask: *What is it like to read a paragraph that doesn't have any punctuation?* Engage students in a brief discussion about why punctuation is necessary.

Display the same paragraph in its original form, with all the punctuation marks intact. Draw students' attention to the commas and quotation marks, in particular, and discuss the function of each one.

Review the information on p. 357 in the *Student Interactive* with students. Discuss each of the listed functions, clarifying any unfamiliar terms (e.g., *appositive phrase*) and providing examples if necessary.

Direct students to edit the dialogue on p. 357.

WRITING CLUB

Place students into Writing Club groups. See p. T433 for details of how to run Writing Club. See the **Conference Prompts** on p. T414.

Share Back

Ask a few students to explain why it is important to use punctuation correctly.



WRITING CLUB

What's Happening This Week? In this week's Writing Club, students will share their edited drafts of their science fiction stories.

Before students begin to gather in their Writing Club groups, remind them of the importance of

- taking turns and giving everyone an equal chance to speak
- listening attentively when someone else is sharing
- being considerate and respectful when giving feedback

What Are We Sharing? Prior to sharing their drafts, students should let their group members know of any particular element that they would like feedback on in today's Writing Club. Some students may have struggled with editing for collective nouns or prepositions and prepositional phrases, for example.

How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- Where has the writer used prepositional phrases? Does each verb agree with the subject and not the object of the preposition?
- What irregular verbs has the writer used? Is each verb's past tense or past participle correct?
- What collective nouns has the writer used, and are they treated as singular or plural nouns?
- Has the writer used subordinating conjunctions correctly? Are there any places where two short sentences could be combined to make a complex sentence?

Spelling Spell Words with Greek Roots

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

graph	telecast
graphics	telepathy
bibliography	telephoto
homograph	telemetry
seismograph	televise
graphite	microbiology
monograph	microcosm
holograph	microchip
topography	microbe
television	microwave

LESSON 5


Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. The **seismograph** recorded a large earthquake.
2. The report had too many slick **graphics** and not enough content.
3. Heavy rainclouds the color of **graphite** loomed over the town.
4. Juana wrote an interesting **monograph** about the history of the factory.
5. One day, I'd like to be on **television**.
6. The superhero has powers of mental **telepathy**.
7. The reporter used a **telephoto** lens to capture classified details.
8. Our school is a **microcosm** of society.
9. My sister studies ocean **microbiology**.
10. A huge amount of data can fit on a tiny **microchip**.

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:**
Word Parts *sub-*,
super-

LESSON 5

 **Assess Understanding**



Language & Conventions

Correlative Conjunctions

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

Neither Alex ___ Sam received a letter.

Which correlative conjunction best completes the sentence?

- A or
- B and
- C nor
- D but

APPLY Have students complete *Language and Conventions* p. 146 from the *Resource Download Center*.

Name _____

Language and Conventions

Correlative Conjunctions
A coordinating conjunction is a word (*and, but, for, nor, or, so, and yet*) that joins phrases, words, or sentences that are related.

Correlative conjunctions are used in pairs (*both / and; either / or; not only / but also; whether / or; neither / nor*) to join parts of a sentence that are grammatically equal.

Both: Carmen and Eliza hope to be class president.
Jacob was not sure whether to go climbing or mountain biking.

My TURN Circle the correlative conjunctions in the following sentences.

1. Neither Maya for Christine went to the party.
2. Travis washed not only the dishes but also the glasses.
3. Either daisies or roses would look great in the garden.
4. Amanda was not sure whether the bus or the train was faster.
5. Both Rosario and Ethan thought the new TV show was great.

My TURN Combine the following sentences using correlative conjunctions. Underline the correlative conjunctions you use. **Possible responses:**

1. Marcus did not want to mow the lawn. Isabella did not want to mow the lawn either.
Neither Marcus nor Isabella wanted to mow the lawn.
2. Let's go to the park to play basketball. Or, let's go for a bike ride.
Let's either go to the park to play basketball or go for a bike ride.

Grade 5, Unit 9, Week 4
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OBJECTIVES

Use correlative conjunctions.

Edit drafts using standard English conventions.

WEEKLY STANDARDS PRACTICE



To assess student progress on Language and Conventions, use the Weekly Standards Practice on SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Standards Practice

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Coordinating and
Subordinating
Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Correlative
Conjunctions

LESSON 3

**Teach Correlative
Conjunctions**

LESSON 4

**Practice Correlative
Conjunctions**

Weekly Overview

Students will

- edit their science fiction stories for clarity and indefinite pronouns.
- finalize their draft for publishing and reflect on their writing.
- prepare for an assessment of their science fiction writing.

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 Adding and Deleting Ideas for Clarity T440	Edit for Indefinite Pronouns T444	Publish and Celebrate T448
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T441	Independent Writing and Conferences T445	Independent Writing and Conferences T449
SHARE BACK FOCUS 5–10 min.	Revision Examples T441	Indefinite Pronoun Edits T445	Reflections on Science Fiction Story T449
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T442 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Correlative Conjunctions T443 	<ul style="list-style-type: none"> • Spelling Teach Spell Latin Roots <i>audi, rupt, scrib, spec</i> T446 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Capitalization T447 	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling More Practice T450 • Language & Conventions Teach Capitalization T451



Mentor STACK



Use the following criteria to add to your science fiction stack:

- The length of the story is approximately the same length as students' stories should be.
- Plot, characters, and setting should be clearly identified.

FAST TRACK

LESSON 4

LESSON 5

Prepare for Assessment T452

Assessment T456

Independent Writing and Conferences T453

Assessment T456–T457

Prompt Topic Ideas T453

Skills Evaluation Checklist T457

- **FLEXIBLE OPTION** ←
• **Spelling** Spiral Review T454
- **Language & Conventions** Practice Capitalization T455

- **Spelling** *Assess Understanding* T458
- **FLEXIBLE OPTION** ←
• **Language & Conventions** Standards Practice T459

ADDITIONAL RESOURCES

MINILESSON

5–10 min.

Try Alternate Endings

Apply Irregular Verbs

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

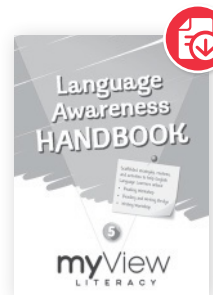
Independent Writing and Conferences

SHARE BACK FOCUS

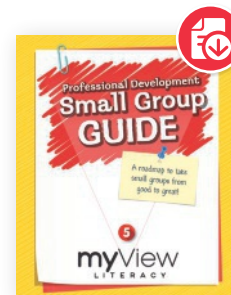
5–10 min.

Story Changes

Identify Irregular Verbs



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 a science fiction story and how far along the students are with their story draft to gauge where students may need support. Have stacks and minilessons available for reference during the conferences.

FORMATIVE ASSESSMENT Conference Prompts

Revise by Adding and Deleting Ideas for Clarity

If students need additional support,  **Then** display a vague and a clear version of the same sentence and compare them.

If students show understanding, **Then** have them edit their story and add or delete ideas for clarity.

Edit for Indefinite Pronouns

If students need additional support,  **Then** point out singular and plural indefinite pronouns in a stack text.


If students show understanding, **Then** have them edit their story for correct agreement with indefinite pronouns.

Publish and Celebrate

If students need additional support,  **Then** ask: What did you enjoy about writing a science fiction story?

If students show understanding, **Then** ask them to include in their answers the reasons their story idea and setting were their favorite.

Prepare for Assessment

If students need additional support,  **Then** use modeled writing to brainstorm aloud story ideas.

If students show understanding, **Then** ask: What elements of science fiction writing can you add to make your story more entertaining to your readers?

Conference Support for ELL

BEGINNING

- Say and have the students repeat the words *publish*, *review*, *edit*, and *reflect* and discuss how those words are incorporated into this week's Writing Workshop.
- Read a stack text aloud and have students identify indefinite pronouns and the verbs and personal pronouns that agree with them.

DEVELOPING

- Have students read their drafts and listen for errors with indefinite pronouns. Discuss corrections.
- Use modeled or shared writing to help a student finish his or her story draft.

EXPANDING

- Have students read their drafts to a partner and listen for missing or redundant ideas and details.
- Ask students to discuss answers to the Publish and Celebrate minilesson questions with a partner before writing down their answers.

BRIDGING

- Have students review and discuss with a partner the items on the checklist from p. 401.
- Have student partners brainstorm potential story ideas based on the prompt on p. 400.



Reading-Writing Workshop Bridge

When conferring with students, refer back to the Bridge minilessons on **adages and proverbs** and **capitalization**.



ELL Minilesson Support

Week 5: Publish, Celebrate, and Assess

During the publish, celebrate, and assess week, your ELLs will benefit from additional writing support that increases their awareness of the science fiction writing genre and helps them make connections to their own motivations to write. These targeted supports were chosen to help students better understand the writing mode and planning, publishing, and reflection process.

Use this note for the minilesson on p. T440.

ELL Targeted Support

REVISE BY ADDING AND DELETING IDEAS FOR CLARITY

Revision is an important step in the writing process in which writers ensure that their ideas are narrated with specificity and detail.

Use Modeled Writing to show how details can add to or distract from the continuity of a story.

EMERGING

Display for the class sample sentences like those on p. 397 of the *Student Interactive*, and work together to add or delete details to make the writing clearer and more interesting.

DEVELOPING

Have partners briefly summarize their stories. Then have them read their drafts aloud while their partner listens for areas where the story is unclear. Have them work together to add details or rewrite sentences for clarity. **EXPANDING**

Have partners exchange their papers. Ask them to read once to identify confusing sentences and distracting details. Have them reread and underline unclear word choices. Provide support while students brainstorm or use a thesaurus to identify more precise language. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T448.

ELL Targeted Support

PUBLISH AND CELEBRATE

Taking time to publish, celebrate, and reflect on your writing is an important step that allows students to think back over the writing process and learn from their experience.

Display and read the questions on p. 399, and discuss how each question might be answered. Ask students to explain the meanings of key terms, such as *characters* and *setting*. **EMERGING**

Do a Think Aloud to brainstorm where a science fiction story might be published. Ask students to contribute ideas, and write them for the class to see. **DEVELOPING**

Have students create a list of the different story ideas, characters, and settings they used in their writings throughout the week. Ask them which story is their favorite and why they like it. **EXPANDING**

Have students review the previous weeks' minilessons and list elements that they could add to future science fiction stories that they did not include in this week's draft. Ask them why they chose the elements they did. **BRIDGING**

FAST TRACK

Revise by Adding and 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. 397

SCIENCE FICTION WRITING WORKSHOP

Revise by Adding and Deleting Ideas for Clarity

Learning Goal
I can use elements of science fiction to write a short story.

A writer revises drafts by **adding ideas** to clarify details that are vague, missing, or unclear.

because the heat made the boxes seem heavier
Whitney hated moving in the summer.

A writer revises drafts by **deleting ideas** that are distracting, misleading, or unnecessary. This makes the story clear and coherent. It improves word choice.

Whitney packed up her living room first. ~~She was tired of her old couch.~~ Then she packed up the dining room.

My Turn Revise the paragraph. Add an idea from the bank to make the paragraph clearer. Delete distracting or unnecessary ideas. **Possible responses:**

Joo-won packed the tools he would need. ~~His spacesuit was uncomfortable.~~ He put the blowtorch in a special pocket on the front of his spacesuit. What would he find when he surveyed the damage to the ship? He must fix any panels that had been damaged ~~by the asteroids.~~

Idea Bank

by the asteroids The ship had panels on the outside.

My Turn Revise a draft of your own science fiction short story by adding and deleting ideas for clarity. Check to be sure your word choice has improved.

397

Minilesson

Mentor **STACK**



TEACHING POINT Using clear word choice to communicate the main points of a story is important to help readers to understand and enjoy it. Leaving out key details can cause ideas, characters, or plots to be unclear. Likewise, adding unnecessary ideas or details can distract from the clarity and coherence of a story. Revise your story to add relevant details and delete unnecessary ones.

MODEL AND PRACTICE Inform students that they will be revising the word choice in the My Turn paragraph on p. 397 of the *Student Interactive*.

Read the complete paragraph without revising it. Then read it again, looking for unclear or incomplete ideas. Add an idea from the Idea Bank to make the paragraph clearer. Read the paragraph a third time, deleting any ideas that seem distracting, misleading, or unnecessary.

After they have completed the process, have students compare their revision with that of a partner and discuss any differences.



Independent Writing

Mentor STACK



FOCUS ON ADDING AND DELETING FOR CLARITY After the minilesson, students should transition to independent writing.

- If students need additional help understanding which details should be added or deleted, have them work with a partner to identify areas that need clarity.

WRITING SUPPORT

- **Modeled** Use a stack text to model how you might add or delete ideas or details to improve clarity.
- **Shared** As a student reads his or her story aloud, pause when you notice a spot that is unclear. Write the sentence. Ask the student to read it again, and have the group brainstorm ways to improve clarity.
- **Guided** Provide explicit instruction on how to add or delete ideas for clarity.

 **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should revise the draft of their science fiction story by adding and deleting ideas for clarity and to improve sentence structure and word choice.

See the **Conference Prompts** on p. T438.



Share Back

Ask two or three students to share an idea they added to their story and an idea they deleted from their story. Have them explain their revisions to word choice and sentence structure.

Spelling Spell Latin Roots *audi, rupt, scrib, spec*

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

audio	scribble
audience	script
audit	inscription
audition	transcribe
auditory	spectacle
auditorium	spectator
bankrupt	prospect
disruptive	retrospective
disruption	speculate
rupture	inspection

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T458, to assess students' prior knowledge of words with the studied Latin roots.

For students who understand the spelling of these roots, include the following Challenge Words with the spelling list.

Challenge Words

audiologist
circumscribe
introspection

ELL Targeted Support

Spelling with Latin Roots Tell students that knowing Latin roots will improve their English writing.

Display the words *inspection* and *prospect*. Underline the root *spec*. Say and spell the words. Have students repeat. **EMERGING**

Have students write *audi, rupt, scrib, and spec* and match the root with a spelling word. **DEVELOPING**

Have student pairs pick a Latin root and practice the spelling words with that root. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Greek Roots

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Correlative Conjunctions

FOCUS ON STRATEGIES Review the Language and Conventions lesson on correlative conjunctions. See p. T427.

MODEL AND PRACTICE Model an example: *The umpire told the team that either they play or they forfeit.* Ask a volunteer to circle the conjunctions (*either . . . or*) and discuss that the conjunctions have parallel structure.

Give student pairs the correlative conjunctions *neither . . . nor*, *both . . . and*, or *not only . . . but also*. Have partners form a phrase for their correlative conjunctions. Then, discuss all student phrases as a class.

APPLY Have students write sentences of their own, using correlative conjunctions.

OBJECTIVES

Use correlative conjunctions.

Edit drafts using standard English conventions.

ELL Targeted Support

Correlative Conjunctions Explain that pairs of correlative conjunctions use a parallel structure to link words and phrases.

Have small groups analyze the list of correlative conjunctions by drawing graphic representations (two squares to show *both . . . and*; squares separated by a slash to show *either . . . or*). **EMERGING**

Use the above activity. Have one partner write a sentence using one set of conjunctions. The other partner should check for parallel structure. **DEVELOPING**

Use the above activity for each pair of conjunctions. Challenge partners to create their own graphic representation of parallel structure. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Correlative
Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Capitalization

LESSON 3

Teach Capitalization

LESSON 4

Practice
Capitalization

FLEXIBLE OPTION

LESSON 5


Standards Practice

Edit for Indefinite Pronouns

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

STUDENT INTERACTIVE, p. 398



SCIENCE FICTION

Edit for Indefinite Pronouns

Indefinite pronouns do not always refer to a specific person or thing. Some singular indefinite pronouns include *somebody, anyone, everybody, and no one*. Some plural indefinite pronouns include *few, several, many, and others*.

A **singular indefinite pronoun** needs a **singular verb**. If the sentence includes another pronoun, that pronoun must be **singular**.

Everyone wants to travel safely to the outer planets.
Everyone wants his or her ship to have working equipment.

A **plural indefinite pronoun** needs a **plural verb**. If the sentence includes another pronoun, that pronoun must be **plural**.

Few leave Earth without learning the basic rules of space safety.
Few leave their planet without learning how to survive.

My TURN Edit the paragraph for subject-verb agreement with indefinite pronouns.

Several sensors on the ship blink their lights to tell passengers when it is time to put on breathing masks. If this happens, everyone needs to put on their mask immediately. If something causes problems with the sensors, a crew member will warn passengers.

My TURN Edit your science fiction short story for subject-verb agreement with indefinite pronouns.

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Minilesson

Mentor STACK



TEACHING POINT Unlike most other pronouns, indefinite pronouns do not clearly refer to a specific person, thing, or group. They may be singular or plural. A few can be either, depending on how they are used:

- **Singular:** another, anybody, anyone, anything, each, either, everybody, everyone, everything, little, much, neither, nobody, no one, nothing, one, other, somebody, someone, something
- **Plural:** both, few, many, others, several
- **Singular or Plural:** all, any, enough, more, most, none, some

Verbs and other pronouns must agree with indefinite pronouns in number:

- **Singular:** Each of the students finishes his or her homework at night.
- **Plural:** Few of the students finish their homework in the afternoon.
- **Singular:** Some of the homework is hard, but it must be done.
- **Plural:** Some of the students work late, but they get the work done.

MODEL AND PRACTICE Use Shared Writing to create a class list of indefinite pronouns. Read a paragraph from a stack text that includes indefinite pronouns. Have partners identify the indefinite pronouns and the verbs and other pronouns that agree with them. Then direct students to edit the paragraph in the first exercise on *Student Interactive* p. 398.

Possible Teaching Point

Language & Conventions | Abbreviations, Initials, Organizations, and Acronyms

Have students check their stories to be sure that proper nouns, acronyms, initials, and abbreviations have been capitalized. Remind them to apply the following punctuation rules

- initials representing proper nouns, such as John. F. Kennedy, are followed by a period
- some abbreviations, such as Apt. for apartment, end in periods
- capital letters in acronyms, such as USDA for United States Department of Agriculture, do not need periods



Independent Writing

Mentor STACK



FOCUS ON INDEFINITE PRONOUNS Transition students to independent work on their science fiction stories.

- If students need additional practice with indefinite pronouns, refer them to stack texts with examples of correct usage.

WRITING SUPPORT

- **Modeled** Do a Think Aloud about using indefinite pronouns correctly.
- **Shared** Have a student identify a sentence in his or her draft that uses an indefinite pronoun. Display the sentence and have students review it for proper agreement with indefinite pronouns.
- **Guided** Using the list of indefinite pronouns you created with the class, have students turn to a partner and form oral sentences with indefinite pronouns. Have partners write down the sentences and check them for proper usage.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them edit their drafts for correct indefinite pronoun usage.

See the **Conference Prompts** on p. T438.

Share Back

Ask two students to share a sentence from their draft that includes an indefinite pronoun. Have them indicate if the pronoun is singular or plural and identify the corresponding verb and any other corresponding pronouns.

Spelling Spell Latin Roots *audi, rupt, scrib, spec*

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

audio	scribble
audience	script
audit	inscription
audition	transcribe
auditory	spectacle
auditorium	spectator
bankrupt	prospect
disruptive	retrospective
disruption	speculate
rupture	inspection

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that knowing Latin roots can help with recognizing and spelling unfamiliar words. *Audi* relates to hearing, so words that start with *audi* have a meaning related to sound.

MODEL AND PRACTICE

Display the words *spectacle*, *speculate*, and *inspection*. Practice spelling each word. Point out the root *spec*, and explain that it means “see.”

Ask a volunteer to explain what the displayed words mean. Use a dictionary if needed.

APPLY MyTURN

Have students complete the activity on *Student Interactive* p. 395 independently.

READING-WRITING BRIDGE

SPELLING

Spell Latin Roots *audi, rupt, scrib, spec*

Many words in English are formed from Latin roots. The root *scrib*, which means “write,” is sometimes spelled as *script*.

MyTURN Read the words. Spell and sort the words by their Latin roots.

SPELLING WORDS			
retrospective	prospect	inspection	script
audio	audit	scribble	rupture
disruptive	speculate	auditory	auditorium
inscription	bankrupt	disruption	transcribe
audience	audition	spectator	spectacle

<p>audi</p> <p>audio _____</p> <p>audience _____</p> <p>audit _____</p> <p>audition _____</p> <p>auditory _____</p> <p>auditorium _____</p>	<p>rupt</p> <p>disruptive _____</p> <p>bankrupt _____</p> <p>disruption _____</p> <p>rupture _____</p>
<p>scrib</p> <p>inscription _____</p> <p>scribble _____</p> <p>script _____</p> <p>transcribe _____</p>	<p>spec</p> <p>retrospective _____</p> <p>prospect _____</p> <p>speculate _____</p> <p>inspection _____</p> <p>spectator _____</p> <p>spectacle _____</p>

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LESSON 2

Teach: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION LESSON 3

More Practice: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION LESSON 4

Spiral Review: Greek Roots

LESSON 5

Assess Understanding



Language & Conventions

Capitalization

FLEXIBLE OPTION

LESSON 2

Oral Language: Capitalization

FOCUS ON STRATEGIES Introduce the topic of capitalization orally by asking students what words they need to capitalize, such as proper names, street names, and days of the week. Then explain that we also capitalize abbreviations, initials, organizations, and acronyms, giving examples such as *TX* for Texas, the middle initial *D* in Franklin D. Roosevelt, and *FBI* for the Federal Bureau of Investigation.

MODEL AND PRACTICE Help students list capitalized words for each category in columns on the board. Write a simple sentence containing two or more capitalized words, such as *I found books by C. S. Lewis at the shop on Main St. on Friday.* Ask students to create more sentences with capitalized words from the list.

APPLY Have students work in pairs to create an oral sentence that contains capitalized words. Ask partners to share their sentence with another pair and identify which words must be capitalized.

OBJECTIVE

Edit drafts using standard English conventions, including capitalization of abbreviations, initials, acronyms, and organizations.

FLEXIBLE OPTION

LESSON 2

Oral Language:
Capitalization

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Correlative
Conjunctions

LESSON 3

Teach Capitalization

LESSON 4

Practice
Capitalization

FLEXIBLE OPTION

LESSON 5

Standards Practice

Publish and Celebrate

OBJECTIVES

Write legibly in cursive.

Publish written work for appropriate audiences.

STUDENT INTERACTIVE, p. 399

Publish and Celebrate
A writer publishes his or her work by making it available to an audience. Publishing includes printing, posting, e-mailing, presenting, or talking about your work.

MY TURN Answer the questions about your writing experience. Write legibly in cursive.

My best story idea was _____

My favorite characters to write about were _____ because _____

The best setting I developed was _____

When I write another science fiction short story, I will _____

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Minilesson

Mentor STACK



TEACHING POINT Explain that after completing a story, a writer will publish his or her work to make it available to an audience. Writers can publish by printing, posting on a Web site or blog, emailing, or presenting and discussing their work.

After publishing, writers also spend time reflecting on their work to get ideas for the future and to help them improve their writing skills. Congratulate students and urge them to celebrate their accomplishment by reflecting on what they've learned.

MODEL AND PRACTICE Hold a class discussion about where students have seen science fiction stories published and about additional places these stories could be published. Then say: *After publishing, it's important to spend time reflecting on your writing experience to make your writing strong and more effective in the future.* Direct students to p. 399 in their *Student Interactive* and ask them to take time to reflect on the questions listed.

Say: *Writing isn't done when you turn in a paper or publish your work. When I finish a piece of writing, I think about what I did well and what parts were challenging to write. This helps me identify my strengths and needs as a writer. It helps me incorporate good habits into my future writing. It also helps me figure out how to tackle challenges in future assignments.*

Have students answer the questions. Remind them to write legibly in cursive.

Possible Teaching Point

Spelling | Spell Latin Roots *audi*, *rupt*, *scrib*, *spec*

This week students have learned how to spell words with the Latin roots *audi*, *rupt*, *scrib*, and *spec*. Words built with these roots often have technical meanings that can be useful in a science fiction story. Have students

- find opportunities to use words from this week's spelling list as they edit and revise their stories for publication
- recall that knowing the meaning and spelling of the Latin roots *audi* (hear), *rupt* (break), *scrib* (write), and *spec* (see) can help them recognize spelling mistakes



Independent Writing

Mentor STACK



FOCUS ON PUBLISHING AND CELEBRATING After the minilesson, students should transition into independent writing.

- If students have difficulty reflecting on their writing, prompt them with questions about genre characteristics, and have them write short answers.

WRITING SUPPORT

- **Modeled** Review and demonstrate appropriate cursive writing for students.
- **Shared** Have students discuss and answer the questions on p. 399 with a neighbor. Then have them share their answers aloud and transcribe them for the class to see.
- **Guided** Help students review aspects of science fiction writing that they could incorporate into future science fiction writing.

 **Intervention** Refer to the *Small Group Guide* for support.

- Students who complete this task can edit or revise a previously written draft that has not been published, or begin drafting a new science fiction story, integrating all they have learned through the week.

See the **Conference Prompts** on p. T438.

Share Back

Ask a few students to share what they liked the most about writing science fiction stories and what their favorite story idea was.

Spelling Spell Latin Roots *audi, rupt, scrib, spec*

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

audio	scribble
audience	script
audit	inscription
audition	transcribe
auditory	spectacle
auditorium	spectator
bankrupt	prospect
disruptive	retrospective
disruption	speculate
rupture	inspection

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that knowing the meaning and spelling of Latin roots such as *audi, rupt, scrib,* and *spec* will help with spelling words that contain these word parts.

MODEL AND PRACTICE Write or display the following sentences. Have students fill in the blank with a vocabulary word.

- The concert was performed in the ____.
 (auditorium)
- I couldn't play with a broken foot, so I watched as a ____.
 (spectator)

APPLY Have students complete *Spelling* p. 142 from the *Resource Download Center*.

The thumbnail shows a worksheet with the following content:

Name _____

Spelling

Spell Latin Roots *audi, rupt, scrib, spec*

Many words in English come from Latin, including these common roots:

- audi* ("hear")
- rupt* ("burst")
- scrib* ("write")
- spec* ("see")

Roots have prefixes, suffixes, or other roots attached to them to form new words.

dis + *rupt* = *disrupt* *dis* + *spec* + *tion* = *inspection*

Recognizing roots, prefixes, and suffixes can help you spell new words.

SPELLING WORDS

retrospective	prospect	inspection	script
audio	audit	scribble	rupture
disruptive	speculate	auditory	auditorium
inscription	bankrupt	disruption	transcribe
audience	audition	spectator	spectacle

Try It! Using the hint provided in parentheses, unscramble the letters to spell one of the words from the Word Bank below. Spell correctly.

WORD BANK

bankrupt	audition	scribble	script
----------	----------	----------	--------

- n i i d o t u a (hint: a try-out) audition
- c p i s t r (hint: what actors / actresses read) script
- k b n p r a u t (hint: no money) bankrupt
- c b r b i s e l (hint: write quickly) scribble

Grade 5, Unit 4, Week 5
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FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Greek Roots

LESSON 5

Assess Understanding



Language & Conventions

Capitalization

LESSON 3

Teach Capitalization

FOCUS ON STRATEGIES Say that there are special capitalization rules for abbreviations, initials, organizations, and acronyms. Abbreviations are recognizable shortened versions of words, such as state names (*NM* for *New Mexico*) or parts of a formal address (*St.* for *street* and *Cir.* for *circle*). Initials represent each first letter of a proper name and are followed by a period. Organizations are similar to proper nouns: they are capitalized when they refer to a specific, recognized group. Acronyms are the first letters of an organization, and each capital letter does not need to be followed by a period.

MODEL AND PRACTICE To reinforce the instruction, write or display the school's mailing address in all lowercase letters. Help students correct the address. Then, have students write a short letter to an organization (real or imagined), including a mailing address. Use the school's address for the return address.

OBJECTIVE

Edit drafts using standard English conventions, including capitalization of abbreviations, initials, acronyms, and organizations.

ELL Targeted Support

Capitalize in Context Point out how some words should be capitalized to indicate they are specific things.

Write *street / Willow Street / Willow St.* on the board. Have students circle the capital letters. **EMERGING**

Write a T-chart with headings *Full Word* and *Abbreviation/ Acronym*. Have volunteers write an entry. Prefill with some states, initials, or acronyms if needed. **DEVELOPING**

Have students write their name and address, abbreviating both as much as possible. Then ask them to share with a partner. **EXPANDING**

Have pairs create and write their own full company name that has an acronym and a street address they can abbreviate. **BRIDGING**

LESSON 3

Teach Capitalization

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Correlative
Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Capitalization

LESSON 4

Practice
Capitalization

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. 400

SCIENCE FICTION

Prepare for Assessment

My TURN Follow a plan as you prepare to write a science fiction short story from a 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 science fiction short story about people in a future society who are fighting against limitations on their freedom.
3. **Brainstorm.**
Brainstorm three story ideas. Choose your favorite.
4. **Plan your short story.**
Create a sequence of events that unfolds naturally.
5. **Write your draft on your own paper.**
Remember to create a clear situation and an entertaining conflict.
6. **After you finish, revise and edit your story.**
Look for errors in grammar and punctuation.

Remember to correctly punctuate dialogue between characters.

400

Minilesson

Mentor **STACK**



TEACHING POINT Note that students will be preparing for assessment of their science fiction writing by brainstorming ideas and creating a plan for a new story using a fresh writing prompt. Following the plan involves

- understanding the prompt.
- brainstorming a variety of story ideas.
- creating a sequence of events.
- writing a draft of the story.
- editing and revising the story into a final draft.

MODEL AND PRACTICE Tell students they will write a science fiction story based on the prompt on *Student Interactive* p. 400. Explain that this is a practice test and simulates what they will do on the assessment.

Read aloud the prompt and model annotating the topic and writing form in the prompt. Discuss the definitions of *future*, *limitations*, and *freedom* as necessary.

Have students echo-read Steps 3–6 with you and discuss the following questions:

- What is the purpose of brainstorming? (Step 3)
- What types of events could happen in a science fiction story? (Step 4)
- Why is it important to have a clear setting and an entertaining conflict? (Step 5)
- What errors should you look for when you edit your draft? (Step 6)

Have students complete Steps 1–4.

Possible Teaching Point

Writing Process

Publishing | Preparing for a New Prompt

Students have been preparing their writing for publication, and now they are preparing for an assessment of what they have learned. Have students

- demonstrate how to read and understand the different parts of a prompt
- brainstorm ideas and generate a list of possible story events for their practice assessment story



Independent Writing

Mentor STACK



FOCUS ON PREPARING FOR ASSESSMENT Ask students to prepare to draft their practice science fiction story for assessment, using Steps 5 and 6 on *Student Interactive* p. 400 as a guide.

WRITING SUPPORT

- **Modeled** Use a Think Aloud to model brainstorming story topic ideas and a logical sequence of events.
- **Shared** Have the class create a different sequence of events based on the story idea you brainstormed. Transcribe their ideas and work as a class to put them in a logical order.
- **Guided** Provide explicit instruction on any steps in the drafting process that students find challenging.



Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T438.

Share Back

Ask all students to share with a neighbor the topic ideas they chose. Then have a few students share with the class their topic and two to three events they included in their story.

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

audio	scribble
audience	script
audit	inscription
audition	transcribe
auditory	spectacle
auditorium	spectator
bankrupt	prospect
disruptive	retrospective
disruption	speculate
rupture	inspection

Writing Workshop

As students proofread their writing, remind them to check the spelling of words with Greek roots and Latin roots.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Greek Roots

FOCUS ON STRATEGIES Review the spelling rules about Greek roots on p. T422.

MODEL AND PRACTICE Display this sentence: *I watched a tellavision show about meicrocosms and holografs.* Call on a volunteer to fix the misspelled words (*television, microcosms, holographs*). Explain that if writers know how to spell Greek roots, adding a prefix or word part will not change that spelling.

APPLY Using the spelling words from the previous week, invite students to make flashcards, a crossword puzzle, or word scramble to quiz a partner on the correct spellings of Greek roots.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Greek Roots

LESSON 5

Assess Understanding

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Latin Roots *audi, rupt, scrib, spec*



Language & Conventions

Capitalization

LESSON 4

Practice Capitalization

APPLY MyTURN Have students complete p. 396 of the *Student Interactive*.

LANGUAGE AND CONVENTIONS

Capitalization

Abbreviations, initials, acronyms, and organizations follow special rules for capitalization.

Type of Capitalization	Examples
abbreviations	addresses: St., Rd., Ave., Ct., Apt. states: TX, FL, IL
initials	Franklin D. Roosevelt, C. S. Lewis, W. E. B. DuBois
organizations	Federal Bureau of Investigation, United Nations, American Medical Association
acronyms	GIF, NATO

MyTURN Edit this draft by using proper capitalization for abbreviations, initials, acronyms, and organizations. Write three underlines (≡) beneath each letter that should be capitalized.

In 1775, the second continental congress established the United States postal service. In 1963, the Zone Improvement Plan, or zip, created codes to allow mail to travel more easily. The hottest U.S. post office can be found in Death Valley, ca, at 328 Greenland Blvd. Megan j. Brennan was appointed the first female postmaster general in 2015.

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OBJECTIVE

Edit drafts using standard English conventions, including capitalization of abbreviations, initials, acronyms, and organizations.

Writing Workshop

As students work on drafts during Writing Workshop, remind them to use correct capitalization. You may wish to have students trade drafts with a partner to check capitalization.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Correlative
Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Capitalization

LESSON 3

Teach Capitalization

LESSON 4

**Practice
Capitalization**

FLEXIBLE OPTION

LESSON 5

Standards Practice

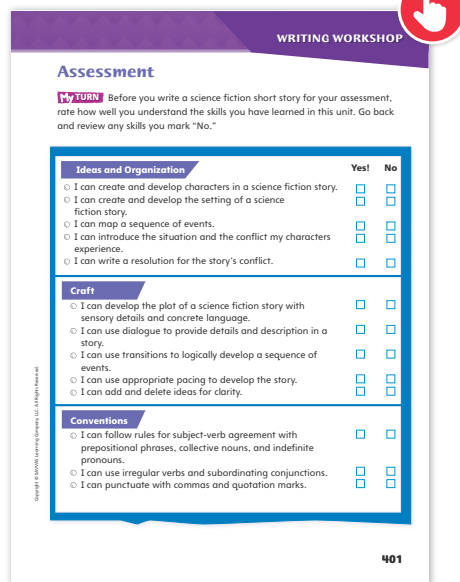
FAST TRACK

Assessment

OBJECTIVE

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 401



Minilesson

TEACHING POINT Using a checklist of skills required to write an entertaining science fiction story helps writers

- evaluate how well they understand each skill.
- identify which skills they need to review and practice.

MODEL AND PRACTICE Remind students that craft includes the language and techniques a writer uses to write a text, such as creating strong dialogue and a clear plot that engages the reader. Review that conventions includes correct use of grammar and punctuation. Have students complete the checklist on p. 401 of the *Student Interactive* in order to reflect on whether or not they understand the skills from the unit. Ask students to review the corresponding minilesson in their *Student Interactive* if they have marked an item “No.” Say: **You have learned these skills in this unit. Now, ask yourself whether you understand how to use each skill in your writing. If you don’t fully understand the skill, you can go back to review and practice it. Then you will be better prepared to write the science fiction story for your assessment.**

Review the 4-point Narrative Writing Rubric, explaining to students the elements of their stories on which they will be graded, such as

- a clear plot that centers around a conflict and moves to a resolution.
- effective use of details, dialogue, and description.
- precise, concrete sensory details and appropriate, domain-specific language.
- correct spelling, grammar, capitalization, and punctuation.

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, a line limit may be placed to emulate other writing assessments the students will take. Have students complete the assessment on p. T457, or use the rubric to assess students’ published writing.



WRITING ASSESSMENT

**Science Fiction**

Provide students with the assessment prompt below. The prompt may be displayed for students to respond to on a separate sheet of paper. Alternatively, the prompt may be printed from SavvasRealize.com.

READ the information in the box below.

Describe ways that people can work together to help others achieve freedom.

THINK about ways a team works together to accomplish a goal. Additionally, think about what types of freedoms people around the world may be missing.

WRITE a science fiction story about a group of people who work together to achieve freedom. Describe why they want and need freedom, how they work together to achieve it, and what challenges and struggles they overcome.

Be sure to

- have a clear focus and an easy-to-follow sequence of events.
- include effective dialogue and details.
- use correct spelling, punctuation, capitalization, and grammar.

4-Point Narrative Writing Rubric



Score	Focus	Organization	Development	Language and Vocabulary	Conventions
4	Narrative is clearly focused and developed throughout.	Narrative has a logical plot and conflict and moves to a resolution.	Narrative includes thorough and effective use of details, dialogue, and description.	Narrative uses precise sensory details and domain-specific language.	Narrative has correct grammar, usage, spelling, capitalization, and punctuation.
3	Narrative is mostly focused and developed throughout.	Narrative has a sequence of events but may lack clarity.	Narrative includes adequate use of details, dialogue and description.	Narrative uses adequate sensory language and some domain-specific language.	Narrative has a few conventions errors but is clear and coherent.
2	Narrative is somewhat developed but may occasionally lose focus.	Narrative's events are difficult to follow and do not move logically to a resolution.	Narrative includes only a few details, with minimal dialogue and description.	Language in narrative is imprecise and includes minimal sensory detail.	Narrative has many conventions errors.
1	Narrative may be confusing or too short.	Narrative has no clear sequence of events.	Narrative includes few or no details, dialogue, or description.	Language in narrative is vague, unclear, or confusing.	Narrative is hard to follow because of frequent errors.
0	Narrative gets no credit if it does not demonstrate adequate command of narrative writing traits.				

Spelling Spell Latin Roots *audi, rupt, scrib, spec*

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

audio	scribble
audience	script
audit	inscription
audition	transcribe
auditory	spectacle
auditorium	spectator
bankrupt	prospect
disruptive	retrospective
disruption	speculate
rupture	inspection

LESSON 5

✓ Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. The band held an open **audition** for players.
2. I wrote a **script** for the school play.
3. Their **disruptive** comments stopped the show.
4. Let's **speculate** on the correct answer.
5. The trophy had an **inscription** on its base.
6. She watched the **spectacle** from a few rows away.
7. Streams of water caused a **rupture** in the wall.
8. The **auditory** system transmits sound.
9. A cheering fan is the best **spectator**.
10. Bees can work all day without **disruption**.

FLEXIBLE OPTION
LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION
LESSON 3

More Practice: Spell Latin Roots *audi, rupt, scrib, spec*

FLEXIBLE OPTION
LESSON 4

 Spiral Review: Greek Roots

LESSON 5

✓ Assess Understanding



Language & Conventions

Capitalization

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently:

This year's Lakewood food fest is in Lakewood, nc.

Which revision best fixes the sentence?

- A** This year's Lakewood Food Fest is in Lakewood, nc.
- B** This year's Lakewood food fest is in Lakewood, N.C.
- C** This year's Lakewood food Fest is in Lakewood, NC.
- D** This year's Lakewood Food Fest is in Lakewood, NC.

APPLY Have students complete *Language and Conventions* p. 147 from the *Resource Download Center*.

Name _____

Language and Conventions

Capitalization
When writing or editing, keep in mind that there are special rules for capitalization of certain words.

- When abbreviating a state name, capitalize both letters: CA (California); FL (Florida).
- When abbreviating a street name or the word apartment in an address, only the first letter is capitalized: Maple St.; Overlook Apt.; Apt. 21.
- Initials in names should be capitalized: John F. Kennedy; W.B. Yeats.
- Organization names should be capitalized: National Park Service.
- Acronyms, which are abbreviations spelled using the first letter of several words, have each letter capitalized: NASA (or, National Aeronautics and Space Administration).

My Turn Each of the following sentences contains an error in capitalization. Circle the error, and correct it on the line provided.

- Mika read a biography of Harry Truman. S
- The Norman Rockwell Museum is located in Stockbridge, ma, MA.
- The Environmental Protection Agency, or EPA, issued a report on air quality. EPA
- Keith and Sarah live at 45 Elm St. apt 3C. Apt
- If you visit Washington, D.C., be sure to check out the National museum of African American History and Culture. Museum
- The hikers planned a day trip to the Bitterroot National Forest in Montana. Forest

Grade 5, Unit 4, Week 5
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OBJECTIVE

Edit drafts using standard English conventions, including capitalization of abbreviations, initials, acronyms, and organizations.

WEEKLY STANDARDS PRACTICE



To assess student progress on Language and Conventions, use the Weekly Standards Practice at SavvasRealize.com.

FLEXIBLE OPTION

LESSON 5

Standards Practice

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Correlative
Conjunctions

FLEXIBLE OPTION

LESSON 2

Oral Language:
Capitalization

LESSON 3

Teach Capitalization

LESSON 4

**Practice
Capitalization**

Week 6

PROJECT FOCUS

This week students will

- survey people on the meaning of freedom.
- create a speech or poster about freedom.

Lesson 1 Compare Across Texts

T464–T467

- Answer the Essential Question

RI.5.5, RI.5.10, W.5.7, L.5.6

Inquire

- Introduce Inquiry Project
- Read “Experiencing Freedom”
- Generate questions
- Use Academic Vocabulary

Lesson 2 Explore and Plan

T468–T471

- Informational Writing
- Read: “You Can Quote Me!”
- Apply characteristics to text

RI.5.10, W.5.7, W.5.8, SL.5.2

Conduct Research

- Surveys
- Use tools to research

Lesson 3 Collaborate and Discuss

T472–T475

- Analyze Student Model
- Identify features of an informative text

RI.5.7, RI.5.9, W.5.7, W.5.8, SL.5.1

Refine Research

- Primary and Secondary Sources
- Read “Thomas Paine’s Legacy”
- Identify primary and secondary sources

Lesson 4 Extend Research

T476–T479

- Online Survey Tools
- Complete online survey for research

W.5.4, W.5.5, W.5.7, W.5.8, SL.5.1, L.5.3

Collaborate and Discuss

- Revise & Edit: Revise for Clarity
- Peer review informational project

Lesson 5 Celebrate and Reflect

T480–T481

- Share your project
- Reflect on your project

RI.5.10, W.5.6, W.5.7, SL.5.4, SL.5.5

Reflect on the Unit

- Reflect on your goals
- Reflect on your reading
- Reflect on your writing



INTEGRATE your INSTRUCTION

English Language Arts

- Write informative/explanatory pieces.
- Conduct short research projects.
- Report on a topic.

Quest SOCIAL STUDIES



For alternate Inquiry projects with a social studies focus, go online to SavvasRealize.com.

Social Studies

- Develop questions and plan inquiries.
- Gather and evaluate sources.

4-Point Research Project Rubric



Score	Focus	Research	Organization and Development	Language and Vocabulary	Delivery
4	The central idea and supporting details are clear and relevant.	The topic is well developed with thorough and accurate details. The research fully supports the topic.	The introduction clearly states the central idea. Supporting details are presented in logical order. An effective conclusion is provided.	Language is clear. Vocabulary is academic and appropriate for the topic and audience.	Delivery mode is effective. Presenter employs appropriate eye contact, speaking rate, volume.
3	The central idea and supporting details are mostly clear.	The topic is developed with mostly relevant and accurate research.	The introduction states the central idea. The details are mostly organized. The conclusion is somewhat effective.	Language is mostly clear. Vocabulary is mostly academic and appropriate for the topic and audience.	Delivery method is adequate. Presenter employs mostly appropriate eye contact, speaking rate, and volume.
2	The central idea is stated, but the support is weak or irrelevant.	The topic is minimally developed. Supporting research is often missing or irrelevant.	The organization is not always clear. The ideas are not in logical order, or the order is confusing.	Language is often vague. Vocabulary may be unrelated to the topic.	Delivery method is ineffective. Eye contact, speaking rate, and volume are uneven.
1	The central idea and supporting details are confusing or not present.	Supporting research is absent, irrelevant, or inaccurate.	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: <ul style="list-style-type: none"> • No central idea is given. • Student does not demonstrate adequate research or understanding of the structure of an informative project. • Response is unintelligible, illegible, not researched, or in the wrong format. 				



Have students complete a student-friendly Research Project Checklist, p. 176, from the *Resource Download Center*.

Compare Across Texts

OBJECTIVES

Evaluate details read to determine key ideas.

Use text evidence to support an appropriate response.

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

Liberty

In this unit, students explored Liberty. This unit of study should help students understand that the concept of freedom has different meanings for everyone.

TURN, TALK, AND SHARE Have students review each text for sentences that best illustrate the Academic Vocabulary on the infographic. Have them use their annotations and notes to help them find the sentence. Use the model about “Keeping Mr. John Holton Alive” to demonstrate.

I think *noble* best applies to Mr. Leroy, so I will look for a sentence about him. I think the words on the sign “There’s something inside so strong it flies forever” tell about Mr. Leroy’s nobility. He was strong enough to keep dreaming of his family being free. And he was being noble for working so hard for his family.

Compare Across Texts

Have a student volunteer point to each selection on the opener and tell the genres the unit covers (historical fiction, informational text, and biography). Then, use the questions below to help students compare across texts.

- How are Mr. Lloyd in “Keeping Mr. John Holton Alive” and Maddy Rose in *The Scarlet Stockings Spy* similar? How are they different? (Possible responses: Both are working hard to save money for their families. One is buying the freedom of his family, while the other is providing for her family because her father died.)
- How are the settings in *The Bill of Rights* and *The Scarlet Stockings Spy* related? (Possible response: Both are related to the American Revolution.) If Maddie Rose had been a real person, how would her actions have influenced the freedoms described in *The Bill of Rights*? (Possible response: She provided information to the colonists during the American Revolution, helping them win. Because the Americans won the war, the Constitution and Bill of Rights were created.)

MyTURN Remind students of the Unit 4 Essential Question: *What does it mean to be free?* Have students answer the question in their notebooks. If they struggle to answer:

- Have small groups compare and contrast the Weekly Questions.
- Then, have students make connections to ideas in other texts, the school, their families, or the larger community.



ELL Targeted Support Listen for Basic Vocabulary During instruction, use basic vocabulary as you compare and contrast texts. Explain that one way to strengthen understanding of texts is to compare and discuss them. Encourage students to listen for basic vocabulary their partners use during the discussion. Reread the questions in Compare Across Texts.

Repeat each question separately. Provide sentence starters using basic vocabulary for students to use when responding to the questions, such as: *Both work* _____. (hard) *One saves money for her* _____. (family) *The other saves money to buy* _____. (freedom)

EMERGING

Encourage students to listen and then repeat each question after you to confirm understanding. Have them listen to their partners' comments as they compare and contrast. **DEVELOPING**

Have partners listen carefully to each other as they create a Venn diagram for the texts they are comparing. **EXPANDING**

Encourage partners to listen to each other and use basic vocabulary as they discuss their responses, providing evidence from the texts. **BRIDGING**



Use the *ELL Observational Assessment Checklists* to monitor student progress for this unit.



STUDENT INTERACTIVE, pp. 402-403

COMPARE ACROSS TEXTS

UNIT THEME Liberty

TURN and TALK
Connect to Theme
In this unit, you learned many new words to talk about *Liberty*. With a partner, go back into each text. Find a sentence that best illustrates the academic vocabulary word. Be prepared to explain why you chose that sentence.

WEEK 1
"Keeping Mr. John Holton Alive" from Elijah of Buxton
noble

WEEK 2
The Scarlet Stockings Spy
grace

WEEK 3
from The Bill of Rights
limitation

WEEK 4
Delivering Justice
resist

WEEK 5
Ezekiel Johnson Goes West
empower

WEEK 6
project
Now it's time to apply what you learned about freedom in your **WEEK 6 PROJECT**.
What It Means to Be Free.

Essential Question
MyTURN
In your notebook, answer the Essential Question:
What does it mean to be free?

Inquire

OBJECTIVES

Work collaboratively with others to develop a plan of shared responsibilities.

Respond using newly acquired vocabulary as appropriate.

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

Develop and follow a research plan with adult assistance.

RESEARCH ARTICLES

Experiencing Freedom	840L, 920L, 1020L
You Can Quote Me!	820L, 920L, 1020L
Thomas Paine's Legacy	830L, 940L, 1000L

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 research topic:

- liberty : *libertad*
- project : *proyecto*

Introduce the Project

This week students will address the theme *Liberty* by conducting a survey about what freedom means to others. Then students will develop a project of their own, such as a speech or poster about what it means to be free. Assist students in collaborating to make a list of tasks to complete for the project. Guide them to assign tasks equally to group members.

Begin by reading aloud the Activity prompt on p. 404. Then, ask partners to discuss what freedom means to them. Discuss with students what a survey is, referencing surveys they have taken in the class or school. Alternatively, conduct a short survey by asking, “Which selection this week was your favorite?” Have students raise their hands and have a volunteer record the results.

CRITICAL LITERACY

Build Background

Read-Pause-Annotate Distribute copies of “Experiencing Freedom.” Use the research article to help students build background and generate questions for research. Tell students to pause periodically to annotate by doing the following:

- Underline the main idea of the article.
- Circle what is confusing.
- Highlight interesting words and phrases in the article.

After reading, have students discuss their annotations with the class.

COLLABORATE Have students work together to generate three questions they would like to have answered about the article. Tell students they will work together to answer their questions as they read the article. Encourage them to compare and contrast their questions with a partner.



EXPERT'S VIEW Alfred Tatum, University of Illinois at Chicago

“Shape a literacy collaborative in your classroom—we are all responsible for the success of everyone in that environment. As the teacher, you set the context. When students are in an environment where the routines and expectations are very clear, they know literacy—reading and writing—is something to be embraced.”

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



DIFFERENTIATED SUPPORT

OPTION 1 Intervention If students struggle to generate questions, prompt students with questions, such as: *What questions do you have about the title? What do you think the title means? What kind of text does this selection sound like? Does this sound like a story or an informational text?* Write down the questions students ask and encourage them to choose three that most appeal to them.

OPTION 2 Extend If students show understanding, have them compile a list of more than three questions they have about the article. Then encourage them to predict what they think the article will be about. After they read, have them compare their prediction with the outcome.

ELL TARGETED SUPPORT

When it comes time to read the article, you might think about assigning small groups of students with varying English proficiencies. Be prepared to differentiate the ways in which the small group reads the article. For example, ELLs can identify and share the main idea and another person can identify and read aloud the details that support that main idea.

Use Academic Words

COLLABORATE Have students complete the activity on p. 405. 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 research project.

STUDENT INTERACTIVE, pp. 404–405



INQUIRE

PROJECT-BASED INQUIRY

What It Means to Be FREE

Activity

The word *freedom* means different things to different people. Conduct a survey to find out what freedom means to friends, family members, and others. Then create your own project, such as a speech or a poster, to show what you think it means to be free.

Research Articles

With your partner, read “Experiencing Freedom.” Then develop a plan to complete your project. To do this, make a list of the tasks that need to be completed. Assign a person to each task. Make sure you assign the tasks evenly so that responsibilities are shared equally.

1 Experiencing Freedom

2 You Can Quote Me!

3 Thomas Paine's Legacy

Generate Questions

COLLABORATE Read “Experiencing Freedom” and generate three questions about the article. Compare questions with a partner. Answer any you can before sharing them with the class.

- _____
- _____
- _____

Use Academic Words

COLLABORATE In this unit, you learned many words related to the theme of *Liberty*. Work with your partner to add more academic vocabulary words to each category. If appropriate, use these words when you create your project on the meaning of freedom.

Academic Vocabulary	Word Forms	Synonyms	Antonyms
limitation	limitations limit limited	restriction control barrier	freedom advantage permission
grace	graceful disgrace gracefully	elegance smoothness charm	clumsiness awkwardness roughness
noble	nobility nobleman nobles	moral selfless principled	selfish immoral corrupt
empower	empowered empowers empowering	permit encourage authorize	limit forbid discourage
resist	resistance resisting resisted	fight struggle oppose	comply agree consent

Explore and Plan

OBJECTIVES

Evaluate details read to determine key ideas.

Recognize characteristics and structures of informational text.

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

RESEARCH ARTICLES

Experiencing Freedom	840L, 920L, 1020L
You Can Quote Me!	820L, 920L, 1020L
Thomas Paine's Legacy	830L, 940L, 1000L

See the Small Group Guide for additional information on how to distribute the articles.

Informational Writing

Use the article “You Can Quote Me!” and the Plan Your Research chart to help students recognize the characteristics and structures of informational texts.

CRITICAL LITERACY

Challenge the Text

COLLABORATE

Distribute copies of “You Can Quote Me!” Use the article to teach the characteristics and structures of informational texts. Tell students that reading critically involves reading carefully to learn new information about a topic. When reading critically we:

- Consider the author’s **main idea** or topic.
- Think about the **facts and supporting details** that give more information about the main idea.
- Identify the **text features**, such as sidebars, illustrations, or charts included.

After students have read “You Can Quote Me!” lead them in a discussion about the article. Ask the following questions to facilitate critical understanding. Then have students complete p. 407 in the *Student Interactive*.

- Which sentence explains the author’s main idea? (“Freedom is actually about respect.”)
- Name two supporting details the author provides to support the main idea. (Possible responses: “When people take away others’ freedoms, they limit their own ability to be free.” “Respect is the key that frees us from the chains of hatred.”) Which detail is the strongest? Why? (Answers will vary.)
- Which text feature is included in the article? How does this connect to the topic of the article? (Possible responses: The illustration of the keys relate to the topic because the author says “Respect is the key that frees us from the chains of hatred.”)

COLLABORATE

Have student pairs use the **Plan Your Research** activity on p. 407 to help them determine how they will structure their survey and to brainstorm types of questions for formal inquiry they will include. Check students’ plans against the directions provided on the chart in blue.



ELL Targeted Support Main Idea and Details Help students identify the main idea, details, and text features in the research article. Encourage them to share the information based on the evidence in the text.

Help students read the article. Check students' understanding by having them complete sentence frames: *The main idea is that freedom is about respect. One supporting detail is that respect is the key that frees us.* **EMERGING**

Help small groups read the article. Work with the groups to identify the author's main idea and supporting evidence. Encourage them to verbally explain their responses using sentence starters. *The author's main idea is _____. The strongest detail is _____ because _____.* **DEVELOPING**

Have partners read the article and identify the main idea, details, and text features. Then have them answer the questions on p. 406. Have students share the information they find and discuss with another set of partners. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 406–407



PROJECT-BASED INQUIRY

EXPLORE AND PLAN

Information, Please!

An informational text is always based on facts.



People create informational texts to teach readers about a particular topic. When you read an informational text, recognize:

- a main idea with a clear structure
- facts and other supporting details based on research
- text features that support the facts in the text



COLLABORATE With a partner, read "You Can Quote Me!" Then answer the following questions about the text.

1. What is the main idea of the article?

2. In what way is the article an example of informational text?

3. In what way is the article *not* an example of informational text?

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Plan Your Research

COLLABORATE Before you begin creating your project, you will survey people to find out what the term *freedom* means to them. Use the chart to plan who you will survey and what questions you will ask.

When you conduct a survey, you ask people questions. Usually, you ask the same questions of each person.

Dylan and Jin are conducting a survey about pet ownership. They wrote several questions. Then they chose two questions that were most clearly about their topic.

- Do you have a pet?
- Do you have any siblings?
- Have you ever been to the zoo?
- Which animal would you most like to have for a pet?

My interview questions about what freedom means:

When you conduct a survey, try to talk with people who have different backgrounds and experiences.

Hector and Marlena are conducting a survey about freedom. They can ask four people. Underline people who could provide an interesting mix of answers.

- 12-year-old boy, born in this country
- 64-year-old man, living in another country
- 34-year-old man, born in this country
- 72-year-old woman, moved here last year
- 24-year-old woman, moved to another country

With your partner, list some people you could survey for your project.

Conduct Research

OBJECTIVES

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

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

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

PRIMARY SOURCES

Remind students that **surveys** are questions people ask others. The questions can include open-ended responses (responses people give on their own) or multiple-choice responses (people choose from provided answers). Review some survey structures students can use for their project.

- Documents: Surveys that have open-ended responses as well as choices for respondents
- Verbal surveys: Recorded surveys with people
- Online surveys: Polls found about a variety of topics

Surveys

TEACHING POINT A survey is a list of questions researchers ask people to learn what they do or think. Knowing how to conduct a survey is important because it gives researchers valuable information about their topic. Researchers can gather information about facts or opinions by conducting surveys.

MODEL AND PRACTICE Use the example on p. 408 in the *Student Interactive* to model conducting a survey.

- As we read, Oliver is conducting a survey on politics. He will collect people’s opinions on the topic. Maya, on the other hand, is collecting factual information about her topic. Even though both of the students are curious about different topics, they both draft questions to ask people. This helps them be prepared for when they conduct their surveys.
- Tell students that they are going to work with their partner to generate a list of questions they could ask people about freedom. Encourage them to discuss what kind of information they are gathering (fact or opinion) and to ensure their questions are related to that approach.

COLLABORATE Have students record their list of interview questions on p. 409. Remind them to ask everyone in their formal inquiry the same questions to ensure their research is consistent. Help students email, conference, or call people who do not live in the area for the survey. Prompt students to record the detailed responses of their interviewees. Finally, guide students to gather and summarize the data they collected. Student pairs should use the questions at the bottom of p. 409 to analyze and discuss what they gathered.



EXPERT’S VIEW Julie Coiro, University of Rhode Island

“As students research online, it’s important to teach them to recognize the difference between information and commercials. You might start from the familiar—the difference between news and commercials on TV. On many websites, there are commercials. Sometimes they are on the side, sometimes they are woven into the text, and sometimes they pop up in texts. Talk aloud as students encounter new types of text. Help them evaluate whether the text is information or advertising.”

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



DIFFERENTIATED SUPPORT

OPTION 1 Intervention Provide struggling students with the list of question starters to use: *Who, What, Where, Why, When,* or *How*. Explain that they do not need to have a question for each question word, but they should have enough questions about their topic to identify and gather relevant information for their research.

OPTION 2 Extend Ask students to evaluate whether their questions will help them identify and gather information relevant to their research. For example, have them confirm that their questions are not too broad or too specific. Have them revise their questions before asking others.

ELL TARGETED SUPPORT

Review the question words *who, what, where, why, when,* and *how*. Give students practice forming questions with these words. Provide sentence frames: *What does freedom mean to you? Why do you think that? Where have you lived? When did you live there? What is freedom like in those places?*

NEXT STEPS Once students have collected responses for their survey, and determined a project, they should be able to start drafting. As students begin writing, be sure they can explain their project goals, how they feel about freedom as compared to their respondents, and the supporting details that support their main idea. In the following activity, students will learn more about how to appeal to their audience.

STUDENT INTERACTIVE, pp. 408–409

CONDUCT RESEARCH

SURVEY SAYS

When you **conduct a survey**, you ask people for information about a topic. Investigators use surveys to learn what people do or think. They also use surveys to learn more about the world.

You can conduct a survey that asks for factual information, or you can conduct a survey that asks for people's opinions.

EXAMPLE: Factual Information You want to know how many pets live in your apartment complex. You ask one person in each apartment to fill out a survey that asks for this information.

EXAMPLE: Opinions You want to know what pets the students in your grade would most like to have. You ask ten students to fill out a survey that asks them to name the five pets they would like the most.



Oliver is conducting an opinion survey to learn people's thoughts about politics and government. He will generate formal questions.

Question 1: What issues would you like your U.S. representative to focus on?
Question 2: What candidate do you support for U.S. representative in the next election, and why?

Mya is conducting a factual survey to find out how households in her town spend money. She will generate formal questions.

Question 1: About how much money did you spend on housing last month?
Question 2: Do you spend more money on transportation or recreation each week?



PROJECT-BASED INQUIRY

COLLABORATE With your partner, generate a list of formal questions that you could ask people about the meaning of freedom.

Interview Questions	
1.	
2.	
3.	

Now carry out your survey and gather relevant information. Record people's responses. Remember that you can use e-mail, video conferencing, and phone calls to get in touch with people who do not live near you.

Person	Response

Briefly summarize the data you collected. In what ways are the responses alike? In what ways are they different? Were you surprised by anything anybody said? Talk to your partner about these questions.

Collaborate and Discuss

OBJECTIVES

Recognize characteristics and structures of informational text.

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

Analyze Student Model

TEACHING POINT Remind students that the student model is a speech, but that students will be choosing their own format for their project on freedom. Use the student model to review some of the characteristics of informational text, such as the topic, main idea, and supporting details, including facts based on survey results.

MODEL AND PRACTICE Use the speech on p. 411 of the *Student Interactive* to model the parts of an informative speech.

When writing informational text, such as a poster or speech, it is important that the main idea is clear, well organized, and well supported. For example, in “The Best Pets” the author explains the topic in the title. The title tells the listeners what the speech is going to be about. How else might the writer tell us about what the main idea is?

Allow students to respond. Have a student volunteer read the first paragraph. Use the callouts to identify the different parts of informative texts. For example, discuss with students why including the main idea in the first paragraph is important. Ask: *How do you know the author is sharing facts, not opinions?*

COLLABORATE Direct student pairs to discuss the items in the checklist on p. 410. Pairs should then follow the steps to write a draft of their speech, poster, or text in another format of their choosing.

Write for a Reader

Audience Students must consider their intended audience when writing. For their projects, students should include the results of their surveys as they pertain to their main idea and audience. Point out that in this sample, the author focuses on people who are interested in getting a pet. Brainstorm why the author might have included the common pets as well as the more unusual answers. (Possible response: To show there are a variety of pet choices for people to choose from)



ELL Targeted Support Discuss Read the Student Model twice aloud to students. Discuss the format and organization, focusing on the callouts and explanations. Have students highlight or underline as directed on page 410.

Discuss the main idea of the speech and supporting details for it. Have students use a sentence frame to respond: *People should discuss which animals make the best pets.* Ask: *What detail supports this idea? The author uses a survey to ask what people think.*

EMERGING

Ask: *What is the author's main idea?* Encourage small groups to underline words and phrases in the text that indicate the main idea. Provide a sentence starter: *The author's main idea is _____.* Ask: *What is a detail that supports the author's main idea?* Have them identify facts and supporting details. *One supporting reason is _____.* Encourage students to discuss their findings with their small group. **DEVELOPING**

Have partners read the speech together. Encourage them to label the main idea and the facts and details that support it. Have them discuss the article together, asking: *What is the main idea? How did you know? What details support the main idea?*

EXPANDING/BRIDGING

STUDENT INTERACTIVE, pp. 410–411



COLLABORATE AND DISCUSS

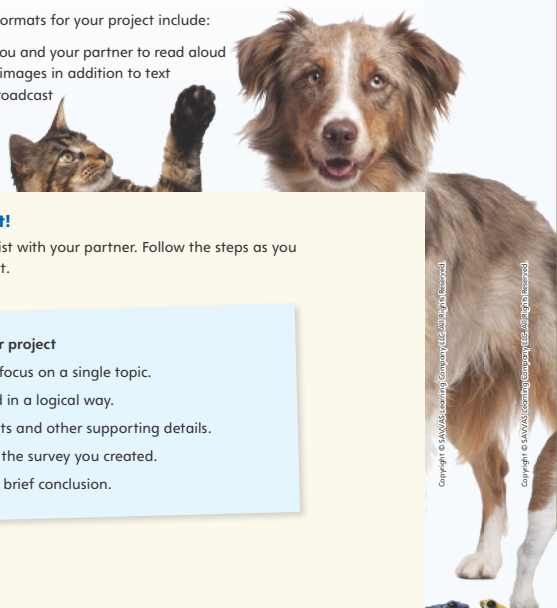
PROJECT-BASED INQUIRY

Collect Your DATA

Once you have your survey responses, you and your partner can choose a format for your project. Remember that you will be creating an informational text based on your survey results. You will be reporting what people say about freedom and what freedom means to them. You will not be giving your own opinion about freedom.

Some possible formats for your project include:

- a speech for you and your partner to read aloud
- a poster with images in addition to text
- a television broadcast



Now You Try It!

Discuss the checklist with your partner. Follow the steps as you create your project.

Make sure your project

- has a clear focus on a single topic.
- is organized in a logical way.
- includes facts and other supporting details.
- is based on the survey you created.
- ends with a brief conclusion.

410

Student Model

The Best Pets: A Speech

My fellow Americans, there are many important issues before us today: war and peace, jobs and the environment, and much more. But today, I want to talk about an issue that is overlooked: the question of what animals make the best pets.

I asked people to name their favorite pets. I also asked them why they chose them. Two people who answered my survey said the best pets were dogs. They liked that dogs would come when you called. "My dog is very loyal," my brother explained.

More people chose cats. These people liked that cats did not take up as much of your time. "You never have to walk a cat," my neighbor pointed out.

I got other responses, too. One person chose a cockatoo, which is a kind of bird. Another chose a lizard called a gecko. My grandmother said a ferret, but she added that ferrets sometimes bite. "Most ferrets are still wild animals," she explained.

I am not here to tell you what pet to get, if you need a pet. But you should listen to the reasons in my speech. They will help you choose an animal that is best for you!

Underline the topic.

Highlight details that show the facts are based on survey results.

Underline details that show the author is reporting the facts, not his or her opinions.

Highlight the conclusion.

411

Refine Research

OBJECTIVES

Identify and gather relevant information from a variety of sources.

Understand credibility of primary and secondary sources.

Demonstrate understanding of information gathered.

RESEARCH ARTICLES



Experiencing Freedom	840L, 920L, 1020L
You Can Quote Me!	820L, 920L, 1020L
Thomas Paine's Legacy	830L, 940L, 1000L

See the *Small Group Guide* for additional information on how to distribute the articles.

Primary and Secondary Sources

TEACHING POINT A primary source is a witness's firsthand account of an event. A secondary source describes an event the author did not witness. By including a variety of primary and secondary sources in their projects, writers make their research more credible and engaging to their readers. Both primary and secondary sources must include facts in order to be credible.

MODEL AND PRACTICE Model how to identify primary and secondary sources.

- Discuss the research they have gathered already for their projects. Point out that they are conducting surveys.
- What kind of source are the responses in a survey? How do you know? (Possible responses: Primary because the respondents are giving their own opinion or explaining their experiences)
- Brainstorm other sources they are using for their projects and work as a group to identify whether the source is primary or secondary. For example, discuss whether their poster or speech would be a primary or secondary source. (secondary)
- Discuss whether each of the sources is credible by analyzing how its topic or opinion is supported by facts.

CRITICAL LITERACY

Identify Primary and Secondary Sources



Review the definitions of the primary and secondary sources on p. 412. Work as a group to complete a Venn diagram explaining the differences and then brainstorm a list of both types.

COLLABORATE

Give student pairs time to complete the activity on p. 412. Challenge them to discuss their responses with a partner. Next, have students complete the questions on p. 413. Encourage them to consider how this information will help them with their own projects. For example, ask:

- Why is it a good idea to include a variety of primary and secondary sources?
- Why are some sources more credible than others?



DIFFERENTIATED SUPPORT

OPTION 1 Intervention Support struggling students with additional practice identifying primary and secondary sources. Point out that *primary* means *first, original, or earliest* to help them remember the difference between the two types of sources. Ask them which comes first, primary or secondary based on the words. (secondary) Explain that they can remember this clue when determining types of sources.

OPTION 2 Extend Have students who have grasped the concepts of identifying primary and secondary sources brainstorm additional sources not mentioned in the *Student Interactive*. Then encourage them to use their list to choose sources that would strengthen their project.

ELL Targeted support

Have student groups discuss differences between primary and secondary sources. Provide sentence frames to answer the questions: *The news broadcast is a primary source. It includes interviews with people who have experience with dogs. The broadcast is a credible source because Dr. Nataro works with dogs.*

NEXT STEPS Have students review their drafts to ensure they are including credible primary and secondary sources appropriately. Encourage them to add more information from their survey to make their writing stronger.

STUDENT INTERACTIVE, pp. 412–413



REFINE RESEARCH

PROJECT-BASED INQUIRY

Sources

Writers use two kinds of sources: **primary sources** and **secondary sources**. Primary sources are the words of people who were part of an event or witnessed it directly. Secondary sources are the words of people who did not experience the event themselves. Credible sources, whether primary or secondary, are sources that can be trusted. A source must include facts that support its opinion or central idea.

Primary Source Jaden goes to a new amusement park on the first day it is open and writes an essay for school about her experiences. Jaden's essay counts as a primary source because she was actually at the park. It is a credible source.

Secondary Source Soren writes an essay for school about the opening of an amusement park in the 1950s. Soren's essay counts as a secondary source because he was not at the park on the first day it opened. Soren's essay is credible if he used sources that can be trusted. Did he cite facts and information from a reliable book or Web site? If so, his essay is credible.

COLLABORATE Read the excerpt from a TV news broadcast and answer the questions.

NEWS ANCHOR PAT MURPHY: Today, we're talking about pets. The demand for therapy dogs has been rising, so more and more people are training their own pets to help. Dr. Diana Nataro is a veterinarian who has been training therapy dogs for ten years. Tell me about these pets, Dr. Nataro.

DR. NATARO: A therapy dog is one that is trained to comfort people who are sick. In the last ten years, I have trained and paired more than fifty therapy dogs with patients who need them. Through my research I have found that therapy dogs can lower anxiety and blood pressure in patients.

MURPHY: Truly remarkable. Let's hear from local resident Alan DeSilva. Alan was recently visited by a therapy dog during a lengthy hospital stay.

ALAN DESILVA: In the hospital, I felt bored and tired. Then I met Spike. Whenever Spike visited the hospital, I instantly brightened. I looked forward to his visits, and I always felt happier and calmer after my time with him.

MURPHY: Thank you, Alan. Dr. Nataro, what advice can you give pet owners who would like to train their pets to become therapy animals?

DR. NATARO: You can enroll your pet in a training class to become a therapy pet, but first, just nurture your pet to be calm and kind.

1. Is this news broadcast a primary source or a secondary source? Explain.

It is a primary source. The people who were interviewed have firsthand knowledge and experience with therapy dogs.

2. Is this news broadcast a credible source? Explain.

Yes, because Dr. Nataro has ten years of experience and cites findings that are backed by research.

COLLABORATE Read "Thomas Paine's Legacy." Identify the article as a primary source or a secondary source. Underline "Primary Source" or "Secondary Source" and explain your choice.

Primary Source

Secondary Source

Extend Research

OBJECTIVES

Recognize characteristics of digital texts.

Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Use an appropriate mode of delivery to present results.

Primary Source SOCIAL STUDIES



Go online to SavvasRealize.com for primary sources that will help students with their research.

Online Survey Tools

TEACHING POINT Online tools can make conducting a survey easier. By creating an online survey, writers can ask people all over the world their questions.

MODEL AND PRACTICE Use the online survey on *Student Interactive* p. 414 to discuss the characteristics of the tool as well as the benefits. Give oral instructions to students on how they are to complete the online survey form. Have them repeat the steps as needed. Review the bulleted list on p. 414 before discussing the following:

- Online surveys provide space for the researcher to briefly explain the survey. It is important to let the respondents know whether their names will be used in the research or whether they will be anonymous.
- Researchers generate, or create, questions on their topic for the survey.
- Researchers can also clarify, or restate, their questions if necessary.
- Multiple-choice responses allow the researcher to provide possible responses. Which other pets might you have included in this list? (Possible responses: mouse, rat, fish)

COLLABORATE Have students work with their partners to generate new questions or revise their previous questions to prepare them for an online survey. Review the bulleted list to confirm understanding of the expectations. Have pairs use p. 415 to record their revised questions. Consider the following questions: *Did I get the answers I needed for my project? How can I collect stronger data?*



ELL Targeted Support Share Information Remind students that online surveys can enhance their research. Point out that each survey question should be clear, short, and focus only on one thing.

Review the different ways of revising and editing questions for the online survey. Help students identify questions that are too vague. Work with students to answer each question. Ask: **Does the answer give you the information you are looking for?** If not, ask: **Can we make this sentence clearer?** Then work with students to identify words or phrases that can be more specific. **EMERGING/DEVELOPING**

Modify the above procedure by having a small group work together to revise the existing questions for the online survey. Encourage them to brainstorm how they could revise and edit for clarity. Provide sentence starters for their conversations: *I could change _____ because _____. To make this clearer, we could _____.* To check that students will receive the information they are looking for, have them write a sample answer for each question. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 414–415



EXTEND RESEARCH

PROJECT-BASED INQUIRY

Do AS I SAY!

A number of online tools can help you create your own survey. Your teacher can help you find some of these tools. You may be able to use these survey tools to ask people your survey questions, especially if the people do not live near you.

You can adapt survey forms online to generate your questions. Adjust the question types to fit the information and responses you need. You may wish to review survey forms and sample surveys before you create your own questions. Remember to keep your own opinions and biases—or preferences and prejudices—out of the survey questions.

When you create your own survey, be sure to

- Use clear, specific language
- Break down complicated ideas into multiple questions
- Ask about only one thing per question
- Avoid “leading” or biased questions

COLLABORATE With your partner, review the steps of conducting a survey: generate questions, create the survey, distribute the survey to people, collect responses, and combine data. Then discuss your data.

Experiment with using online survey tools to add to or change the questions you asked in your original survey.

- Clarify or revise questions that are vague or wordy.
- Clarify or revise complicated questions into separate questions.
- Clarify or revise leading or biased questions.
- Decide if you should conduct a new survey.

New or Revised Questions	
1.	
2.	
3.	
4.	
5.	

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Collaborate and Discuss

OBJECTIVES

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence, and clarity.

Recognize characteristics and structures of informational text.

Edit drafts using standard English conventions.

Revise and Edit

TEACHING POINT Writers revise their work to make sure it is clear. Remind students that they should review their projects for a clearly stated subject, facts and details from their survey, and a brief conclusion.

MODEL AND PRACTICE Model how writers revise for clarity on p. 416 in the *Student Interactive*. Refer to the Student Model on p. 411 as needed. [In this example, the writer added details, or more precise language, to make sure the audience knows exactly what he or she is trying to say.](#) Ask students how the writer added details to clarify the pronoun *them*. For example, point out the pronoun *them* could be confusing to readers. Then encourage students to identify whether there are additional opportunities for revising to clarify the information.

Peer Review

COLLABORATE Have teams exchange the written portions of their projects and review each other's work. Remind students to be respectful in their comments, focusing on the writing and not the writer. Encourage them to confirm that the writing has all of the characteristics of informational text.

Informational Text Have teams reread/review their projects using the Revise checklist. Encourage students to ask questions, such as *How can I make sure my subject is clearly stated? Did I include the strongest facts in my writing? Are all of the facts based on my survey findings? Is my conclusion too long or too short?* Have students mark specific places where they can revise for clarity.

Conventions Next, have pairs use the Edit checklist to make sure they used correct conventions. Point out that whenever they use the exact words or phrases from their surveys, they should include quotation marks around the words. Explain that they do not need to include the person's full name with the quote. Note that for the purposes of this project, the first name and last initial or no name at all is acceptable as long as it is properly punctuated for proper nouns.



DIFFERENTIATED SUPPORT

OPTION 1 Intervention Support struggling students as they complete the Revise and Edit checklists. Have them scan their project for each item on the checklist one at a time. Offer questions to help guide them such as, *Did I provide a clear statement of my subject?* Then have them underline the main idea in their project.

OPTION 2 Extend Encourage students who show understanding to evaluate the strength of their supporting details. Have them identify each supporting detail and ask themselves, *Is this detail relevant to my topic? Is this a fact from the survey or my personal opinion?*

ELL TARGETED SUPPORT

Support the revising and editing process by reading the student drafts/sample model with mistakes, stopping as appropriate to “Think Aloud.” Revealing your thoughts will help students emulate this process for their own writing. For example, stop when you encounter missing capitalization for proper nouns and say, “I think this might be a proper noun. How am I supposed to write a proper noun? Oh, right! I use a capital letter at the beginning of the word.”

NEXT STEPS Have students prepare a final copy of the speech to share with others.

STUDENT INTERACTIVE, pp. 416–417



COLLABORATE AND DISCUSS

PROJECT-BASED INQUIRY

Revise

Informational Text Reread your work with your partner. Make sure your project is an example of informational text. Have you included

- a clear statement of your subject?
- facts about your topic?
- information based on your survey?
- a brief conclusion?

Revise for Clarity

Be as clear as possible when writing informational text. Make sure that your audience will understand exactly what you are trying to say. The writers of the speech earlier in this lesson realized that they had not been entirely clear in some places. They went back and changed a few sentences so their intentions were clear to their listeners.

To prepare for this speech, I asked ^{eight} people to name their favorite pets. I also asked them why they chose ^{them}.
^{those particular animals}

These people liked it that cats did not take up as much of your time.
^{as a dog does}

416

Edit

Conventions Read your work again. Have you used correct conventions?

- spelling
- punctuation at the ends of sentences
- capital letters for proper nouns
- quotation marks for quoted material
- clear, precise language

Peer Review

COLLABORATE Exchange your project with another team. Read their work carefully and thoughtfully. Identify characteristics of an informational text as you read. Tell the other team the strong points of their work and what areas, if any, they can improve. Be specific in your explanations.



417

Celebrate and Reflect

OBJECTIVES

Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively.

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

Synthesize information to create new understanding.

Publish written work for appropriate audiences.

Use an appropriate mode of delivery to present results.

CUSTOMIZE IT!

To model effective speaking, play a recording or video of someone giving a speech or presenting a project. Have students identify what the presenter did well and what he or she could have done better. Encourage them to consider these strengths as they present their projects.

Celebrate!

Before hosting your “Freedom Day,” have teams prepare their projects using an appropriate mode of delivery, whether written, oral, or multimodal. If students have media, have them check that everything is prepared and ready to share. If they are presenting orally, encourage them to practice ahead of time with another team.

Use the Student Model on p. 411 to model effectively sharing this project with others. When you finish, point out the traits of effective speech.

- When I read a speech aloud or present a multimedia project, I speak slowly and clearly so my audience can hear what I am saying.
- I let my enthusiasm about the topic shine through by using gestures or referring to the different parts of my project.
- I listened to the audience’s questions carefully before providing an answer to the best of my ability.

COLLABORATE Allow students to practice presenting their projects in front of other teams or groups and to incorporate changes based on the reactions of their peers. Have them jot down their classmates’ reactions and questions or comments on p. 418.

Reflect

MyTURN Students should work independently or with their partners to evaluate their work, using the rubric on p. T457. Encourage them to consider which parts of the project were the strongest and how they might improve their informational writing on the next project.



Reflect on the Unit

Reflect on Your Goals Have students revisit their goals on p. 210. 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 “Keeping Mr. John Holton Alive” to model discussing how people reflect on questions they have. Say: *In “Keeping Mr. John Holton Alive,” I really connected with working hard for your family. My parents worked every day to make sure my sisters and brothers and I had good food and nice clothing. It’s because of their hard work that I was able to go to college and get a degree so I could teach school.* Have students answer the Reflect on Your Reading questions.

Reflect on Your Writing Writers reflect on the challenges and success they experience so that they can continue to improve their writing. Use the edits to the Student Model on p. 411 to model reflecting on writing. Say: *Before the writer revised for clarity, I wasn’t sure how many people he or she was talking about. When the author added more details about who the pronoun “them” was, it helped me better understand the writing.* Have students answer the Reflect on Your Writing questions.

Reading and Writing Strategy Assessment Checklists



The *Reading and Writing Strategy Assessment Checklists* will help you monitor student progress.



STUDENT INTERACTIVE, pp. 418–419



CELEBRATE AND REFLECT

Time to Celebrate!

COLLABORATE Prepare to present your project. If you are using multimedia, create your video, audio, or other media before class and have it ready to share. If you are presenting orally, practice ahead of time. Practice using eye contact, conventions of language, and a natural speaking rate and volume.

Finally, share your project with the whole class. How did your classmates react to your presentation? List some of their reactions here.

Reflect on Your Project

My TURN Think about your project and your presentation. Which parts do you think were strongest? Which parts needed improvement? How might you make changes for next time? List your ideas here.

Strengths

Areas of Improvement

REFLECT ON THE UNIT

Reflect on Your Goals

Look back at your unit goals. Use a different color to rate yourself again.



Reflect on Your Reading

Think about the books that you chose and read on your own during this unit. What did you find most interesting about these books? What did you enjoy the most?

Reflect on Your Writing

Think about your writing during the whole unit. What improvements have you made in your writing?

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 *Guns for General Washington*, 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. T483.
 - 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, *Liberty*, or the Essential Question for the unit: *What does it mean to be free?* As a class, discuss how the book relates to both.
 - ★ **CONNECT TO THE SPOTLIGHT GENRE** To help students further practice their reading strategies for historical fiction and to make comparisons between settings, characters, and other characteristics of the genre, you might help them choose a book that is historical fiction.

Each Day

DISCUSSION CHART Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that they will fill in their charts with details they **notice**, **connections** they make, and things they **wonder** about to prepare for their Book Club conversations.

Noticings	Connections	Wonderings

TEACHER'S ROLE Since Book Club is a time for students to get their own enjoyment out of reading, the teacher's role should be as an occasional facilitator, helping to start conversations or direct groups to understandings.

When groups sit down for their conversations each day, they might have trouble sustaining a meaningful conversation about the book. If so, ask groups questions to spark collaborative discussion of the book.

COLLABORATION An important part of Book Club is students' ability to effectively share their ideas and build on those of others. Offer them examples of how to phrase their ideas productively and respectfully. **SEL**

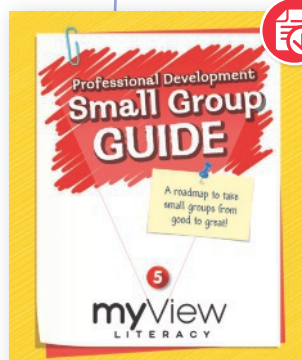
- I don't agree with _____ because _____.
- The part about _____ stuck out to me because _____.
- What makes you say that?
- I'd like to add _____.
- I have a question about _____.



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

Guns for General Washington by Seymour Reit

Stealing Freedom by Elisa Carbone

Bad News for Outlaws by Vaunda Micheaux Nelson

The Pilgrims of Plimoth by Marcia Sewall

The Boy in the Striped Pajamas by John Boyne

Stormy Seas: Stories of Young Boat Refugees by Mary Beth Leatherdale

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, *Guns for General Washington*. 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. T482 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 *Guns for General Washington*

Teacher's Role

GUIDE BOOK CLUB Have students move into book clubs. Remind them that in Book Club, they are responsible for guiding and assessing their own reading and writing. The role of the teacher in Book Club is as a guide who does not ask specific questions to get specific answers but who instead helps guide students toward new understandings.

CONNECT TO THE THEME The text connects to both the unit theme, *Liberty*, and the unit Essential Question: *What does it mean to be free?*

CONNECT TO THE SPOTLIGHT GENRE As students read *Guns for General Washington*, listen for moments in their Book Club conversations when they are using strategies for reading historical fiction. You can prompt them to use reading strategies. For example, *How can you keep track of characters and plot events based on real people and events? Or How can you find the settings mentioned in the book?*

LAUNCH THE BOOK Over the course of this unit, students will read *Guns for General Washington: A Story of the American Revolution* by Seymour Reit. This historical fiction novel retells an event from the American Revolution that played as important a role as Paul Revere's ride did but is often overlooked. Through factually based retellings and fictionalized dialogue, students will learn about this significant event in the United States' early struggle for independence.



EXPERT'S VIEW Frank Serafini, Arizona State University

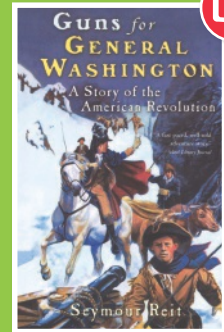
“We can't assume that students know how to talk about books. For Book Clubs, you can't just leave them alone and ask them to use their role sheets. As a teacher, you should demonstrate to students how to talk about books. Through read alouds and reading alongside students, we have to model how to talk about texts.”

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



READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK

 Guns for General Washington by Seymour Reit ***Stealing Freedom*** by Elisa Carbone ***Bad News for Outlaws*** by Vaunda Micheaux Nelson ***The Pilgrims of Plimoth*** by Marcia Sewall ***The Boy in the Striped Pajamas*** by John Boyne ***Stormy Seas: Stories of Young Boat Refugees*** by Mary Beth Leatherdale

Book Support

DISCUSSION CHART The Discussion Chart provides three distinct focuses students can use when they are responding to a new book or experience.

- **Noticings** is a place for students to note what catches their attention in the text.
- **Connections** encourages students to read the book through the lens of their own lives.
- **Wonderings** allows students to share any questions that remain after reading the text.

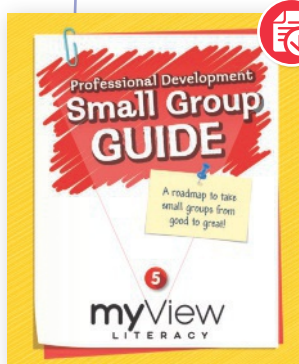
Noticings	Connections	Wonderings



Book Club Options

See the *Small Group Guide* for help with

- choosing a different book for your class to read.
- conducting Book Club with a book of your or students' choosing.
- guiding a student-led Book Club.
- facilitating Book Club when there aren't enough books for all students.



BOOK CLUB

OBJECTIVES

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

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

Establish purpose for reading assigned and self-selected texts.

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

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

Week 1

TEACHER'S SUMMARY

Chapter 1 We meet Will Knox, a nineteen-year-old soldier from Boston, who eagerly joined the Colonial Army to help win the American Revolution. From a safe distance, Will watches British troops stand guard in his hometown. Disappointed with the mundane tasks he's been assigned, Will impatiently desires to fight the British.

Chapter 2 Here we meet a different William, a British general whose ship, the HMS *Somerset*, serves as the British command post in Boston Harbor. While the British Army has strong control of Boston Harbor, preventing any goods from reaching Bostonians, Britain does not have a good command of the land. Thinking of their weakness on land and their proximity to colonial headquarters puts General William Howe in a horrible mood. He dismisses the patriots as traitors and is frustrated by the expansion of the rebellion to areas outside Massachusetts. He eagerly awaits reinforcements.

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 Will join the Colonial Army, and why is he bored by it?

What surprising detail does the author end the first chapter with?

What do you think of General William Howe?

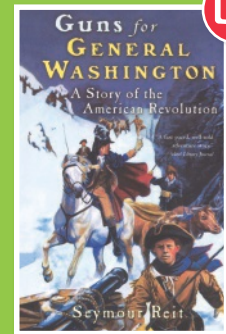
How are Will and William similar? How are they different?

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**

- I want to follow up on your idea about _____.
- My idea builds on _____.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK

- Guns for General Washington*** by Seymour Reit 
- Stealing Freedom*** by Elisa Carbone 
- Bad News for Outlaws*** by Vaunda Micheaux Nelson
- The Pilgrims of Plimoth*** by Marcia Sewall
- The Boy in the Striped Pajamas*** by John Boyne 
- Stormy Seas: Stories of Young Boat Refugees*** by Mary Beth Leatherdale

Session 1

Present the book to the groups. Explain that this book is historical fiction set during the early American Revolution. Ask students to take note of details about real places, events, and characters.

Tell the groups that they will begin reading today and that by Session 2, they should finish reading Chapters 1 and 2 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 they will fill in their charts with details they notice, connections they make, and things they wonder about as they read.

Allow groups to use any remaining time to begin reading.

Session 2

By Session 2, students will have read Chapters 1 and 2 of *Guns for General Washington*. Now they are ready to begin their conversation about the book.

Circulate around the room and notice how each group's conversation is going. When appropriate, ask questions to guide their conversation.

When groups sit down for their first conversation, they might have trouble getting started or continuing their conversation. If so, ask groups questions like the following to spark collaborative discussion.

CONVERSATION STARTERS

- What do you think of Will? What do you think will happen to him in this book?
- Does Will or William remind you of anyone in your life?
- Where does the story take place? Why is the setting important? How does the setting move the plot forward?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss Chapters 3–7 next week.

BOOK CLUB

OBJECTIVES

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

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

Establish purpose for reading assigned and self-selected texts.

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

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

Week 2

TEACHER'S SUMMARY

Chapters 3 and 4 Here we learn how the colonists revised “Yankee Doodle” to change it from insulting to uplifting. General Washington doubts the preparedness of the Continental Army. The army lacks weapons, while the British Army lacks soldiers. Meanwhile, Paul Revere Jr. guards his family’s home in Boston by himself, waiting for word from his father, who is in hiding. He is visited by Will Knox, who reveals that his brother Henry has a plan to beat the British.

Chapters 5–7 At Washington’s War Council, Henry presents his wild idea to acquire and transport the artillery 300 miles away in Fort Ticonderoga. The high officers dismiss the idea, but Washington approves it. Henry travels with his brother Will, who is ecstatic to finally be part of a dangerous but purposeful mission. Henry and Will arrive in Fort Ticonderoga, where they find sixty tons of artillery. They recruit volunteers and load the cargo onto boats for the first part of their journey back—a thirty-three-mile voyage across Lake George. The voyage is full of accidents, but the mission is completed.

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.

According to Washington, what were the Continental Army’s main needs? Why did Paul Revere Jr. stay behind in the family home in Boston?

Why was Henry’s plan so unbelievable? What kind of volunteers did Henry want to recruit and why?

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 _____?
- What part of the text made you think that?

Session 3

By Session 3, students will have read Chapters 3 and 4 in *Guns for General Washington*.

Circulate around the room and notice how each group's conversation is going. When appropriate, ask questions to guide their conversation.

Based on what you observe, you can ask these questions to encourage conversation about the book.

CONVERSATION STARTERS

- What detail in these chapters did you find most surprising or interesting?
- Why did Washington not share his concerns with his army?
- What did you learn about Paul Revere from the chapter about his son?

Session 4

By Session 4, students will have read Chapters 5–7 in *Guns for General Washington*.

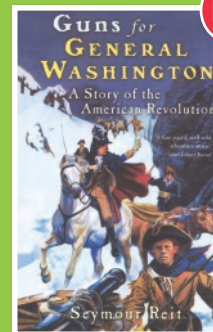
CONVERSATION STARTERS

- What made Henry a good choice for his role as colonel of artillery?
- Why did Washington accept Henry's plan?
- What happened on the voyage across Lake George?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss Chapters 8–13 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK



Guns for General Washington
by Seymour Reit



Stealing Freedom
by Elisa Carbone



Bad News for Outlaws
by Vaunda Micheaux Nelson



The Pilgrims of Plimoth
by Marcia Sewall



The Boy in the Striped Pajamas
by John Boyne



Stormy Seas: Stories of Young Boat Refugees
by Mary Beth Leatherdale

BOOK CLUB

OBJECTIVES

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

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

Establish purpose for reading assigned and self-selected texts.

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

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

Week 3

TEACHER'S SUMMARY

Chapters 8–10 Now that the artillery is safely at Fort George, Henry and his volunteers begin their journey on land. General Schuyler and colonists gave the group sleds and wagons to help them make the journey. Meanwhile, Paul Revere Jr. gathers with the townspeople at the wharf to hear the latest news and rumors. Paul learns the details of Henry's plans. Henry and his men face an accident and challenges while traveling over land.

Chapters 11–13 The snowfall Henry wishes for arrives, making this leg of the trip much easier. The men arrive to rest in Saratoga and receive a hero's welcome. When they set off the next morning, they are met with a blizzard and falling temperatures, making their trip difficult. In Stillwater, they ask colonists for supplies and volunteers before realizing the frozen Mohawk River is thawing and too dangerous to cross. Meanwhile, after recruitments are lost to a hurricane, Sir William receives news that a new, larger envoy is on its way to Boston.

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 was the scene at the lakefront chaotic?

Summarize Henry's first letter to Washington.

How do townspeople react to Henry and his men?

What kind of text structure does the author use throughout the book? How do you know?

COLLABORATION Offer other sentence stems like these as examples of how to phrase ideas in a conversation. **SEL** SOCIAL-EMOTIONAL LEARNING

- Also, I think _____.
- Another key detail is _____.

Session 5

By Day 1 of Week 3, students will have read Chapters 8–10 of *Guns for General Washington*.

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

- Why do you think the father allowed his twelve-year-old son to join him as a volunteer?
- Why was the wharf so important to the colonists who remained in Boston?
- What challenges did Henry and his men face as they traveled on land?

As groups discuss the book, circulate around the room and notice where the conversations are going. When it seems appropriate, touch base with each group and ask what aspects of the book they are talking about.

Session 6

By Session 6, students will have read through Chapter 13 of *Guns for General Washington*.

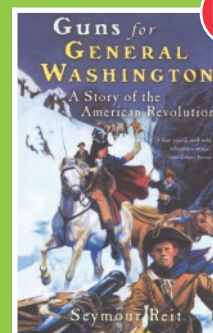
CONVERSATION STARTERS

- How did townspeople do their part to help Henry's mission?
- What challenges did the British general face back in Boston?
- What news does Sir William receive that gives him hope in beating the Colonial Army?

Ask students to share details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapters 14–19 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK



Guns for General Washington by Seymour Reit



Stealing Freedom by Elisa Carbone



Bad News for Outlaws by Vaunda Micheaux Nelson



The Pilgrims of Plimoth by Marcia Sewall



The Boy in the Striped Pajamas by John Boyne



Stormy Seas: Stories of Young Boat Refugees by Mary Beth Leatherdale

BOOK CLUB

OBJECTIVES

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

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

Establish purpose for reading assigned and self-selected texts.

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

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

Week 4

TEACHER'S SUMMARY

Chapters 14–16 Will and Henry try strengthening the frozen Mohawk River to make it safe enough for the group to transport the cargo across it. They are able to get the artillery across except for the three cannons. When they attempt to transport the cannons, the ice breaks, a man is injured, and a cannon sinks into the icy waters. However, they are later able to drag it out of the river. Meanwhile, Washington deals with thousands of soldiers quitting the Colonial Army and returning home.

Chapters 17–19 The obstacles Henry has faced result in delays that cause additional challenges. Upon reaching the Hudson River, Henry discovers it, too, is thawing, making it too dangerous to cross. Two days pass before the temperatures freeze the river enough to cross it. The men continue their journey, stopping in small towns, where colonists provide supplies and shelter. Back in Boston on the wharf, Toby continues to keep Paul apprised of Henry's journey. Will and Henry struggle to transport the cargo across the mountains.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking toward elements the class has been working on.

What challenges did Henry face crossing the river?

What challenges did Washington face back home?

Why do you think the author included the story about the French and Indian wars?

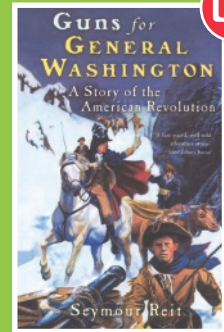
Why was Will nervous about crossing the mountains?

COLLABORATION Offer other sentence stems like these as examples of how to phrase ideas in a meaningful conversation. **SEL**

- Can you tell me more of your thoughts about _____?
- I want to talk a bit more about your idea about _____.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK



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The Boy in the Striped Pajamas by John Boyne



Stormy Seas: Stories of Young Boat Refugees by Mary Beth Leatherdale

Session 7

By Session 7, students will have read Chapters 14–16 of *Guns for General Washington*.

CONVERSATION STARTERS

- How did Henry and his men try strengthening the river to make it more solid?
- How important were colonial songs during this period? What role did they play?
- Why were thousands of soldiers quitting the Colonial Army?

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 discussing.

Session 8

By Session 8, students will have read Chapters 17–19 of *Guns for General Washington*.

CONVERSATION STARTERS

- How did the delays cause additional problems for Henry?
- What does Paul learn from Toby on the wharf?
- Why was crossing the mountains so difficult?

Ask students to share details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapters 20–25 next week.

BOOK CLUB

OBJECTIVES

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

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

Establish purpose for reading assigned and self-selected texts.

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

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

Week 5

TEACHER'S SUMMARY

Chapters 20–22 Back at headquarters, Washington admires the progress of the Continental Army but worries that the artillery won't arrive in time. The British reinforcements have arrived, and Sir William's attack will happen soon. Henry pleads with his men to cross a dangerous chasm. Will strategize a plan that takes hours but is successful. Cheering crowds welcome them in Westfield. Finally, they reach Cambridge and report to Washington. The celebrations are short-lived. The American leaders must now determine how best to use the weapons against the British Army.

Chapters 23–25 Following Washington's orders, Henry secretly transports the artillery to strategic locations. By March 2, the rebels begin their attack. However, Washington's attack is a ruse; he wants to distract the British away from American fortification of Dorchester Heights. The Colonial Army equips two forts and launches a surprise attack on the British, marking the end of the British occupation of Boston and igniting the fight for independence.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking toward elements the class has been working on.

How did Washington know that the British would attack soon?

What does Chapter 20 reveal about Henry's leadership?

What is the purpose of the song and description of festivities in Chapter 21?

Summarize Washington's strategy for launching an attack against the British.

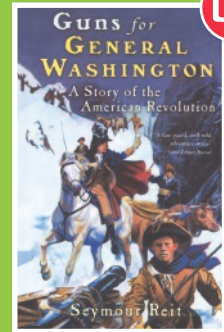
COLLABORATION Remind students that it is important in any group discussion for people to be part of the conversation and share what they are thinking. Offer sentence stems like these as examples. **SEL**

- One thing that I notice is _____.
- I think we all believe _____.



READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK



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The Boy in the Striped Pajamas by John Boyne



Stormy Seas: Stories of Young Boat Refugees by Mary Beth Leatherdale

Session 9

By Session 9, students will have read Chapters 20–22 of *Guns for General Washington*. Circulate around the room. When appropriate, touch base with each group and support students to keep the conversation going.

CONVERSATION STARTERS

- How does the beginning of Chapter 20 set up the tension for this part of the novel?
- Why did the men refuse at first to try to cross the chasm?
- How were Henry and Will received by Washington and other colonial officials?
- How was Washington almost caught by the British?

Session 10

By Session 10, students will have finished reading *Guns for General Washington*. On this final day of this unit's Book Club, the groups should widen the focus of their discussions to take in the entire book.

CONVERSATION STARTERS

- How did General Washington trick General Howe?
- What did you think about the ending of the book?
- What did the difficulty of Henry's journey illustrate about the value of freedom?

Glossary

OBJECTIVE

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

How to Use a Glossary

Minilesson

FOCUS ON STRATEGIES Remind students that a glossary is a text feature that appears at the back of a book. It includes important terms or vocabulary used in the book. It also includes information about syllabication, pronunciation, part of speech, definition, and often the word's origin.

Glossary entries appear in alphabetical order. Guide words appear at the top of each page to help readers quickly locate terms. These words show the first and last terms on the glossary page.

If a word or phrase does not appear in the glossary, tell students to use a print or digital dictionary. A print dictionary uses the same organization as a glossary. Use letter tabs and guide words to locate terms. For a digital dictionary, use the search field to type in a word or phrase. When a term has multiple entries, use context to determine which meaning is being used in the text.

MODEL AND PRACTICE Model how to use a glossary entry using the Example glossary entry from p. 624 in the *Student Interactive*.

- When I look up a word or phrase in a glossary, I am looking for an entry word. This word is bold and dots in the word tell me how to divide it into syllables. I look for the entry word based on its starting letter. In this case, *abundant* begins with the letter *a* so I know that it will be at the beginning of the glossary. When I find *abundant*, I can see that it is divided into three syllables.
- In parentheses, I see how *abundant* is pronounced, and I also see that the second syllable is stressed.
- Next, I find the word's part of speech, or function in a sentence. After that I see the definition and the word origin, from Latin.

Ask students to work with a partner to locate a different word in the glossary. Have them explain what they learned from the entry and then use the word in a sentence.

ASSESS UNDERSTANDING

Apply

My TURN Have students try this process independently as they complete the My Turn activity on p. 624 of the *Student Interactive*.

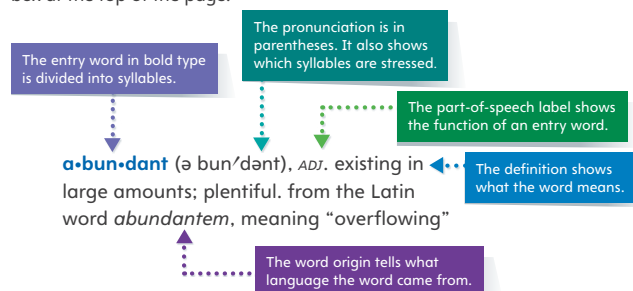
TURN, TALK, AND SHARE Have students turn and talk to a partner about how they might use a digital resource to find the meaning, pronunciation, syllabication, and word origin of the word *tactics*. Encourage them to describe the process. Then have them identify the meaning, pronunciation, syllabication, and word origin for the word *tactics* using a digital resource.

STUDENT INTERACTIVE, p. 624

GLOSSARY INSTRUCTION

How to Use a Glossary

This glossary can help you understand the meaning, origin, pronunciation, and syllabication of some of the words in this book. The entries in this glossary are in alphabetical order. The guide words at the top of each page show the first and last words on the page. If you cannot find a word, check a print or digital dictionary. To use a digital resource, type the word you are looking for in the search box at the top of the page.



My TURN

Find and write the meaning of the word *tactics*. Say the word aloud.

planned actions for a specific purpose

Write the syllabication of the word. **tac•tics**

Write the origin of the word. **from the Greek word *taktike*, meaning "art of arranging"**

How did the origin help you understand the meaning of the word?

Possible response: You could read the word *tactics* as "the art of arranging planned actions."

TURN and TALK Discuss how you could look up *tactics* in a digital resource.

GLOSSARY

STUDENT INTERACTIVE, p. 625

GLOSSARY

advocates • compost

Aa
ad-vo-cates (ad'və kəts), *n.* people who support a cause or policy. from the Latin word *advocatum*, meaning "summoned"
al-ti-tude (al'tə tüd), *n.* position of height. from the Latin word *altus*, meaning "high"
ap-peal (ə pēl'), *n.* the quality of beauty or interest

Bb
ban-dits (ban'dits), *n.* enemies or outlaws

Cc
coaxed (kōkst), *v.* persuaded someone to do something by words or actions
com-menced (kə mensd'), *v.* began; started
com-mo-tion (kə mō'shən), *n.* a loud noise or activity
com-posed (kəm pōzd'), *v.* formed by putting together
com-post (kəm'pōst), *n.* fertilizer made from decayed organic matter. from the Latin word *compositum*, meaning "put together"

Pronunciation Guide
 Use the pronunciation guide to help you pronounce the words correctly.

a in <i>hat</i>	ō in <i>open</i>	sh in <i>she</i>
ā in <i>age</i>	ó in <i>all</i>	th in <i>thin</i>
ā in <i>care</i>	ō in <i>order</i>	in <i>then</i>
ā in <i>far</i>	oi in <i>oil</i>	zh in <i>measure</i>
e in <i>let</i>	ou in <i>out</i>	ə = a in <i>about</i>
ē in <i>equal</i>	u in <i>cup</i>	ə = e in <i>taken</i>
ēr in <i>term</i>	ū in <i>put</i>	ə = i in <i>pencil</i>
i in <i>it</i>	ü in <i>rule</i>	ə = o in <i>lemon</i>
ī in <i>ice</i>	ch in <i>child</i>	ə = u in <i>circus</i>
o in <i>hot</i>	ng in <i>long</i>	

625

STUDENT INTERACTIVE, p. 627

GLOSSARY

deposits • heed

de-pos-its (di poz'its), *n.* amounts of something left in one place by a natural process. from the Latin word *depositum*, meaning "put away"
dis-turb (dis tərb'), *v.* interfere with or interrupt something

Ee
ed-i-ble (ed'ə bəl), *ADJ.* safe to eat. from the Latin word *edere*, meaning "to eat"
em-bod-ies (em bod'ēz), *v.* symbolizes or represents in a clear way
em-pow-er (em pou'ər), *v.* enable or influence
en-com-pass (en kum'pəs), *v.* surround or completely cover
en-dure (en dūr'), *v.* survive; continue existing. from the Latin *in-*, meaning "in," and *durus*, meaning "hard"
en-gi-neer (en'jə nīr'), *n.* a person who plans and builds a machine

en-thu-si-asm (en thū'zē az'əm), *n.* high interest, excitement. from the Greek word *entheos*, meaning "god-possessed"
e-ro-sion (ī rō'zhən), *n.* a slow process of being worn away. from the Latin *ex-*, meaning "away," and *rodere*, meaning "to gnaw"

Gg
ge-o-log-i-cal (jē'ə loj'ə kəl), *ADJ.* relating to the study of Earth's physical properties
grace (grās), *n.* ease of movement. from the Latin word *gratia*, meaning "favor"

Hh
hab-i-tat (hab'ə tat), *n.* a place where plants or animals normally live or grow
heed (hēd), *v.* pay attention to; listen to

627

STUDENT INTERACTIVE, p. 626

GLOSSARY

comrade • demonstrators

com-rade (kom'rad), *n.* a companion who shares in a person's activities and who is that person's equal
con-den-ses (kən den'səz), *v.* makes or becomes more close; compacts. from the Latin *com-*, meaning "with," and *densus*, meaning "thick"
con-fide (kən fid'), *v.* trust someone with a secret. from the Latin *com-*, meaning "with," and *fidere*, meaning "to trust"
con-sci-ent-i-ous (kən'shē en'shəs), *ADJ.* diligent; thorough
con-scious (kən'shəs), *ADJ.* aware of an issue or idea. from the Latin *com-*, meaning "with," and *scire*, meaning "to know"
con-tam-i-na-tion (kən tam'ə nā'shən), *n.* the process of infection
con-ven-tion (kən ven'shən), *n.* a formal meeting of a group with particular interests; from the Latin word *conventionem*, meaning "agreement"

crin-kled (kring'kald), *ADJ.* wrinkled or creased, as a crushed piece of paper. from the Middle English word *crincan*, meaning "to bend"
cus-tom (kus'təm), *n.* an accepted, repeated way of behaving or doing things
cy-cle (sī'kəl), *n.* a sequence of events that occurs regularly. from the Greek word *kyklos*, meaning "circle"

Dd
de-bris (də'brē), *n.* the remains of something that has been destroyed
del-e-gates (del'ə gits), *n.* people appointed to represent others
dem-on-strate (dem'an strāt), *v.* display something. from the Latin word *demonstratum*, meaning "shown clearly"
dem-on-strators (dem'an strā'tərz), *n.* people who participate in public protests or marches in support of or against something

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STUDENT INTERACTIVE, p. 628

GLOSSARY

impact • oblige

Ii
im-pact (im'pakt), *n.* a strong effect on something; *v.* to hit with force. from the Latin word *impactum*, meaning "struck against"
in-di-vis-i-ble (in'də viz'ə bəl), *ADJ.* unable to be split into pieces
in-sep-ar-a-ble (in sep'ər ə bəl), *ADJ.* never apart; unable to be split up
i-ron-ic (ī ron'ik), *ADJ.* contrary to expectation

Ll
lim-i-ta-tion (lim'ə tā'shən), *n.* something set within a certain boundary. from the Latin word *limitem*, meaning "boundary"
loam-y (lō'mē), *ADJ.* having a certain mixture of clay, sand, and organic material; having a texture good for growing plants

Mm
man-u-fac-tur-er (man'yə fak'chər ər), *n.* a company that creates items by hand or by machinery. from the Latin words *manu*, meaning "hand," and *facere*, meaning "to make or do"
me-lod-ic (mə lod'ik), *ADJ.* pleasing and harmonious to hear; sweet sounding
min-er-als (min'ər əlz), *n.* solid substances made of one or more simple chemicals
mis-trea-ted (mis trē'ted), *v.* treated in an unkind or cruel way

Nn
no-ble (nō'bəl), *ADJ.* excellent; notable. from the Latin word *nobilis*, meaning "well-known"

Oo
o-blige (ə blij'), *v.* earn gratitude; do a favor for. from the Latin word *obligare*, meaning "to bind"

628

particles • recall

Pp

par-ti-cles (pär'tə kälz), *n.* very small pieces of matter. from the Latin word *particula*, meaning "small part"

per-se-vere (për'sə vir'), *v.* do something in spite of discouragement

per-spec-tive (pär spek'tiv), *n.* how someone sees the world. from the Latin word *perspicere*, meaning "look through"

pe-ti-tion (pə tish'ən), *n.* a formal request signed by many people. from the Latin word *petere*, meaning "to seek"

pon-der (pon'dər), *v.* think long and carefully. from the Latin word *ponderare*, meaning "to weigh"

prin-ci-ples (prin'sə pälz), *n.* general theories or facts. from the Latin word *principium*, meaning "beginning"

pro-vi-sions (prə vizh'ənz), *n.* materials or supplies. from the Latin word *providere*, meaning "to provide"

Qq

qual-i-fied (kwol'ə fid), *adj.* has met the necessary requirements to do or be something

quar-ters (kwôr'tərz), *n.* living space; a place to stay

quell (kwel), *v.* put an end to something. from the Old English word *cwellan*, meaning "to kill"

Rr

rad-i-cal-ly (rad'ə käl), *adj.* in an extreme way

rat-i-fi-ca-tion (rat'ə fə kâ'shən), *n.* a formal act of approval or confirmation. from the Latin words *ratum*, meaning "fixed," and *fecere*, meaning "to make or do"

re-as-sur-ing (rē'ə shür'ing), *adj.* giving comfort; reminding someone not to worry

re-call (ri kâl'), *v.* remember

CREDITS

relaying • supportive

re-lay-ing (ri lā'ing), *v.* passing along

re-sem-bled (ri zem'bæld), *v.* looked like something or someone else

re-sist (ri zist'), *v.* use one's strength of will to defeat or overcome a challenge. from the Latin word *resistere*, meaning "to make a stand"

re-tired (ri tird'), *adj.* no longer working

re-lived (ri livd'), *v.* brought back to consciousness. from the Latin word *revivere*, meaning "to live again"

rev-o-lu-tion-ar-y (rev'ə lū'shə ner'ē), *adj.* very different from something that came before

Ss

seg-re-ga-tion (seg'rə gā'shən), *n.* official separation of groups of people based on a characteristic such as race or gender

set-tle-ment (set'l mənt), *n.* a place or region that is settled. from the Old English word *setlan*, meaning "a sitting place"

shat-tered (sha'tərd), *adj.* broken into many small pieces; damaged or destroyed. from the Middle English word *schateren*, meaning "scattered"

sol-emn-ly (sol'am lē), *adv.* in a sad and serious way; from the Latin word *sollemnis*, meaning "solemn"

stalk-ing (stôk'ing), *v.* following closely and in a sneaky way

strap-ping (strap'ing), *adj.* healthy and strong

sub-stance (sub'stəns), *n.* a physical material. from the Latin word *substantia*, meaning "stand firm"

sup-por-tive (sə pör'tiv), *adj.* encouraging; helpful

suspicious • wriggled

sus-pi-cious (sə spish'əs), *adj.* not to be trusted

sym-pa-thize (sim'pə thiz), *v.* feel or express concern, compassion, and support for someone. from the Greek word *sympatheia*, meaning "feeling together"

Tt

tac-tics (tak'tiks), *n.* planned actions for a specific purpose. from the Greek word *taktike*, meaning "art of arranging"

ter-rain (te rân'), *n.* an area of land and its surface features. from the Latin word *terra*, meaning "earth"

tin-gled (ting'gæld), *v.* felt excitement; felt a prickling sensation

tol-e-rate (tol'ə rāt'), *v.* allow; accept; put up with. from the Latin word *toleratum*, meaning "tolerated"

trem-bles (trem'bälz), *v.* shakes slightly

trick-les (trik'äls), *v.* flows or falls in drops

Vv

valve (valv), *n.* a structure that controls the flow of materials

vi-o-la-tions (vī'ə lä'shənz), *n.* acts that disregard an agreement, law, or rule. from the Latin word *violatum*, meaning "treated with violence"

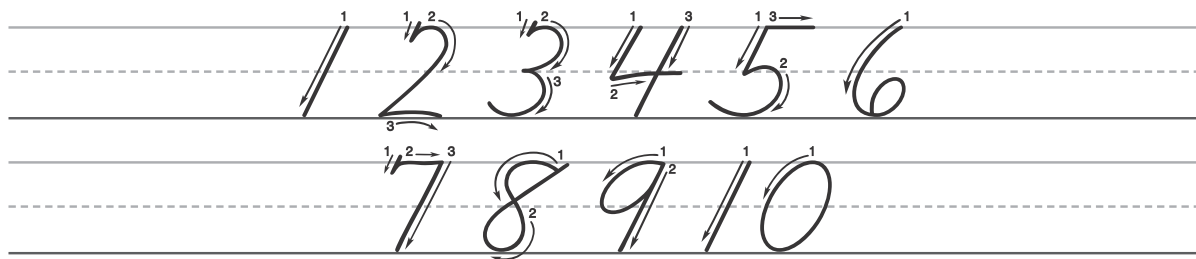
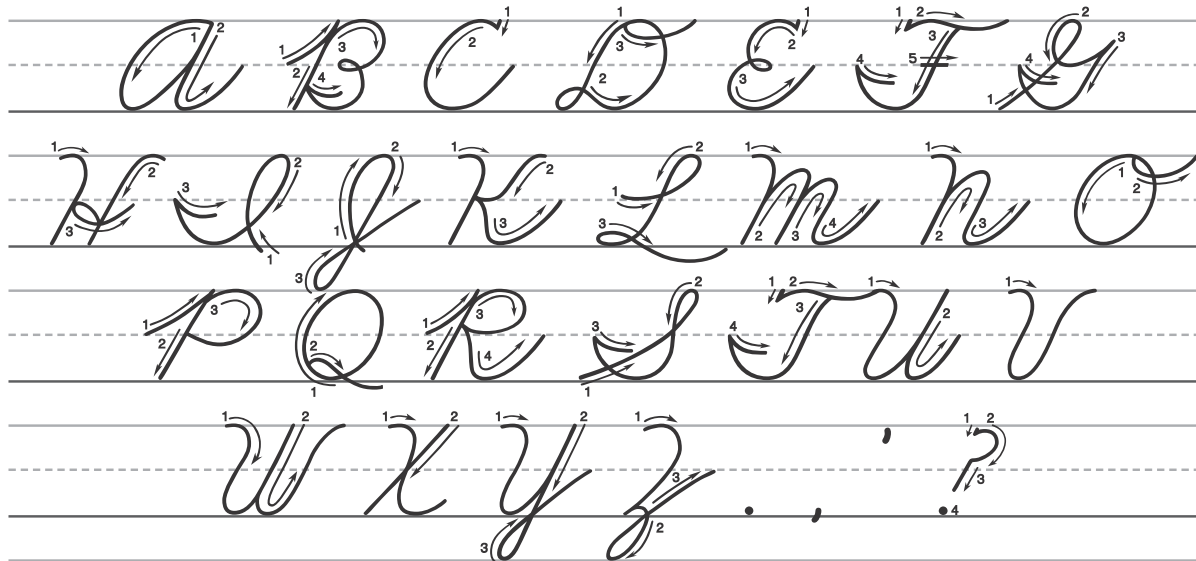
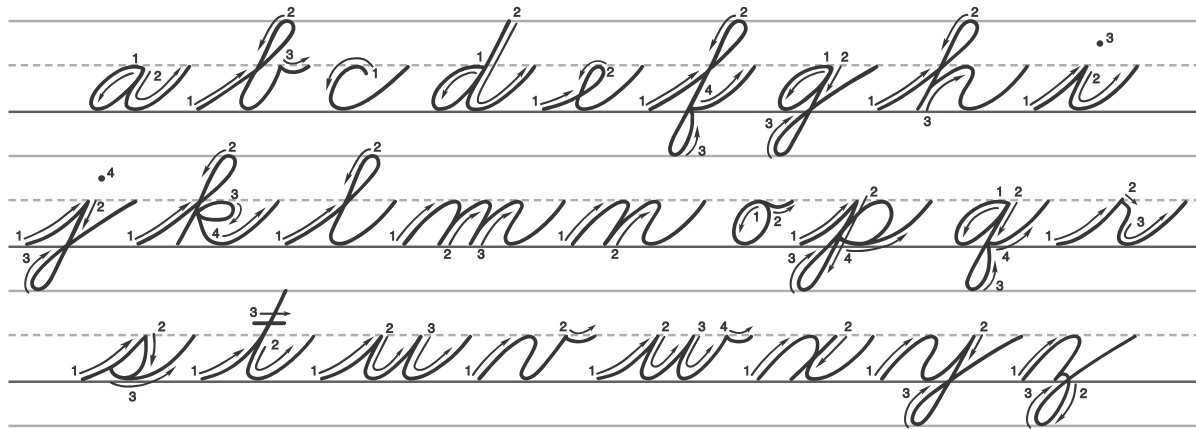
viv-id (viv'id), *adj.* clear, bright, and lifelike

Ww

wrig-gled (ri'gæld), *v.* moved by twisting

Handwriting Model

Cursive



Handwriting Model

D'Nealian™ Cursive

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z . , ' ?

1 2 3 4 5 6
7 8 9 10

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TEXT COMPLEXITY CHARTS

“Keeping Mr. John Holton Alive” from *Elijah of Buxton*
By Christopher Paul Curtis
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: Dialect
- Knowledge Demands: The history of slavery and escaping slavery

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: **14.203**

Word Frequency: **3.588**

Word Count: **2,514**

Complexity Level

Levels of Meaning



Simple

Very Complex

Qualitative Measures

There are **multiple levels of meaning** that can be easily separated. The **themes** of fighting for freedom and the power of a person’s soul can be easily discerned through the characters’ actions and the words that Elijah writes about Mrs. Holton’s husband.

Text Structure



Simple

Very Complex

The first-person narrative begins with a note from the author and then follows a **chronological order** of events. Students may need assistance understanding the author’s note and that it is an informational text that helps readers understand the setting and the characters. Illustrations **directly support** the story by showing the characters, setting, and events.

Language Conventinality and Clarity



Simple

Very Complex

Most of the sentences are **simple** and **compound**, with some **complex sentences**. Although the vocabulary is mostly conversational, it contains a large amount of dialect that **may be unfamiliar** to students: *it ain’t nothing but jibber-jabber, they say they ain’t gunn pay and I done waste all that time.*

Knowledge Demands



Simple

Very Complex

The author’s note provides **information** on Buxton Settlement, but students may benefit from additional **background information** about slavery and how enslaved people escaped to Canada. The events of carving a saying and saving money to buy family members’ freedom will not be familiar to students.

Reader and Task Considerations

English Language Learners

Knowledge Demands Tell students that during the 1800s, many enslaved people escaped to Canada so they could live freely. Read aloud the first two paragraphs of the Author’s Note. Ask students to name words that describe the people who lived at Buxton, using details from the text. Add their responses to a **web graphic organizer**.

Intervention

Language Preview the first page with students and point out the dialect, or the way the characters speak. Work through some of the dialogue to make sure students understand the characters’ words. Help students use context clues to determine the meaning of the following:

- *go di-rect* (paragraph 4)
- *jibber-jabber* (paragraph 13)
- *sensical* (paragraph 13)

On Level/Advanced

Structure Ask volunteers to read aloud the Author’s Note. Ask students why they think the author included this note and how it might help them understand the story. Then, have students

- work with a partner to research a few facts about Buxton.
- list information that could be added to the Author’s Note.

The Scarlet Stockings Spy
By Trinka Hakes Noble
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 and figurative language
- Meaning: Identifying a theme based on the setting and action of the main character

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: 1000L

Average Sentence Length: 13.622

Word Frequency: 3.402

Word Count: 2,104

Complexity Level

Qualitative Measures

Levels of Meaning



There are **multiple levels of meaning**, but students should be able to identify the **central ideas** of patriotism, loyalty, and family. Students should be able to infer the **theme** of the importance of love and loyalty to family and country based on the characters' actions, the setting, and the events.

Text Structure



The third-person narrative is **chronological and easy to follow**. Dates and phrases like *early one morning* signal the order of events. The illustrations **directly support** an understanding of the text by showing characters, settings, and events in the story.

Language Conventinality and Clarity



Students may need assistance with **unfamiliar words**—*hangman's gallows*, *shipwrights*, *hearth*, and *flax wheel*—and **complex sentences**. Students may need help understanding **figurative language**, particularly sentences that are entirely figurative, such as *Suspitions skulked through the cobblestone streets like hungry alley cats*.

Knowledge Demands



The story takes place in 1777, during the American Revolution. The text makes references to **historical figures and events**, as well as to colonial occupations. While some students may be familiar with the war from prior reading, some **background knowledge** about the revolution and Colonial America will prove beneficial.

Reader and Task Considerations

English Language Learners

Intervention

On Level/Advanced

Language Preview a sentence with figurative language from the story, such as *Suspitions skulked through the cobblestone streets like hungry alley cats*. Explain the meanings of unfamiliar words, such as *suspitions*, *skulked*, and *cobblestone*. Then, work together with students, using what they already know (for example, their prior knowledge of hungry cats and how they move), to figure out the meaning of the sentence.

Meaning Remind students that sometimes they can infer a story's theme based on the setting and a character's actions.

- Read the first three paragraphs with students. Ask what they can tell about the setting based on these paragraphs.
- Ask what the paragraphs help them understand about Maddy Rose.
- Have them predict what the story will be about.

Knowledge Demands Ask: *What do you know about the Revolutionary War? What do you think it would be like to be a colonist during the war? How do you think colonists helped each other?*

- Have students share their knowledge in a small group.
- Have students read the first paragraph and discuss how it connects to what they know about the Revolutionary War.

TEXT COMPLEXITY CHARTS

from *The Bill of Rights*
By Amie Jane Leavitt
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: American independence and other historical topics

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: 16.355

Word Frequency: 3.606

Word Count: 3,042

Complexity Level

Qualitative Measures

Author's Purpose



Simple

Very Complex

The author's purpose is **implicit but easy to infer**: *It was the responsibility of these leaders . . . to agree on how the government of the newly formed United States should be run.* The author explains the creation of the Constitution and Bill of Rights and then explains the First Amendment. The author goes on to explain how the Bill of Rights has impacted other countries all over the world.

Text Structure



Simple

Very Complex

The text mostly follows **chronological order** and uses a sequential text structure, although some paragraphs use a compare-and-contrast structure. Headings help clarify the main ideas of each section. The photographs, charts, and captions **directly support** the text.

Language Conventionalty and Clarity



Simple

Very Complex

The sentences are **simple** with some **compound and complex sentences**. Students may need support with **domain-specific vocabulary**, such as *consensus, elected, convention, democracy, Federalists, amendments, delegates, and legislatures*. Students may also need assistance with understanding sentences with dashes.

Knowledge Demands



Simple

Very Complex

The text requires a **moderate level of background knowledge** of topics such as American independence and the Revolutionary War. The text also includes **allusions** to other topics and historical events, such as the rise of the Nazis in Germany and policies about speech in China.

Reader and Task Considerations

English Language Learners

Knowledge Demands Ask students what they know about the Bill of Rights. **List** their ideas on the board. You may also want to

- explore online media to build background for the Bill of Rights.
- preview the bulleted list on page 291. Define any unfamiliar words, and ask students what they want to know about these topics.

Intervention

Language Guide students to create a **web graphic organizer** for the word *democracy*, using a dictionary and other language references. Include the following:

- meaning: a nation in which the people choose the leaders
- root words (from Greek): *dem* (people), *kratos* (power)

Repeat the process for other words from the text, such as *convention, delegates, and petition*.

On Level/Advanced

Purpose Tell students that the author's purpose is to inform readers about the Bill of Rights. Ask students why they think the author chose to inform readers about the Bill of Rights. Then have students

- work with a partner to choose an amendment.
- write a paragraph describing what rights it protects.
- present what they learned.

Delivering Justice

By Jim Haskins

Genre: Biography

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: Academic vocabulary
- Knowledge Demands: Segregation and the civil rights movement

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: **12.754**

Word Frequency: **3.536**

Word Count: **1,607**

Complexity Level

Qualitative Measures

Author's Purpose



Students should recognize that as a biography, this selection is about a real person and will tell about the **important events and people** in Westley's life. The selection begins by telling about his mother and slavery. Many of the other events focus on how African Americans were treated in the early twentieth century and how they fought for their rights.

Text Structure



The text follows **chronological order**, with several of the headings showing dates that help readers follow the events. The headings also indicate the main idea of each section. The illustrations **directly support the text** by showing people and important events.

Language Conventinality and Clarity



The sentences are **simple** with some **compound and complex sentences**. The vocabulary is mostly **familiar** and conversational. Students may need assistance understanding academic words and phrases such as *fight for their rights*, *boycott*, *segregation*, *sit-in*, *protesters*, and *desegregation*.

Knowledge Demands



Many of the events described in the text **may not be familiar** to students. The text references many historical events and groups. Therefore, **background knowledge** about topics relating to the civil rights movement (such as segregation, sit-ins, boycotts, and the NAACP) will be beneficial.

Reader and Task Considerations

English Language Learners

Intervention

On Level/Advanced

Language Use a **web graphic organizer** to preteach the word *protesters*. Provide a definition and point out the picture on page 336 as an example. Repeat the process with the word *segregation* and the picture on page 328. Use **sentence frames** to help students use the words in sentences:

- *Segregation* happens when _____.
- Some *protesters* believe in _____.

Knowledge Demands Draw a **KWL chart** on the board and ask students what they know about the civil rights movement. Prompt students by naming civil rights leaders, such as Martin Luther King Jr. or Rosa Parks.

- Explore online media to build background knowledge of the civil rights movement.
- Preview the illustrations with students to help them understand the events.

Purpose Remind students that the purpose of a biography is to tell about the important people, events, and accomplishments in a person's life. Have students

- work with a partner to research a person who was important during the civil rights movement.
- write notes about the important events in the person's life.
- share their findings with the class.

Ezekiel Johnson Goes West

By Guy A. Sims

Genre: Historical Fiction

Recommended Placement

The **Quantitative Measures** place this text at the lower level of readability for Grade 5. Use the **Qualitative** analysis to inform and support your instruction.

The **Qualitative Measures** suggest that students might need additional support with

- Text Structure: Graphic novel
- Language: Figurative language and idiomatic expressions

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **590L**

Average Sentence Length: **7.704**

Word Frequency: **3.751**

Word Count: **2,188**

Complexity Level

Qualitative Measures

Levels of Meaning



Simple

Very Complex

There is **one level of meaning**, and the theme of having a dream and working hard to achieve it is **easy to infer** through the main character's actions. The main character states a related theme: *As long as we keep our dreams alive, life can always be better.*

Text Structure



Simple

Very Complex

The graphic novel follows a **chronological structure**. Students may need assistance reading a graphic format because there is no narrator to provide background information about the characters or setting—the illustrations are **necessary** to understand the events and who is talking.

Language Conventuality and Clarity



Simple

Very Complex

The sentences are **simple**, and the vocabulary is mostly **familiar** and conversational. Students may need support with figurative language and idiomatic expressions, such as *you need a dream, ride like the wind, make good time, make my way, and greenhorn.*

Knowledge Demands



Simple

Very Complex

The historical events in the text may be **familiar** to students who have studied westward expansion or know about books, television shows, or movies about people traveling west. Some **background knowledge** of topics related to westward expansion, such as the Gold Rush, may enhance understanding.

Reader and Task Considerations

English Language Learners

Language Introduce the phrase *you need a dream* and discuss the use of the word *dream* to mean an aim or goal. Then, provide **sentence frames** to help students discuss their dreams, or goals:

- One of my dreams is _____.
- I also have a dream of _____.
- I can achieve my dreams by _____.

Intervention

Structure Ask students if they have read graphic novels. Discuss how graphic novels are different from prose novels. Preview the first page with them. You may also want to

- provide other examples of graphic novels or comics.
- ask students to draw their own three-panel comic strip.

On Level/Advanced

Knowledge Demands Have students work to **Think, Pair, Share** what they know about westward expansion in the United States and why people braved the journey west. Then have students

- create a comic strip about a character going west.
- share their work with a partner.

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	•	•	•	•	•	•
• <i>r</i> -controlled vowels, vowel digraphs, and other common vowel patterns	•	•	•	•	•	•
Decode multisyllabic words	•	•	•	•	•	•
Recognize common letter patterns in words and use them to decode syllables (CVC, VCCV, VCV, VCCCV)	•	•	•	•	•	•
High-Frequency Words						
Read common high-frequency words (sight words)	•	•	•	•	•	•
Read irregularly spelled words	•	•	•	•	•	•

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						•

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	•	•	•	•	•	•

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, <i>r</i> -controlled vowels, the schwa sound, and other vowel combinations		•	•	•	•	•
Use knowledge of Greek and Latin roots to spell words					•	•
Use knowledge of syllable patterns (e.g., VCV, VCCV, VCCCV) to spell multisyllabic words	•	•	•	•	•	•
Spell words with irregular plurals		•	•	•	•	
Learn and spell high-frequency words	•	•	•	•	•	•
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>I</i> , days of the week and months of the year, holidays	•	•	•	•	•	•
Use end punctuation with sentences (period, question mark, exclamation mark)	•	•	•	•		
Use common conventions for commas (e.g., in dates and addresses; with items in a series; in compound sentences; with greetings and closings; in dialogue)		•	•	•	•	•
Use an apostrophe to form contractions and possessives, when appropriate		•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
WRITING WORKSHOP	Capitalization and Punctuation (cont.)						
	Learn how and when to use quotation marks with dialogue				•	•	•
	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			•	•	•	•	
ORAL LANGUAGE	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>I</i> , days of the week, months of the year) and punctuation (periods, question marks, apostrophes, quotation marks)	•	•	•	•	•	•
	Edit for end punctuation (periods, question marks, exclamation marks) and other punctuation, including commas, apostrophes, and quotation marks, where appropriate	•	•	•			
	Edit for commas in dates, addresses, compound sentences, and quotations			•	•	•	•
	Edit to avoid spelling mistakes		•	•	•	•	•
	Edit to maintain consistent verb tense		•	•	•	•	•
	Edit to maintain subject-verb agreement		•	•	•	•	•
	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		•	•	•	•	•
	Author's Craft and Structure						
Identify the author's purpose and craft	•	•	•	•	•	•	



Academic vocabulary

- antonyms, **U2**:T105
- integrate/integration, **U1**:T50, T58, T66, T114, T122, T130, T180, T188, T196, T236, T244, T252, T298, T306, T314; **U2**:T56, T64, T72, T120, T128, T136, T184, T192, T200, T244, T252, T260, T306, T314, T322; **U3**:T54, T62, T70, T114, T122, T130, T180, T188, T196, T234, T242, T250, T294, T302, T310; **U4**:T52, T60, T68, T116, T124, T132, T178, T186, T194, T242, T250, T258, T312, T320, T328; **U5**:T60, T68, T76, T122, T130, T138, T186, T194, T202, T240, T248, T256, T302, T310, T318
- language of ideas, **U1**:T18, T76, T140, T262; **U2**:T18, T82, T146, T210, T270; **U3**:T18, T80, T140, T206, T260; **U4**:T18, T78, T142, T204, T268; **U5**:T18, T86, T148, T212, T266
- language of the genre, **U1**:T206
- synonyms, **U2**:T99
- use/using academic vocabulary, **U1**:T453; **U2**:T461; **U3**:T449; **U4**:T467; **U5**:T457
- Word Wall, **U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12; **U5**:T12
- See also Vocabulary skills/strategies, academic vocabulary strategies

Accuracy. See Fluency, reading

Achieving English proficiency. See ELL (English Language Learners)

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- comparative, **U4**:T395
- predicate, **U4**:T371
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Advanced-high learners. See ELL (English Language Learners)

Advanced learners. See ELL (English Language Learners)

Adverbs, U1:T406; **U2**:T418–T419; **U3**:T429, T433, T437, T441; **U4**:T347

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Antonyms, U1:T82–T83, T99; **U2**:T88–T89; **U3**:T86–T87, T103, T105; **U4**:T84–T85, T99; **U5**:T92–T93, T105, T109

Appreciating literature. See Literary response, Reflect and Share

Asking questions. See Questioning

Assess and Differentiate

- Quick Check, **U1**:T23, T45, T51, T59, T67, T81, T109, T115, T123, T131, T145, T165, T181, T189, T197, T211, T231, T237, T245, T253, T267, T293, T299, T307, T315; **U2**:T23, T51, T57, T65, T73, T87, T115, T121, T129, T137, T151, T179, T185, T193, T201, T215, T239, T245, T253, T261, T275, T301, T306, T315, T323; **U3**:T23, T49, T55, T63, T71, T85, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T229, T235, T243, T251, T265, T289, T295, T303, T311; **U4**:T23, T47, T53, T61, T69, T83, T111, T117, T125, T133, T147, T173, T179, T187, T195, T209, T237, T243, T251, T259, T273, T307, T313, T321, T329; **U5**:T23, T55, T61, T69, T77, T91, T117, T123, T131, T139, T153, T181, T187, T195, T203, T217, T235, T241, T249, T257, T271, T297, T303, T311, T319
- Small Group, **U1**:T28–T31, T48–T49, T56–T57, T64–T65, T70–T71, T86–T89, T112–T113, T120–T121, T128–T129, T134–T135, T150–T153, T178–T179, T186–T187, T194–T195, T200–T201, T216–T219, T234–T235, T242–T243, T250–T251, T256–T257, T272–T275, T296–T297, T304–T305, T312–T313, T318–T319; **U2**:T28–T31, T54–T55, T62–T63, T70–T71, T76–T77, T92–T95, T118–T119, T126–T127, T134–T135, T140–T141, T156–T159, T182–T183, T190–T191, T198–T199, T204–T205, T220–T223, T242–T243, T250–T251, T258–T259, T264–T265, T280–T283, T304–T305, T312–T313, T320–T321, T326–T327; **U3**:T28–T31, T52–T53, T60–T61, T68–T69, T74–T75, T90–T93, T112–T113, T120–T121, T128–T129, T134–T135, T150–T153, T178–T179, T186–T187, T194–T195, T200–T201, T216–T219, T232–T233, T240–T241, T248–T249, T254–T255, T270–T273, T292–T293, T300–T301, T308–T309, T314–T315; **U4**:T28–T31, T50–T51, T58–T59, T66–T67, T72–T73, T88–T91, T114–T115, T122–T123, T130–T131, T136–T137, T152–T155, T176–T177, T184–T185, T192–T193, T198–T199, T214–T217, T240–T241, T248–T249, T256–T257, T262–T263, T278–T281, T280–T281, T310–T311, T318–T319, T326–T327, T332–T333; **U5**:T28–T31, T58–T59, T66–T67, T74–T75, T80–T81, T96–T99, T120–T121, T128–T129, T136–T137, T142–T143, T158–T161, T184–T185, T192–T193, T200–T201, T206–T207, T222–T225, T238–T239, T246–T247, T254–T255, T260–T261, T276–T279, T300–T301, T308–T309, T316–T317, T322–T323
- Independent/Collaborative, **U1**:T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2**:T31, T55, T63, T71, T77, T95, T119,

T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Book Club, **U1:**T31, T71, T89, T135, T153, T201, T219, T257, T275, T319, T468–T481; **U2:**T31, T77, T95, T141, T159, T205, T223, T265, T283, T476–T489; **U3:**T31, T75, T93, T153, T201, T219, T255, T273, T315, T464–T477; **U4:**T31, T73, T91, T137, T155, T199, T217, T263, T281, T386–T495; **U5:**T31, T81, T99, T161, T207, T225, T261, T279, T323, T472–T485

Conferring, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Independent Reading, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Leveled Readers, **U1:**T08–T09, T29, T31, T49, T57, T65, T71, T87, T89, T113, T121, T129, T135, T151, T153,

T179, T187, T195, T201, T217, T219, T235, T243, T251, T257, T273, T275, T297, T305, T313, T319; **U2:**T29, T31, T55, T63, T71, T77, T93, T95, T119, T127, T135, T141, T157, T159, T183, T191, T199, T205, T221, T223, T243, T251, T259, T265, T281, T283, T305, T313, T321, T327; **U3:**T29, T31, T53, T61, T69, T75, T91, T93, T113, T121, T129, T135, T151, T153, T179, T187, T195, T201, T217, T219, T233, T241, T249, T255, T271, T273, T293, T301, T309, T315; **U4:**T29, T31, T51, T59, T67, T73, T89, T91, T115, T123, T131, T137, T153, T155, T177, T185, T193, T199, T215, T217, T241, T249, T257, T263, T279, T281, T311, T319, T327, T333; **U5:**T29, T31, T59, T67, T75, T81, T97, T99, T121, T129, T137, T143, T159, T161, T185, T193, T201, T207, T223, T225, T239, T247, T255, T261, T277, T279, T301, T309, T317, T323

Literacy Activities, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Teacher-Led Options, **U1:**T30–T31, T48–T49, T56–T57, T64–T65, T70–T71, T88–T89, T112–T113, T120–T121, T128–T129, T134–T135, T152–T153, T178–T179, T186–T187, T194–T195, T200–T201, T218–T219, T234–T235, T242–T243, T250–T251, T256–T257, T274–T275, T296–T297, T304–T305, T312–T313, T318–T319; **U2:**T30–T31, T54–T55, T62–T63, T70–T71, T76–T77, T94–T95, T118–T119, T126–T127, T134–T135, T140–T141, T158–T159, T182–T183, T190–T191, T198–T199, T204–T205, T222–T223, T242–T243, T250–T251, T258–T259, T264–T265, T282–T283, T304–T305, T312–T313, T320–T321, T326–T327; **U3:**T30–T31, T52–T53, T60–T61, T68–T69, T74–T75, T92–T93, T112–T113, T120–T121, T128–T129, T134–T135, T152–T153, T178–T179, T186–T187, T194–T195, T200–T201, T218–T219, T232–T233, T240–T241, T248–T249, T254–T255, T272–T273, T292–T293, T300–T301, T308–T309, T314–T315; **U4:**T30–T31, T50–T51, T58–T59, T66–T67, T72–T73, T90–T91, T114–T115,

T122–T123, T130–T131, T136–T137, T154–T155, T176–T177, T184–T185, T192–T193, T198–T199, T216–T217, T240–T241, T248–T249, T256–T257, T262–T263, T280–T281, T310–T311, T318–T319, T326–T327, T332–T333; **U5**:T30–T31, T58–T59, T66–T67, T74–T75, T80–T81, T98–T99, T120–T121, T128–T129, T136–T137, T142–T143, T160–T161, T184–T185, T192–T193, T200–T201, T206–T207, T224–T225, T238–T239, T246–T247, T254–T255, T260–T261, T300–T301, T308–T309, T316–T317, T322–T323, T402–T403

Fluency, **U1**:T48, T56, T64, T112, T120, T128, T178, T186, T194, T234, T242, T250, T296, T304, T312; **U2**:T54, T62, T70, T118, T126, T134, T182, T190, T198, T242, T250, T258, T304, T312, T320; **U3**:T52, T60, T68, T112, T120, T128, T178, T186, T194, T232, T240, T248, T292, T300, T308; **U4**:T50, T58, T66, T114, T122, T130, T176, T184, T192, T240, T248, T256, T310, T318, T326; **U5**:T58, T66, T74, T120, T128, T136, T184, T192, T200, T238, T246, T254, T300, T308, T316

Intervention Activity, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T322; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300, T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T201, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T180, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322

On-Level and Advanced, **U1**:T30, T70, T88, T134, T152, T200, T218, T256, T274, T318; **U2**:T30, T76, T94, T140, T158, T204, T222, T264, T282, T326; **U3**:T30, T74, T92, T134, T152, T200, T218, T254, T272, T314; **U4**:T30, T72, T90, T136, T154, T201, T216, T262, T280, T332; **U5**:T30, T80, T98, T142, T180, T206, T224, T260, T278, T322

Strategy Group, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T326; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300,

T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T201, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T180, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322

ELL Targeted Support, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T326; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300, T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T198, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T160, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322. *See also* ELL (English Language Learners)

Whole Group, **U1**:T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2**:T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3**:T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4**:T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5**:T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Assessment

classroom-based. *See* Assessment, progress monitoring formative, **U1**:T23, T45, T51, T59, T67, T81, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T231, T237, T245, T253, T267, T293, T299, T307, T315, T328, T352, T376, T400, T424; **U2**:T19, T23, T25, T51, T57, T65, T73, T87, T115, T121, T129, T137, T151, T179, T185, T193, T201, T384, T215, T239, T245, T253, T261, T408, T275, T301, T307, T315, T336, T360, T432; **U3**:T23, T49, T55, T63, T71, T85, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T229, T235, T243, T251, T265, T289, T295, T303, T311, T324, T348, T372, T396, T420; **U4**:T23, T25, T47, T53, T55, T61, T63, T69, T342, T83, T111, T117, T125, T133, T366, T147, T173, T179, T187, T195, T390,

T209, T237, T243, T251, T259, T414, T273, T307, T313, T321, T329, T438; **U5**:T23, T55, T61, T69, T77, T91, T117, T123, T131, T139, T153, T181, T187, T195, T203, T217, T235, T241, T249, T257, T271, T297, T303, T311, T319 T332, T356, T380, T404, T428

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progress monitoring

base words and endings, **U2**:T324–T325

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r-controlled vowels, **U2**:T202–T203

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U5:T140–T141

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vowel changes, **U5**:T320–T321

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First-read strategies

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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
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 See also Genres

M

Magazine. See Reference sources

Main idea

and details

analyze, **U1**:T28, T34, T37, T39, T50–T51
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 See also Listening, listening comprehension

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Make inferences, **U1**:T34, T87, T92, T95, T97, T99,
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 T291–T292, T295–T296, T299, T301, T304, T320–T321;
U5:T159, T166–T167, T171, T172, T174, T176, T179,
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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,
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 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–
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 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;
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 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,
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 T419, T422, T426, T428, T430–T431, T434–T435, T438–
 T439, T442–T443, T446

Monitor progress. See Assessment, progress monitoring

Multiple-meaning words. See Vocabulary skills/strategies,
 academic vocabulary strategies, context clues

myView Digital. See SavvasRealize.com to access Realize
 Reader and all other digital content

N

Nouns

collective, **U1**:T409, T413, T417, T421, T429; **U4**:T424;
U5:T430–T431
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 irregular, **U1**:T433, T437, T441, T445; **U2**:T341
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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

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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

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different patterns, **U5:**T360, T364, T368, T376

final stable syllable, **U2:**T90–T91, T116–T117, T124–T125, T138–T139, T196–T197, T256–T257, T364, T368, T372, T380, T400

VCe, **U1:**T280, T287, T291, T294–T295, T428, T432, T436, T444; **U2:**T68–T69, T352

VC/V, **U2:**T26–T27, T52–T53, T60–T61, T74–T75

V/CV, **U2:**T26–T27, T52–T53, T60–T61, T74–T75

consonant changes, **U5:**T26–T27, T47, T52, T56–T57, T64–T65, T78–T79, T134–T135, T336, T340, T344, T352, T372

open and closed syllables, **U2:**T26–T27, T43, T52–T53, T60–T61, T74–T75, T132–T133, T340, T344, T348, T356, T376

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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

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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

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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

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Prepositions and prepositional phrases, U2:T409, T426; **U3:**T333, T337, T341, T345, T353; **U4:**T416

Prior knowledge. See Background knowledge; ELL (English Language Learners)

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Project-Based Inquiry, U1:T448–T467; **U2:**T457–T475; **U3:**T445–T463; **U4:**T463–T481; **U5:**T453–T471
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U2:T466–T467, T472–T473; **U3**:T454–T455, T460–T461;
U4:T472–T473, T478–T479; **U5**:T462–T463, T468–T469
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U4:T464–T465; **U5**:T454–T455
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U3:T450–T451; **U4**:T468–T469; **U5**:T458–T459
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U4:T466–T467; **U5**:T456–T457
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 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

R

Rate. See Fluency, reading

Read aloud. See Reading to students

Reader response. See Connections

Reading fluency. See Fluency, reading; Oral reading ability

Reading rate. See Fluency, reading

Reading to students, U1:T20, T78, T142, T208, T264;
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 T208, T262; **U4**:T20, T80, T144, T206, T270; **U5**:T20,
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Reading Workshop

Foundational Skills

fluency. See Fluency, reading

high-frequency words. See Vocabulary development,
 high-frequency words

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 Phonics/decoding; Prefixes; Spelling; Suffixes

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 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,
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 T55, T63, T71, T77, T95, T119, T127, T135, T141, T159,
 T183, T191, T199, T205, T223, T243, T251, T259, T265,
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Questioning, U2:T157, T163, T166, T167, T169, T171,
 T176, T192–T193; **U4**:T215, T220, T223, T224, T230,
 T233, T250–T251

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Quotation marks, U5:T413, T417, T421, T425, T433

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
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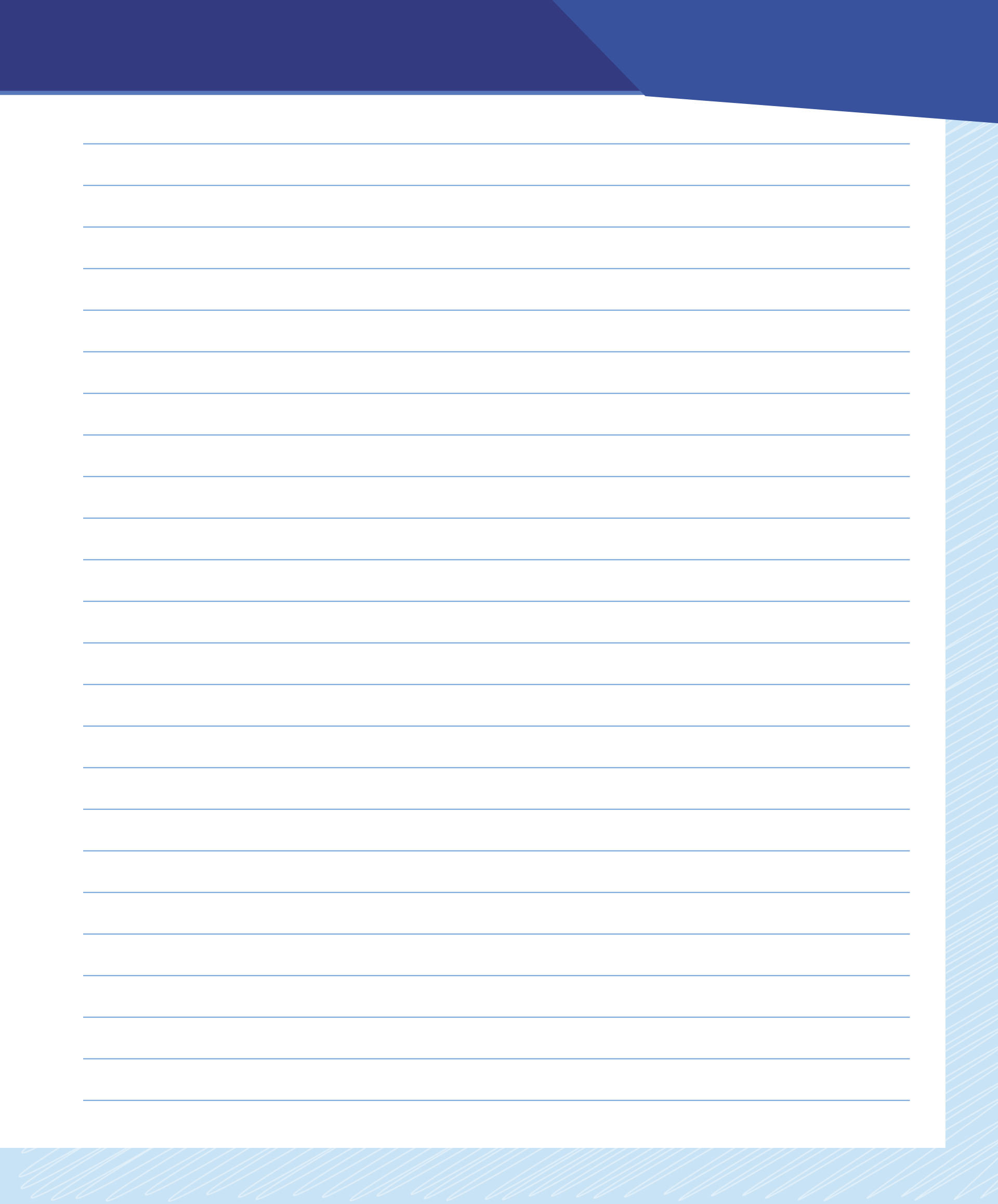
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