

Teacher's Edition



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

5.3

SAVVAS

Teacher's Edition

COMMON CORE  
myView  
L I T E R A C Y

5.3

Copyright © 2020 by Savvas Learning Company LLC. All Rights Reserved. Printed in the United States of America.

This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. This work is solely for the use of instructors and administrators for the purpose of teaching courses and assessing student learning. Unauthorized dissemination, publication, or sale of the work, in whole or in part (including posting on the internet), will destroy the integrity of the work and is strictly prohibited. For information regarding permissions, request forms, and the appropriate contacts within the Savvas Learning Company Rights Management group, please send your query to the address below.

Savvas Learning Company LLC, 15 East Midland Avenue, Paramus, NJ 07652

Cover: The Artchives/Alamy Stock Photo; JPL-Caltech/Institut d'Astrophysique Spatiale/NASA; Dan Lewis/Shutterstock; Dmitri Ma/Shutterstock; Jefunne/Shutterstock; Rtem/Shutterstock; Vangert/Shutterstock; Stefan Petru Andronache/Shutterstock; Imagefactory/Shutterstock; World History Archive/Alamy; Npeter/Shutterstock; James Steidl/Shutterstock; Kovalov Anatolii/Shutterstock; CWB/Shutterstock

Attributions of third party content appear on pages T484–T485, which constitutes an extension of this copyright page.

**Savvas®** and **Savvas Learning Company®** are the exclusive trademarks of Savvas Learning Company LLC in the U.S. and other countries.

**Savvas Learning Company** publishes through its famous imprints **Prentice Hall®** and **Scott Foresman®** which are exclusive registered trademarks owned by Savvas Learning Company LLC in the U.S. and/or other countries.

Unless otherwise indicated herein, any third party trademarks that may appear in this work are the property of their respective owners, and any references to third party trademarks, logos, or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Savvas Learning Company products by the owners of such marks, or any relationship between the owner and Savvas Learning Company LLC or its authors, licensees, or distributors.

# myView Literacy Experts and Researchers



**María Guadalupe Arreguín-Anderson, Ed.D.**  
*Associate Professor, Interdisciplinary Learning and Teaching, University of Texas at San Antonio*



**Ernest Morrell, Ph.D.**  
*Coyle Professor of Literacy Education and Director of the Center for Literacy Education, University of Notre Dame*



**Julie Coiro, Ph.D.**  
*Associate Professor, School of Education, University of Rhode Island*



**P. David Pearson, Ph.D.**  
*Evelyn Lois Corey Emeritus Chair in Instructional Science, Graduate School of Education, University of California, Berkeley*



**Jim Cummins, Ph.D.**  
*Professor Emeritus, University of Toronto*



**Frank Serafini, Ph.D.**  
*Professor of Literacy Education and Children's Literature, Arizona State University*



**Pat Cunningham, Ph.D.**  
*Professor, Wake Forest University*



**Alfred Tatum, Ph.D.**  
*Provost and Vice President for Academic Affairs, Metropolitan State University of Denver*



**Richard Gómez Jr., Ph.D.**  
*CEO, Gómez and Gómez Dual Language Consultants*



**Sharon Vaughn, Ph.D.**  
*Professor and Executive Director, Meadows Center for Preventing Educational Risk, The University of Texas at Austin*



**Elfrieda "Freddy" H. Hiebert, Ph.D.**  
*CEO/President, TextProject*



**Judy Wallis, Ed.D.**  
*National Literacy Consultant Houston, Texas*



**Pamela A. Mason, Ed.D.**  
*Senior Lecturer on Education, Harvard University Graduate School of Education*



**Lee Wright, Ed.D.**  
*Literacy Coach and Regional Staff Developer Houston, Texas*



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



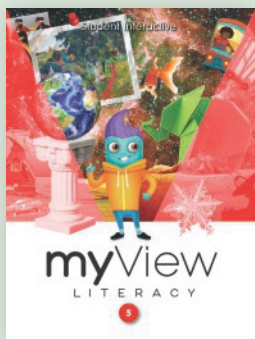
# Grade 5 Resources



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

## STUDENT RESOURCES

Whole Group



Student Interactive  
2 Volumes



Trade Book Read Alouds

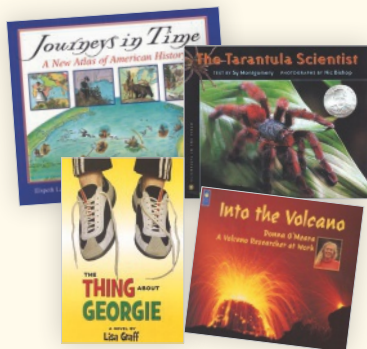


Genre, Skill, and Strategy Videos



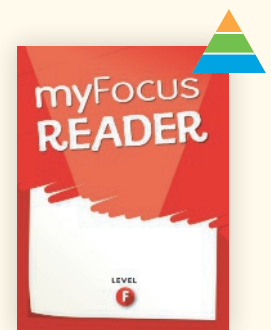
Savvas Realize™  
Intermediate Student Interface

Small Group & Independent



Digital Games

Leveled Content Readers  
with Access Videos



myFocus Reader

Digital Platform

### Savvas Realize™

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



Seamless Google Integration



Online/Offline Access

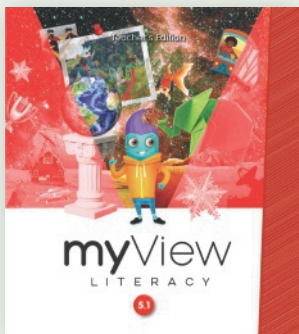


### Savvas Realize™

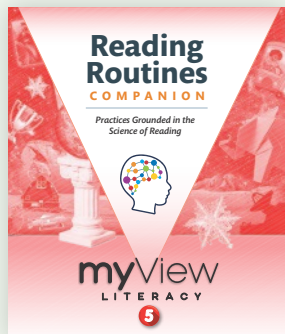
- Seamless Google Integration
- Interactive PDFs
- Distance Learning Teacher's Guide
- Downloadable/Printable Content
- Customizable Playlists
- Upload files and video
- Assign, Submit, and Grade
- Access to Realize Reader™ on and offline

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

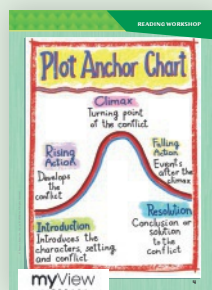
## TEACHER RESOURCES



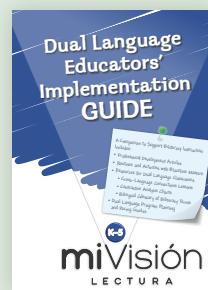
Teacher's Edition  
5 Volumes



Reading Routines Companion



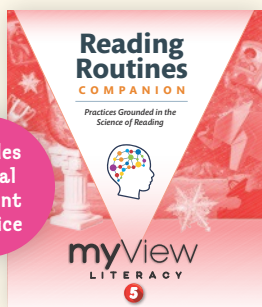
Anchor Charts



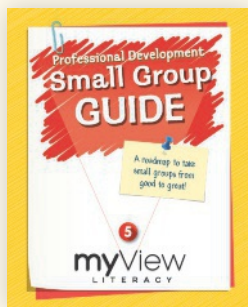
Dual Language Educators' Implementation Guide

### Printables Include:

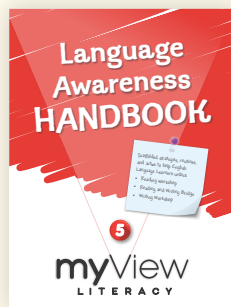
- Handwriting Practice
- Handwriting Models
- Writing Minilessons and Student Practice
- Language & Conventions Resources
- Spelling Resources
- Read Aloud Trade Book Lesson Plans



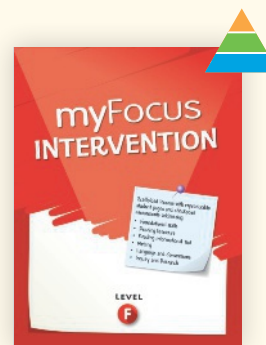
Reading Routines Companion



Small Group Professional Development Guide



Language Awareness Handbook

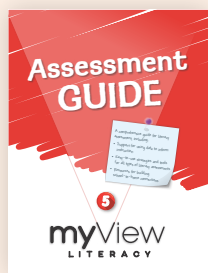


myFocus Intervention Teacher's Guide

### Printables Include:

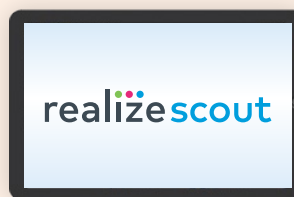
- Extension Activities
- Quest and uEngineer It! Cross-curricular projects
- Project-Based Inquiry Rubrics & Leveled Research Articles
- Writing Conference Notes & Student Feedback Template
- Leveled Literacy Stations
- Leveled Content Reader Teacher's Guide

## Assessment & Reporting



Assessment Guide

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



Realize Scout Observational Tool

### SAVVAS literacy Screener & Diagnostic Assessments

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

# An Instructional Model for Today's Classroom

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



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



## Foster a Love of Reading

### Student Interactive

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

### Read **ALOUD**

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

### Mentor **STACK**

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

### **BOOK CLUB**

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

*\*Titles are subject to change.*



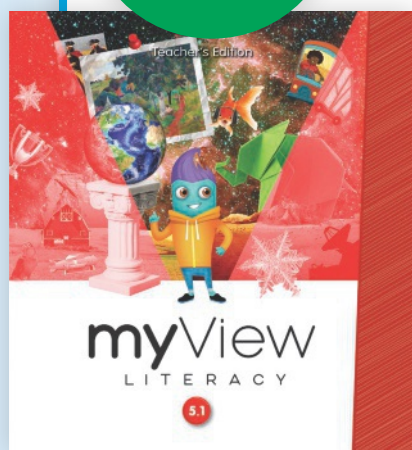
# A Continuum of Resources to Meet the Needs of Your Students



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

## LEVEL OF SUPPORT

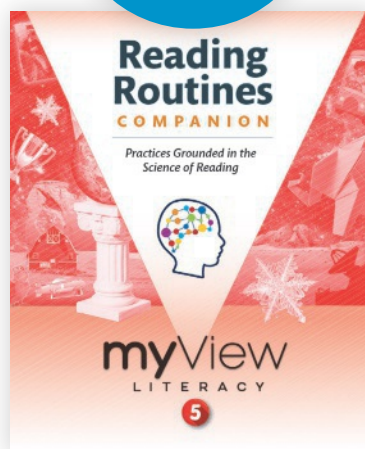
### Teacher's Edition



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

Whole group lessons with corresponding small group differentiated instruction.

### Reading Routines Companion



### Reading Routines Companion (K-5)

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

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



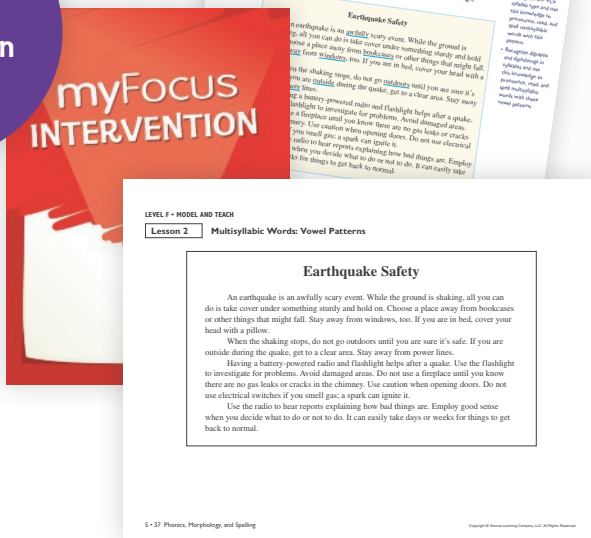
SuccessMaker



## SuccessMaker®

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

myFocus Intervention



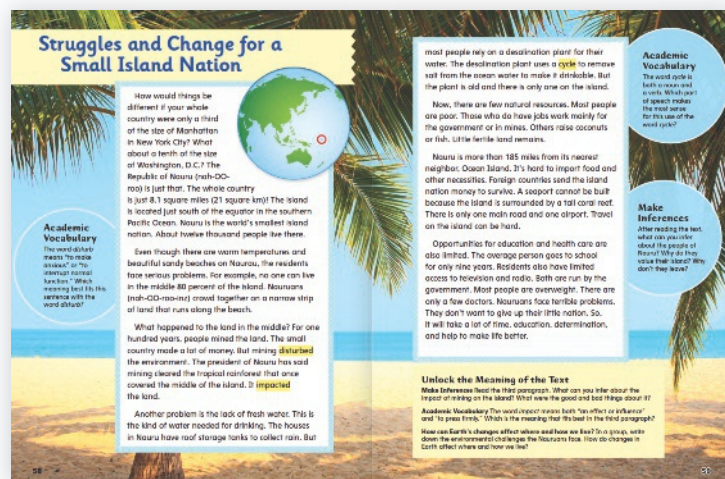
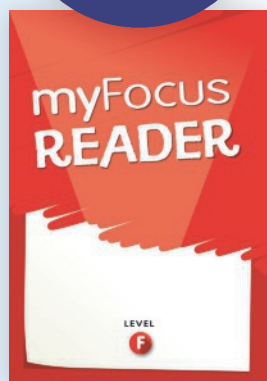
## myFocus Intervention

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

Lessons follow a routine of:

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

myFocus Reader



## myFocus Reader

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

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

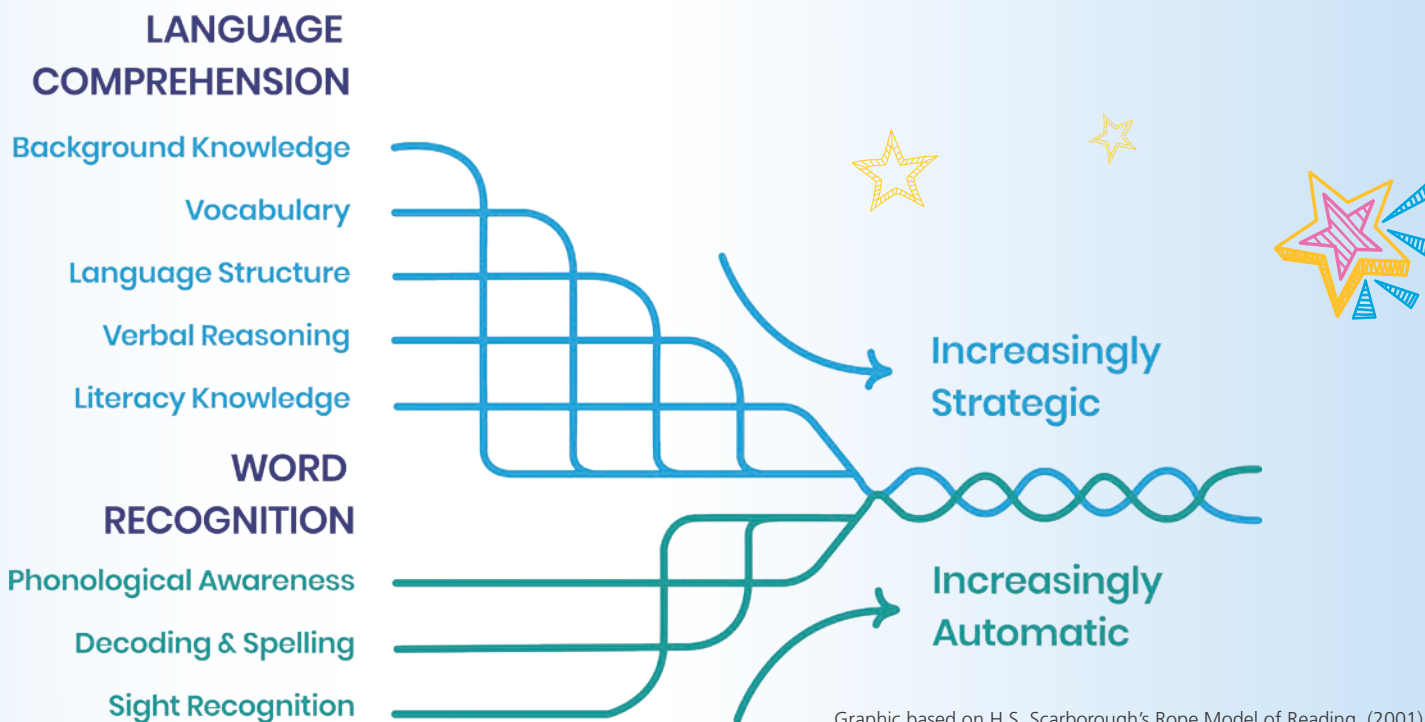
# Foundational Skills for Intermediate Students



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



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



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

## Explicit and Systematic Instruction

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

## Differentiation

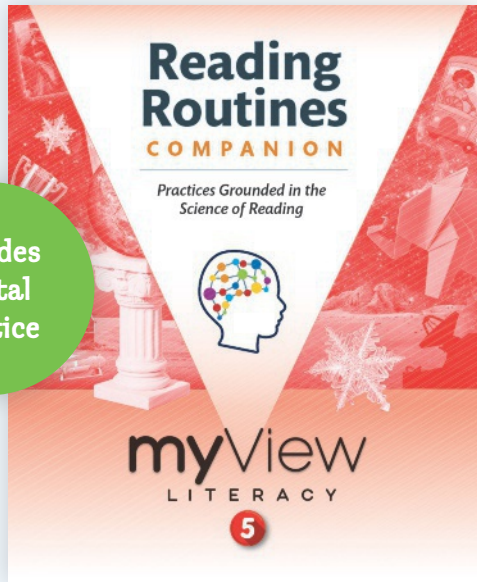
Meets the various needs of learners, including students with dyslexia and other challenges, using organized and deliberate instruction

## Multimodal Learning

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



Includes Digital Practice



# Reading Routines Companion

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

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



WEEK 4 LESSON 1  
READING-WRITING WORKSHOP BRIDGE

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

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

LESSON 1  
**Teach Vowel Teams oo, ew, ue, ui, eu**

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

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

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

Grade 3 Example

WEEK 4 LESSON 2  
READING-WRITING WORKSHOP BRIDGE

### 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  
**Apply Vowel Teams oo, ew, ue, ui, eu**

**APPLY MyTURN** Direct students to complete of the Student Interactive.

**SPELLING WORDS**

balloon	reuse
choose	spoon
feud	stair
newest	suitable
renew	three

**NON-FREQUENCY WORDS**

island	machine
--------	---------

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

feud, argue, nephew

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 practice reading them.

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

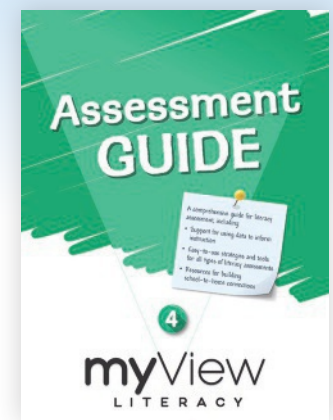
- Quick Checks
- Assess and Differentiate
- Assess Prior Knowledge
- Assess Understanding
- Observational Checklists
- Conferring Checklists
- Reading and Writing Rubrics for Student Self-Assessment
- Weekly Progress Check-Ups
- Weekly Cold Read Assessments for Fluency and Comprehension (Grades 1-5)

## 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

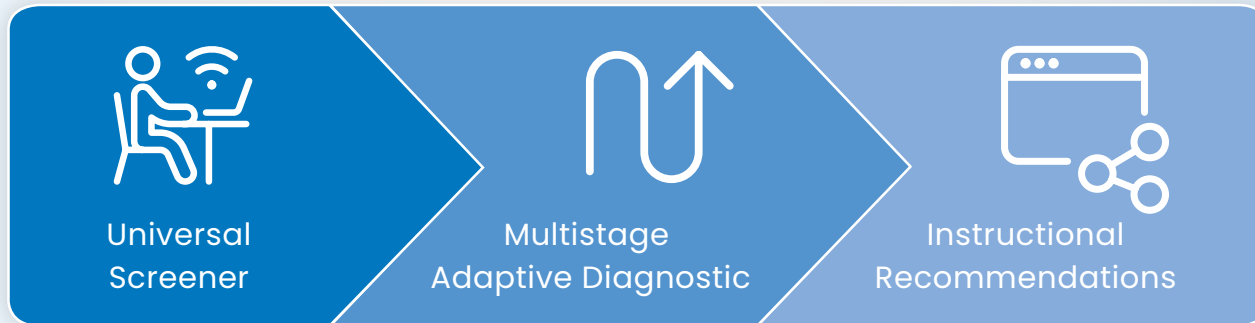
### Test Preparation (Grades 2–5)



- 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.

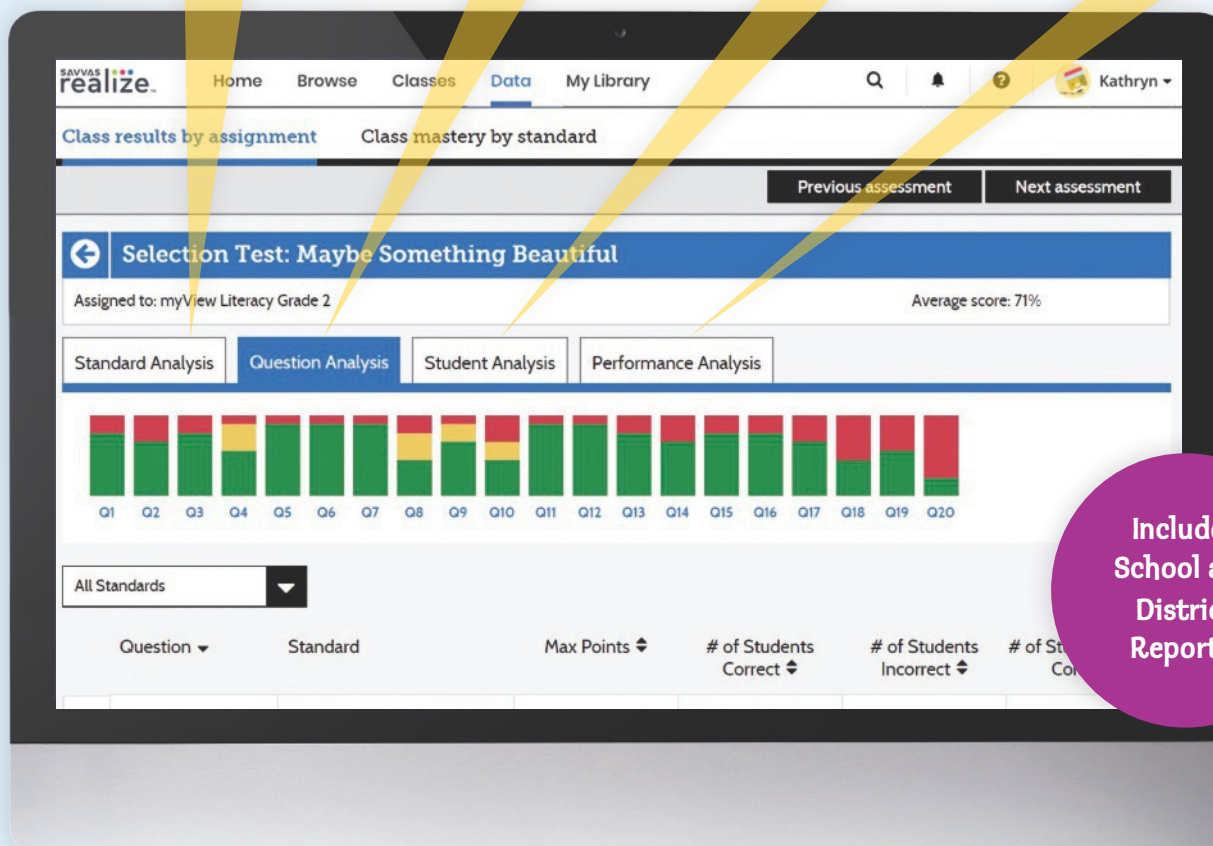


A short screening assessment identifies proficiency in precursor skills, including foundational skills in Grades K-3.

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.

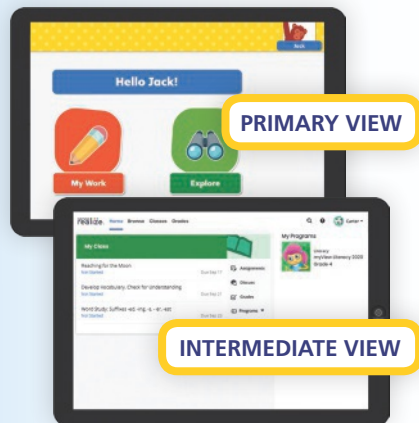
# The Digital Difference



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

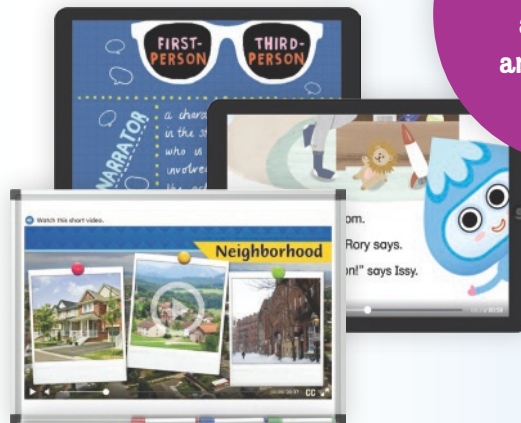
## The Student Experience

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.

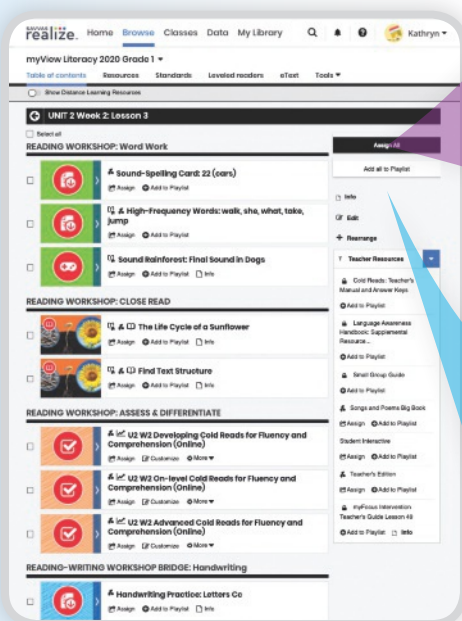


### Digital Games

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

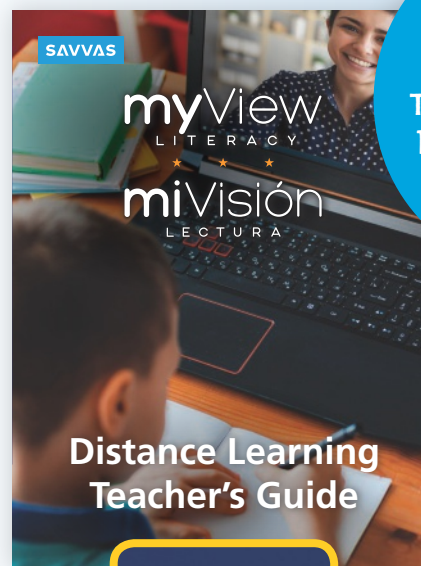
Add content, rearrange lessons, delete what you don't need—**make it your own!**

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**

# Engaged, Motivated Classrooms

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



## Social-Emotional Learning

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



## Inclusive and Equitable Instruction

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

## Professional Learning and Program Implementation

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



### Program Activation

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

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

### Jump-start Your Teaching!

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

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



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

### Live Instructional Coaching Chat

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

### On-Demand Training Library

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

### Teacher Webinars

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



UNIT THEME

# Reflections

## Essential Question

How do experiences of others reflect our own?

SAVVAS  
realize™

Go ONLINE for all lessons.

myView  
Digital



REALIZE  
READER



NOTEBOOK



AUDIO



GAME



ANNOTATE



DOWNLOAD



VIDEO



RESEARCH



INTERACTIVITY



ASSESSMENT



## WEEK 1



from *Love, Amalia* pp. T14–T75  
by Alma Flor Ada and Gabriel M. Zubizarreta

Realistic Fiction

**WEEKLY QUESTION** What can we learn from the experiences of older generations?

## WEEK 2

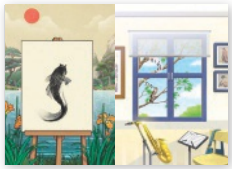


“A Pet for Calvin” pp. T76–T135  
by Barbara Robinson

Realistic Fiction

**WEEKLY QUESTION** What are some different ways in which people can reach a goal?

## WEEK 3



*The Carp | The Hermit Thrush* pp. T136–T201  
by Marie Yuen | by Dana Crum

Legend | Drama

**WEEKLY QUESTION** How are the experiences of people in ancient times similar to those of people in the modern world?

## WEEK 4



Poetry Collection pp. T202–T255  
by Davida Adedjouma | by Malathi Michelle Iyengar

Poetry

**WEEKLY QUESTION** What can our families teach us about ourselves?

## WEEK 5



“Life & Art” from *The Wright 3* pp. T256–T315  
by Blue Balliett

Realistic Fiction

**WEEKLY QUESTION** How does art reflect people’s experiences?

## WEEKS 1–5

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

**SEL** SOCIAL-EMOTIONAL LEARNING

## WEEK 6

**PROJECT-BASED INQUIRY** pp. T444–T463

Argumentative Text

Write a Speech





UNIT THEME

# Reflections



WEEK  
**3**

## Essential Question

How do the experiences of others reflect our own?

## The Carp and The Hermit Thrush

How are the experiences of people in ancient times similar to those of people in the modern world?



WEEK  
**2**

## “A Pet for Calvin”

What are some different ways in which people can reach a goal?



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

WEEK  
**1**

## from Love, Amalia

What can we learn from the experiences of older generations?





WEEK  
**4**

**Poetry Collection**  
What can our families teach us about ourselves?



WEEK  
**5**

**“Life & Art”**  
from **The Wright 3**  
How does art reflect people’s experiences?



WEEK  
**6**

**Project**



**Project-Based Inquiry**  
At the end of the unit, students will get the chance to apply what they've learned about reflections in the **WEEK 6 PROJECT: Unsung Heroes.**

UNIT THEME

# Reflections

WEEK 1

WEEK 2

WEEK 3

READING WORKSHOP

Realistic Fiction



from *Love, Amalia*

Analyze characters in realistic fiction to make connections

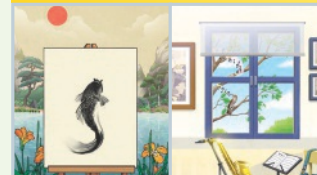
Realistic Fiction



“A Pet for Calvin”

Analyze plot elements to help summarize events in realistic fiction

Legend | Drama



The Carp and The Hermit Thrush

Explain literary structures in a legend and a drama and synthesize information across texts



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing through:

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

BOOK CLUB SEL

*The Thing About Georgie* by Lisa Graff

How does reflecting on others' situations help us better understand ourselves?

WRITING WORKSHOP

Introduce Mentor Stacks and immerse in opinion essay texts

Develop elements of opinion essay writing

Develop the structure of opinion essay writing



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing through:

- Spelling
- Language and Conventions

## UNIT GOALS

SEL SOCIAL-EMOTIONAL LEARNING

### UNIT THEME

- Collaborate with others to explore how the experiences of others reflect our own.

### READING WORKSHOP

- Know about different types of fiction and understand their elements.

### READING-WRITING WORKSHOP BRIDGE

- Use language to make connections between reading and writing.

### WRITING WORKSHOP

- Use elements of opinion writing to write an essay.

## WEEK 4

### Poetry



#### Poetry Collection

Use figurative language to visualize images in poetry

## WEEK 5

### Realistic Fiction



#### “Life & Art” from The Wright 3

Make inferences about multiple themes in realistic fiction and confirm or correct predictions

## WEEK 6

### Inquiry and Research



#### Unsung Heroes Research Articles

### Project-Based Inquiry

- Generate questions for inquiry
- Research the life, education, and career of a public figure, a historical figure, or someone you know personally
- Engage in productive collaboration
- Incorporate media
- Celebrate and reflect

Bridge reading and writing through:

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

*The Thing About Georgie* by Lisa Graff  
How does reflecting on others' situations help us better understand ourselves?

Apply writer's craft and conventions of language to develop and write an opinion essay

Publish, celebrate, and assess opinion essay writing

Bridge reading and writing through:

- Spelling
- Language and Conventions



# UNIT 3 SKILLS OVERVIEW

## UNIT THEME

# Reflections

### WEEK 1

#### Realistic Fiction

from *Love, Amalia*



### WEEK 2

#### Realistic Fiction

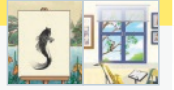
“A Pet for Calvin”



### WEEK 3

#### Legend | Drama

The Carp and The Hermit Thrush



		WEEK 1		WEEK 2		WEEK 3	
		Realistic Fiction from <i>Love, Amalia</i>		Realistic Fiction “A Pet for Calvin”		Legend   Drama The Carp and The Hermit Thrush	
		CCSS		CCSS		CCSS	
READING WORKSHOP	Minilesson Bank	Poem: Morning Serenade	RL.5.10	Infographic: How Many Pets?	RI.5.10	Infographic: Art: Then and Now	RI.5.10
		Realistic Fiction: Love, Amalia	RL.5.10	Realistic Fiction: A Pet for Calvin	RL.5.10	Drama and Legend: The Carp and The Hermit Thrush	RL.5.10
		Shades of Meaning	L.5.5	Descriptive Language	L.5.6	Precise Words	RL.5.4
		Analyze Characters	RL.5.3	Analyze Plot Elements	RL.5.5	Explain Literary Structure	RL.5.5
		Make Connections	RL.5.10	Summarize	RL.5.2	Synthesize Information	RL.5.3
		Talk About It	SL.5.1.c	Write to Sources	W.5.9.a	Write to Sources	W.5.9.a
	Academic Vocabulary	Related Words	L.5.4.c	Synonyms and Antonyms	L.5.5.c	Context Clues	L.5.4.a
	Word Study	Words with Latin Roots	RF.5.3.a	Suffixes <i>-ize, -ance, -ence, -ist</i>	RF.5.3.a	Unusual Spellings	L.5.2.e
	Read Like a Writer	Analyze Imagery	L.5.5	Analyze Hyperbole and Puns	RL.5.4	Analyze Stereotypes and Anecdotes	RL.5.10
	Write for a Reader	Use Imagery	W.5.3.d	Use Hyperbole and Puns	W.5.3	Avoid Stereotypes and Use Anecdotes	W.5.3
WRITING WORKSHOP	Weekly Focus	Introduce and Immerse		Develop Elements		Develop Structure	
	Minilesson Bank	Organize an Opinion Essay	W.5.1	Develop an Opinion	W.5.1.a	Develop an Introduction and a Conclusion	W.5.1.a
		Analyze a Point of View	W.5.1	Develop Reasons	W.5.1.b	Develop Reasons and Supporting Information	W.5.1.b
		Analyze Reasons and Information	W.5.1	Develop Facts and Details	W.5.1.b	Compose with Transition Words, Phrases, and Clauses	W.5.1.c
		Brainstorm a Topic and Opinion	W.5.5	Include Graphic Features	W.5.1	Use Formatting	W.5.1.a
		Plan Your Opinion Essay	W.5.5	Use Technology to Produce Writing	W.5.6	Use Technology to Interact and Collaborate	W.5.6
Spelling	Spell Words with Latin Roots	L.5.2.e	Spell Words with <i>-ize, -ance, -ence, -ist</i>	L.5.2.e	Spell Words with Unusual Spellings	L.5.2.e	
Language and Conventions	Prepositions and Prepositional Phrases	L.5.1.a	Pronouns and Antecedents	L.5.1	Possessive Pronouns	L.5.1	

# Essential Question

How do the experiences of others reflect our own?

## WEEK 4

### Poetry

#### Poetry Collection



	CCSS		CCSS
Riddles: Riddle Me This!	RL.5.10	Video: Frank Lloyd Wright and the Robie House	RI.5.10
Poetry: Poetry Collection	RL.5.10	Realistic Fiction: Life & Art from The Wright 3	RL.5.10
Descriptive Words	RL.5.5	Precise Words that Connect Themes	L.5.6
Explain Figurative Language	RL.5.4	Infer Multiple Themes	RL.5.2
Visualize	RL.5.10	Confirm or Correct Predictions	RL.5.10
Write to Sources	W.5.9.a	Talk About It	SL.5.4
Figurative Language	L.5.4.c	Parts of Speech	L.5.4
Suffixes <i>-ous</i> , <i>-eous</i> , <i>-ious</i>	RF.5.3.a	Syllable Patterns	RF.5.3.a
Analyze Mood	RL.5.4	Analyze Effect of Point of View	RL.5.6
Establish Mood	W.5.4	Use a Point of View	W.5.3
Writer's Craft		Publish, Celebrate, and Assess	
Edit for Capitalization	L.5.2	Incorporate Peer and Teacher Suggestions	W.5.5
Punctuate Titles	L.5.2.d	Publish a Final Draft	W.5.6
Revise by Rearranging Ideas for Clarity	W.5.1.b	Publish and Celebrate	W.5.1
Revise by Combining Ideas for Clarity	L.5.3.a	Prepare for Assessment	W.5.1
Participate in Peer Editing	W.5.5	Assessment	W.5.1
Spell Words with <i>-ous</i> , <i>-eous</i> , <i>-ious</i>	L.5.2.e	Spell Words with Syllable Patterns	L.5.2.e
Indefinite and Reflexive Pronouns	L.5.1	Adverbs	L.5.6

## WEEK 5

### Realistic Fiction

#### "Life & Art" from The Wright 3



## WEEK 6

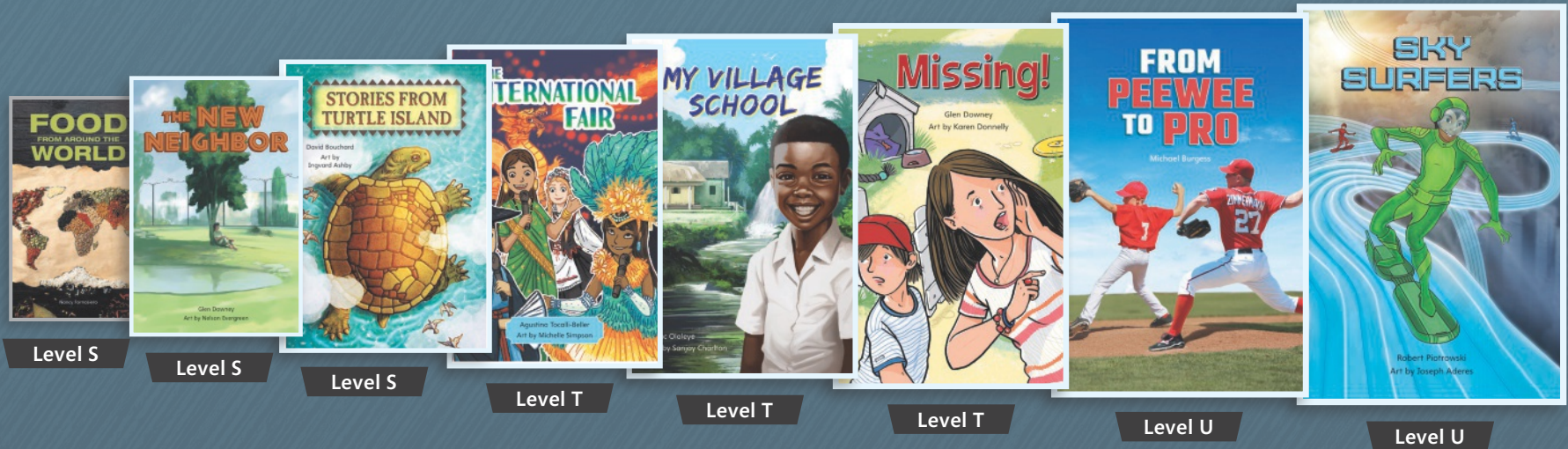
### Inquiry and Research



#### Unsung Heroes

	CCSS
Leveled Research Articles	RI.5.10
Use Academic Words	L.5.6
Explore and Plan: Argumentative Text	RI.5.8
Conduct Research: Databases	RI.5.7
Argumentative Text: Speech	W.5.7
Refine Research: Bibliography	W.5.7
Extend Research: Photographs and Time Lines	W.5.7
Revise for Clarity	W.5.5
Edit and Peer Review	W.5.5
Celebrate and Reflect	SL.5.4

# UNIT 3 LEVELED READERS LIBRARY



## LEVEL S

### Leveled Readers for Unit 3

- Unit 3 guided reading levels range from Level S through W.
- Readers align to the unit theme, Reflections, and to the Spotlight Genre, Realistic Fiction.
- See the “Matching Texts to Learning” pages each week for suggested texts and instruction aligned to the week’s instruction and genre.

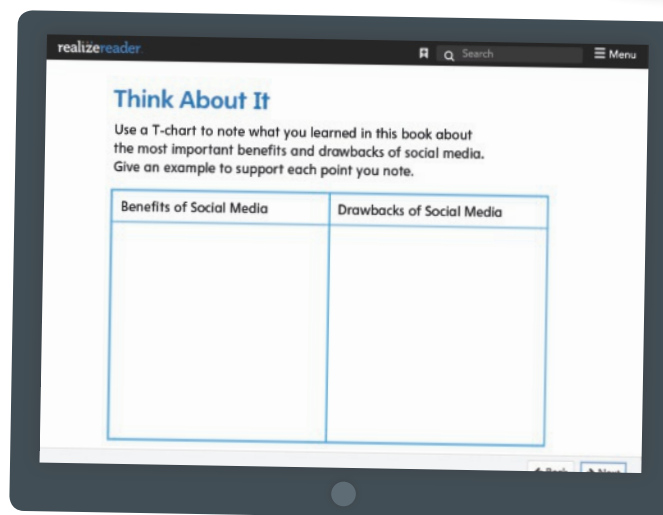
### Complete Online Access to the Grade 5 Leveled Library

- A range of levels from Level S to W
- Rich variety of genres, including realistic fiction, traditional literature, fantasy, 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

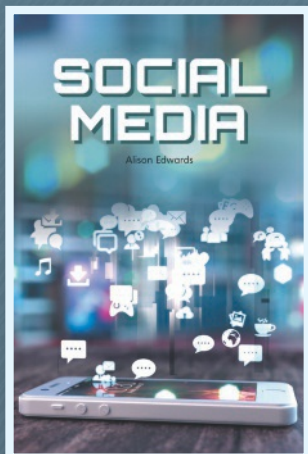


ELL Access Videos

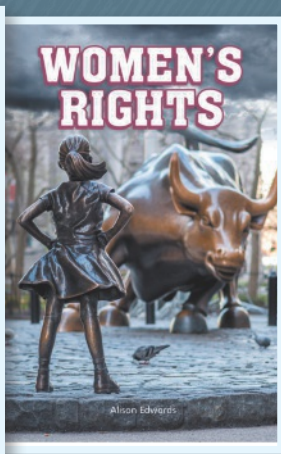


Interactive Graphic Organizers

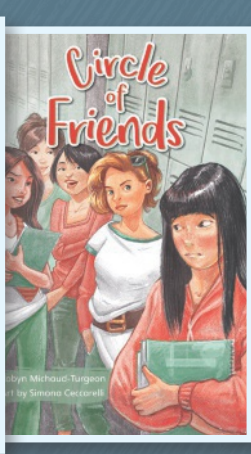




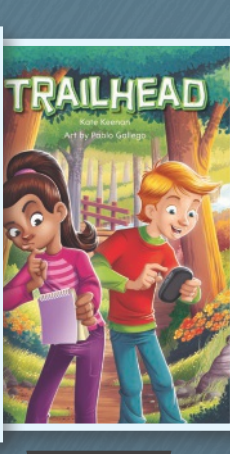
Level U



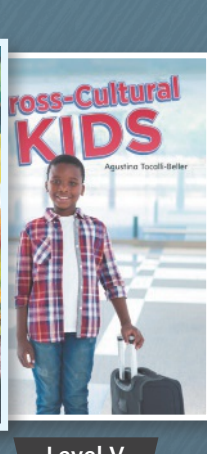
Level U



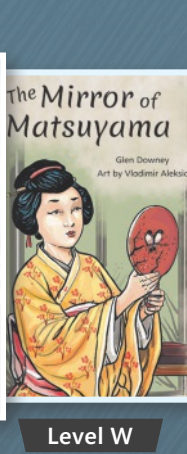
Level V



Level V



Level V



Level W



Level W



Level W

LEVEL W

## Teaching Support

See the Leveled Reader Teacher's Guide for

### Guided Reading

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

### Differentiation

- Support for ELLs
- Language Development suggestions

### Guided Writing

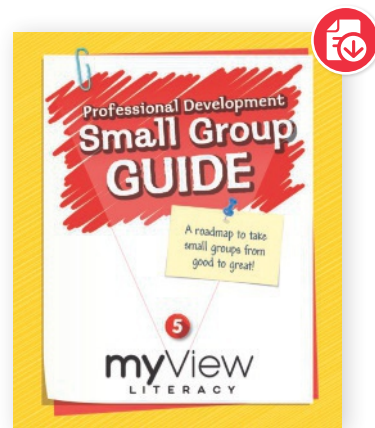
- Prompts for responding to text

LEVELED READER  
TEACHER'S GUIDE



See the Small Group Guide for

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



SMALL GROUP GUIDE

# Reflections

## OBJECTIVES

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


Establish purpose for reading assigned and self-selected texts.

Recognize characteristics of digital texts.

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

## Essential Question

Introduce the Unit 3 Essential Question, *How do experiences of others reflect our own?* Tell students they will read many texts to make comparisons between different ways of life.

**Watch the Unit Video** Tell students that a video is multimodal text because it combines sound and pictures. Have students watch the Unit 3 video, “Reflecting on Our Lives.” Tell students to make a list of the observations made in the video and the lessons learned from those observations. In addition, they should make note of any questions they have while watching the video. 

**TURN, TALK, AND SHARE** Encourage partners to discuss the Unit 3 video. Use the following questions to guide their discussions.

- What questions do you have about the images in the video?
- What details did you learn from the audio?

STUDENT INTERACTIVE, pp. 10-11





# Reflections

**Essential Question**

How do experiences of others reflect our own?

 **WATCH**

“Reflecting on Our Lives”



**TURN and TALK**

What does the word *reflections* mean to you?

**Spotlight on Realistic Fiction** 

**READING WORKSHOP**

-  **Poem: Morning Serenade**  
from *Love, Amalia* ..... Realistic Fiction  
by Alma Flor Ada and Gabriel M. Zubizarreta
-  **Infographic: How Many Pets?**  
“A Pet for Calvin” ..... Realistic Fiction  
by Barbara Robinson
-  **Infographic: Art: Then and Now**  
*The Carp* | *The Hermit Thrush* ..... Legend | Drama  
by Marie Yuen | by Dana Crum
-  **Riddles: Riddle Me This!**  
**Poetry Collection** ..... Poetry  
by Davida Adedjouma | by Malathi Michelle Iyengar
-  **Video: Frank Lloyd Wright and the Robie House**  
“Life & Art” from *The Wright 3* ..... Realistic Fiction  
by Blue Balliett

**READING-WRITING BRIDGE**

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

**WRITING WORKSHOP**

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

**PROJECT-BASED INQUIRY**

- Inquire • Research • Collaborate



**ELL Targeted Support Prior Knowledge** To help students understand the video, use the supports below to tap into their prior knowledge.

Pause the video at key points to explain what is happening. Ask: *Can you relate to any of the experiences shown in the video?* **EMERGING/DEVELOPING**

Have students use background knowledge to discuss the topic.  
**EXPANDING/BRIDGING**

## Independent Reading

**Self-Select Texts** Discuss pp. 12–13 in the *Student Interactive*. Have students:

- Self-select texts and determine a purpose for reading.
- Use the strategies to determine if books are the appropriate genre.
- Spend increasing amounts of time reading independently throughout unit.

STUDENT INTERACTIVE, pp. 12–13



**UNIT 3**

**INDEPENDENT READING**

### Independent Reading

In this unit, you will read realistic fiction with your teacher. You will also read on your own. One of the best ways to become a stronger reader is to read genres that interest you.

Follow these steps to help you select a book you will enjoy reading for a sustained period of time on your own.

**Step 1** Determine a purpose for your reading. Next, pick a genre that best matches your purpose.

I want to read a book in the \_\_\_\_\_ genre because \_\_\_\_\_.

**Step 2** Select a book and read the first two pages. Use this strategy to determine if the book is right for you. If not, try a different title.

**Is this book right for me?**  
After reading two pages, ask yourself:

	YES	NO
Does the topic interest me?	<input type="radio"/>	<input type="radio"/>
Do I understand most of the ideas?	<input type="radio"/>	<input type="radio"/>
Can I read the text smoothly?	<input type="radio"/>	<input type="radio"/>
Do I understand most of the words?	<input type="radio"/>	<input type="radio"/>

### Independent Reading Log

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

# UNIT 3

## INTRODUCE THE UNIT

### OBJECTIVE

Respond using newly acquired vocabulary as appropriate.

### ELL Language Transfer

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

- demonstrate : *demonstrar*
- perspective : *perspectiva*

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

**Expand:** Maps **demonstrate** the physical features of places, such as countries, cities, roads, and buildings.

**Ask:** What else does a map **demonstrate**?

**Expand:** Neema has a strong point of view about recycling, and Hugh shares a similar **perspective**.

**Ask:** How might a grandparent's **perspective** differ from a grandchild's?

**Expand:** If you **recall** something, you remember it.

**Ask:** Can you **recall** your earliest memory?

**Expand:** Sara likes the interesting scarf and thinks it has **appeal**.

**Ask:** What aspects of nature do you think have an **appeal**?

**Expand:** I can **confide** in Aziz because I can trust him to keep a secret.

**Ask:** When you are feeling upset, in whom do you **confide**?

**TURN, TALK, AND SHARE** Have students complete the chart on p. 15 for the listed words. Then have partners share their answers.



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

“Current readability systems, where vocabulary is measured as average word frequency, don't capture the potential challenge of figurative language. Why? Because figurative language often consists of common words—*quick as a fox, sweet dreams*. We need to study texts from the perspective of our students, asking questions such as: Are the concepts/words familiar to students? Is the text filled with figurative language? These variables will influence comprehension, not simply number or a level assigned to the text by an external system or evaluator.”

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



**ELL Targeted Support Use Academic Language** Use these supports for the Oral Vocabulary Routine.

Display sentence frames for responses to the “Ask” questions. Read the sentence frames aloud. Have students orally complete the sentence frame with the appropriate Academic Vocabulary word. **EMERGING**

Display sentence frames for responses to the “Ask” questions. Have students complete the sentence frames with the appropriate Academic Vocabulary by writing the complete sentences in their notebook. **DEVELOPING**

Have students compose sentence frames for responses to the “Ask” questions. Have student pairs exchange sentence frames and complete them with the appropriate Academic Vocabulary word. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 14-15



UNIT  
3

INTRODUCTION

**Unit Goals**

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



	1	2	3	4	5
<b>Reading Workshop</b> I know about different types of fiction and understand their elements.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Reading-Writing Bridge</b> I can use language to make connections between reading and writing.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Writing Workshop</b> I can use elements of opinion writing to write an essay.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Unit Theme</b> I can collaborate with others to explore how the experiences of others reflect our own.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**Academic Vocabulary**

Use these words to talk about this unit’s theme, *Reflections*: *demonstrate, perspective, recall, appeal, and confide*.

**TURN and TALK** Read the words and definitions. Place an X inside the box in the chart that best shows your background knowledge of each word. Explain your chart to a partner.

- demonstrate**: to display something
- perspective**: how someone sees the world
- recall**: to remember
- appeal**: the quality of beauty or interest
- confide**: to trust someone with a secret

Academic Vocabulary	I know this word, and I can use it in a sentence.	I know this word, but I cannot use it in a sentence.	I have seen or heard this word.	I do not know this word.
demonstrate				
perspective				
recall				
appeal				
confide				

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.



# UNIT 3 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 realistic fiction by analyzing characters.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

#### SEL SOCIAL-EMOTIONAL LEARNING

### Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on **SavvasRealize.com**:

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

### Materials

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

#### LESSON 1

RL.5.2, W.5.1, L.5.1,  
L.5.4.b, L.5.5.c

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Poem: Weekly Question T18–T19
- Listening Comprehension: Read Aloud: “Advice from Mr. Chan” T20–T21
- Realistic Fiction T22–T23
- ☑ **Quick Check** T23

#### READING BRIDGE

- Academic Vocabulary: Related Words T24–T25
- Word Study: Teach Words with Latin Roots 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
- Conferencing T31

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T31
- Literacy Activities T31

**BOOK CLUB** T31, T464–T469 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T326–T327
  - » Opinion Essay
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T327
- Conferences T324

#### WRITING BRIDGE

- Spelling: Words with Latin Roots T328
  - ☑ **Assess Prior Knowledge** T328
- Language and Conventions: Spiral Review: Active Voice T329

#### LESSON 2

RL.5.4, RF.5.4.c, W.5.1,  
L.5.4.b, L.5.5, L.5.6

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T32–T47
  - » Preview Vocabulary
  - » Read: *Love, Amalia*
- Respond and Analyze T48–T49
  - » My View
  - » Develop Vocabulary
- ☑ **Quick Check** T49
  - » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Words with Latin Roots T50–T51

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T53
- Strategy and Intervention Activities T52
- Fluency T52
- ELL Targeted Support T52
- Conferencing T53

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T53
- Literacy Activities T53
- Collaboration T53

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T330–T331
  - » Point of View
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T331
- Conferences T324

#### WRITING BRIDGE

- Spelling: Teach Words with Latin Roots T332
- Language and Conventions: Oral Language: Prepositions and Prepositional Phrases T333

## LESSON 3

RL.5.3, RI.5.8, L.5.5,  
W.5.9.a, L.5.1.a

### READING WORKSHOP

#### CLOSE READ

- Analyze Characters T54–T55
  - » Close Read: *Love, Amalia*
    - Quick Check** T55

### READING BRIDGE

- Read Like a Writer: Analyze Imagery T56–T57
- FLEXIBLE OPTION**
  - » Word Study: More Practice: Latin Roots T58–T59

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T61
- Strategy and Intervention Activities T60
- Fluency T60
- ELL Targeted Support T60
- Conferring T61

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T61
- Literacy Activities T61
- Partner Reading T61

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T334–T335
  - » Analyze Reasons and Information
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T335
- Conferences T324

### WRITING BRIDGE

- FLEXIBLE OPTION**
  - » Spelling: More Practice: Words with Latin Roots T336
- Language and Conventions: Teach Prepositions and Prepositional Phrases T337

## LESSON 4

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

### READING WORKSHOP

#### CLOSE READ

- Make Connections T62–T63
  - » Close Read: *Love, Amalia*
    - Quick Check** T63

### READING BRIDGE

- Write for a Reader: Use Imagery T64–T65
- FLEXIBLE OPTION**
  - » Word Study: Spiral Review: Base Words and Endings T66–T67

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T28–T29, T69
- Strategy and Intervention Activities T68
- Fluency T68
- ELL Targeted Support T68
- Conferring T69

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T69
- Literacy Activities T69

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T338–T339
  - » Brainstorm a Topic and Opinion
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T339
- Conferences T324

### WRITING BRIDGE

- FLEXIBLE OPTION**
  - » Spelling: Spiral Review: Base Words with Endings T340
- Language and Conventions: Practice Prepositions and Prepositional Phrases T341

## LESSON 5

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

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T70–T71
  - » Talk About It
    - Quick Check** T71
    - » Weekly Question

### READING BRIDGE

- FLEXIBLE OPTION**
  - » Word Study: Words with Latin Roots T72–T73
    - Assess Understanding** T72

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

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

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T75
- Literacy Activities T75

**BOOK CLUB** T75, T464–T469 **SEL**

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T342
  - » Plan Your Opinion Essay
  - » Share Back

#### INDEPENDENT WRITING

- WRITING CLUB** T342–T343 **SEL**
  - » Conferences T324

### WRITING BRIDGE

- Spelling: Words with Latin Roots T344
  - Assess Understanding** T344
- FLEXIBLE OPTION**
  - » Language and Conventions: Standards Practice T345

# UNIT 3 WEEK 1 WEEK AT A GLANCE: RESOURCE OVERVIEW

## Materials

**WEEKLY LAUNCH: POEM**

**MORNING Serenade**

My bus driver is seemingly powered by song. Perhaps and perhaps make a valley trip, she that she that through the bus, ladies along the rain on the roof taps, plinks, and drops. The driver sang along like she didn't care. I don't know how she's so cheerful, it's some secret she has.

She opens the doors and coughs hello, I step up the steps, sleep and early. What makes you so merry, I demand to know. The first and second, you're smiling and it's early. You're not really that happy, honestly, are you? She answers with something from opera: an aria!

This doesn't look like it. What makes you smile and sing? Kid, some days it rains, and some days it pours. But it won't get you down if you've just got that song. The day may start gloomy, but with music that soon, my spirit is lifted. When you decide to live your life with a tone, the hard times pass quickly, my wise bus driver counseled.

**Weekly Questions**  
What can we learn from the experiences of older generations?

**Quick Write** How does the bus driver's attitude affect the speaker in the poem? What is a behavior or attitude that you admire in an adult you know? Briefly describe the trait and what you like about it.

**POEM**  
Morning Serenade

**Realistic Fiction Anchor Chart**

**Purpose:**  
✓ To entertain.

**Elements:**  
✓ Believable, fully developed characters  
✓ A real or realistic setting  
✓ A plot that could happen in real life  
✓ An overall message, or theme

**Text Structure:**  
✓ Chronological sequence of events

**READING ANCHOR CHART**  
Realistic Fiction

**Realistic Fiction Anchor Chart**

**Purpose:**  
✓

**Elements:**  
✓  
✓  
✓  
✓

**Text Structure:**  
✓

**EDITABLE ANCHOR CHART**  
Realistic Fiction

**Language and Conventions**

**Word Study**

**Use Onomatopoeia**

**Independent Writing**

**Share Back**

**RESOURCE DOWNLOAD CENTER**  
Additional Practice

**Leveled Readers**

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

**Guided Reading Level: Q**  
**ORA Level: 4**  
**Lexile Measure: 922**  
**Word Count: 1,336**

**Text**  
Characteristics: A contemporary realistic fiction.

**Build Background**  
**ELL Access Yields**  
Use the background information in The Light at Jupiter Lake digital reader made to support students' reading comprehension; activate prior knowledge.

**Launch the Book**  
**Preview Vocabulary**  
Previewing: 111, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

**LEVELED READERS**  
TEACHER'S GUIDE

## Words of the Week

### Develop Vocabulary

enthusiasm  
shattered  
reassuring  
encompass  
inseparable

### Spelling Words

subjective  
terrarium  
conjecture  
dejected  
prediction  
transportation  
terrace  
reporter  
contradiction  
unpredictable  
portage  
reject  
dictator  
injection

supportive  
contradict  
projectile  
indictment  
subterranean  
objective

### Challenge Spelling Words

valedictorian  
reportorial  
terrestrial

### Unit Academic Vocabulary

demonstrate  
perspective  
recall  
appeal  
confide

WEEK 1 LESSON 1  
READING WORKSHOP GENRE & THEME

### Listening Comprehension

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

**Realistic Fiction**  
Tell students you are going to read a realistic fiction story about. Have students listen as you read "Advice from Mr. Chan." Explain that students should listen actively, paying careful attention to the characters in the story as you read. After completing the read-aloud routine, have students report on the text by summarizing what they heard. Encourage them to include the story's theme and relevant descriptive details.

**READ-ALOUD ROUTINE**  
Purpose: Have students actively listen for elements of realistic fiction. Model the routine first, then have students read aloud together.

**Advice from Mr. Chan**  
"Hi, Mr. Chan," Jack nudged up the steps to his neighbor's porch. "Why don't you sit down for a minute and keep me company?" Mr. Chan said, gesturing to the empty chair next to him. "OK. Maybe for a minute," Jack sat down. Mr. Chan noticed that Jack was looking through the windowbook. "Have you been drawing very nice, Jack?" "Yeah," Jack said, holding up the sketchbook for Mr. Chan to see. "These are great." Mr. Chan said, taking the sketchbook from Jack. "Do you really think they're good?" "Absolutely," Mr. Chan said. "You know, I used to make model airplanes when I was your age." "Really? Do you still have them?" Jack asked. "No, they're all gone. I'm afraid. But I've still made with two of the kids I met when I was buying my model kit. You've met them—Rob, James and Bob."

READ ALOUD  
"Advice from Mr. Chan"



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

### Fiction Lesson Plan

**WHY**  
Interactive Read Alouds  
• engage students to learn about their independent reading levels.  
• enhance students' overall language development.  
• provide an opportunity to build fluency and improve reading skills.  
• foster a love and enjoyment of reading.

**PLANNING**  
Select a text from the Read Aloud Trade Book Library or the school or classroom library.  
• Identify the key elements of the text.  
• Determine the Teaching Point.  
• Write your independent reading level.  
• Write your independent reading level.  
• Write your independent reading level.  
• Write your independent reading level.

**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.  
• Ask students to share their thoughts on the cover.  
• Discuss key vocabulary essential for understanding.

**DURING READING**  
• You can choose to read aloud or have students read aloud in pairs or small groups.  
• 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 draw attention to the teaching point.  
• Help students draw connections to their own experiences, beliefs they have read or learned in the past, or the world.

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

INTERACTIVE READ ALOUD  
LESSON PLAN GUIDE

from Love, Amalia

by Alma Flor Ada and Gabriel M. Zubizarreta

**BACKGROUND**  
Twelve-year-old Amalia is heartbroken when she learns that her best friend is moving away. She turns to her grandmother for comfort. Amalia shares with Amalia the stories of her childhood and how she uses words and pictures to feel close to them across great distances. Amalia must decide whether she can overcome her pain and hold on to her friend.

SHARED READ  
Love, Amalia

**BOOK CLUB**

Titles related to  
Spotlight Genre and  
Theme: T464-T469

**Mentor STACK**

Writing Workshop T323

**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

5

myView LITERACY

ASSESSMENT GUIDE

# Interact with Sources

## OBJECTIVE

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

## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the poem, ask: *Do you think older people’s perspectives on life are different from younger people’s? Why or why not? Think of the older people you know. What kinds of memories do they like to recall?*

- demonstrate • perspective
- recall • appeal
- confide

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

## Explore the Poem

Remind students of the Essential Question for Unit 3: *How do the experiences of others reflect our own?* Point out the Week 1 Question: *What can we learn from the experiences of older generations?*

Direct students’ attention to the poem on pp. 16–17 in the *Student Interactive*. Explain that when you read a poem, making personal connections to the poem can help with understanding. Have students read the poem and discuss what the student in the poem, and the reader, can learn from the bus driver. 

Use the following questions to guide discussion:

- What are the student’s attitude and the bus driver’s attitude toward the weather and the early hour?
- Why do you think the bus driver’s attitude is different?
- What does the student learn from the bus driver by the poem’s end?
- Does either character remind you of someone you know in real life? Why?
- Which part of the poem can you connect to something you have experienced?

**WEEKLY QUESTION** Reread the Week 1 Question: *What can we learn from the experiences of older generations?* Tell students they just learned about one thing that we can learn from older generations. Explain that they will read about more lessons from older generations this week.

**QUICK WRITE** Have students respond to the Quick Write prompt on p. 17 and then share their responses.



**ELL Targeted Support Visual Support** Read the poem aloud. Tell students to listen closely to determine the attitudes of the speaker and the bus driver.

Preview the illustration. Ask: **Which person in the picture is the speaker of the poem?** Discuss each character's facial expression. Preview key vocabulary: *potholes, stomp, gloomy, soars*. Ask: **Why is the bus driver singing?** **EMERGING**

Preview the illustration. Discuss each character's facial expression. Preview key vocabulary: *surlly, trill, warble, crooned*. Ask: **How does the student feel about the bus driver at the start of the poem? At the end? What word in the last line shows the change?** (*wise*) **DEVELOPING/EXPANDING**

Preview the illustration. Discuss each character's facial expression. Preview key vocabulary, discussing the relationship to music: *serenade, carols, aria, swing*. Ask: **Do you think the illustration shows the student getting on or off the bus? How can you tell?** **BRIDGING**

STUDENT INTERACTIVE, pp. 16-17



WEEKLY LAUNCH: POEM

INTERACTIVITY

## MORNING Serenade

- My bus driver is seemingly powered by song.  
Potholes and puddles make a splashy trip;  
*sha-thud sha-thud-thump* the bus lurches along.  
The rain on the roof taps, plinks, and drips.
- 5 The driver sings along like she thinks it's jazz.  
I don't know how she's so cheerful; it's some secret she has.
- She opens the doors and carols hello.  
I stomp up the steps, sleepy and surly.  
What makes you so merry, I demand to know,
- 10 I'm tired and grumpy, you're working, and it's early.  
You're not really that happy, honestly, are ya?  
She answers with something from opera: an aria?
- You don't talk but trill. What makes you warble and sing?  
Kid, some days it rains, and some days it pours,  
15 but it won't get you down if you've just got that swing.  
The day may start gloomy, but with music that soars,  
my spirit is lifted. When you decide to live your life  
with a tune,  
the hard times pass quickly, my wise bus driver crooned.



WEEK 1  
Weekly Question

What can we learn from the experiences of older generations?

**Quick Write** How does the bus driver's attitude affect the speaker in the poem? What is a behavior or attitude that you admire in an adult you know? Briefly describe the trait and what you like about it.

# 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.

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

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

## ELL Language Transfer

**Cognates** Point out the Spanish cognates in “Advice from Mr. Chan”:

- absolutely : *absolutamente*
- model : *modelo*
- except : *excepto*
- different : *diferente*
- art : *arte*

## THINK ALOUD

### Analyze Realistic Fiction

I notice that Jack seems pretty comfortable in Mr. Chan’s company. I think he probably visits Mr. Chan a lot. Characters’ relationships are usually important in realistic fiction. I’m going to pay attention to what Jack and Mr. Chan say to each other.

## Realistic Fiction

Tell students you are going to read a realistic fiction story aloud. Have students listen as you read “Advice from Mr. Chan.” Explain that students should listen actively, paying careful attention to the characters in the story as you read. After completing the read-aloud routine, have students report on the text by summarizing what they heard. Remind them to include the story’s theme and relevant descriptive details.

### START-UP

#### READ-ALOUD ROUTINE

**Purpose** Have students actively listen for elements of realistic fiction.

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

**REREAD** the text aloud, pausing to model Think Aloud strategies related to the genre and the characters in the story.

## Advice from Mr. Chan

“Hi, Mr. Chan.” Jack trudged up the steps to his neighbor’s porch.

“Why don’t you sit down for a minute and keep me company?” Mr. Chan said, gesturing to the empty chair next to him.

“OK. Maybe for a minute.” Jack sat down.

Mr. Chan noticed that Jack was looking through his sketchbook. “Have you been drawing every day, Jack?”

“Yeah,” Jack said, holding up the sketchbook for Mr. Chan to see.

“These are great,” Mr. Chan said, taking the sketchbook from Jack. “You’ve improved a lot.”

“Do you really think they’re good?”

“Absolutely,” Mr. Chan said. “You know, I used to make model airplanes when I was your age.”

“Really? Do you still have them?” Jack asked.

“No, they’re all gone, I’m afraid. But I’m still friends with two of the kids I met when I was buying my model kits. You’ve met them—Rob Jones and Al Tanaka.”

*“Advice from Mr. Chan,” continued*

“You’ve known them since you were a kid?” Jack looked amazed.

“Yes, I have. They’ve been my best friends ever since then.”

Jack looked down again. “I don’t have a best friend. I don’t have any friends, really, except for you,” Jack said quietly. He paused, but then words came spilling out of his mouth. “My brothers have tons of friends. They met them playing sports. All the kids at school like sports, too. But I don’t. I’m just too different to make friends.”

Mr. Chan smiled kindly at Jack. “I know it seems like everyone at school likes sports, but not everyone does. It’s just that sports are easy to see. Do you know what I mean?”

“Not really,” Jack said.

“Let me put it this way,” Mr. Chan said. “Does anyone at school know that you like art?”

Jack thought for a moment. “No,” he said.

“Why? Is it because you’ve never shown them you like to draw?”

“I guess so,” Jack answered.

“Do you think there might be other kids at school who like art but are quiet about it, too?”

“I never thought about it like that,” Jack said.

“No matter where you go, Jack, you can find a friend. You just have to show people who you are. Volunteer to draw posters for school clubs. Take an art class at the community center. I bet you’ll make a lot of new friends.”

Jack thought for a moment. “Thanks for the advice,” he said, smiling at his friend.

**FLUENCY**

After completing the Read Aloud Routine, display “Advice from Mr. Chan.” Model reading aloud, and have students pay attention to your intonation, or the rise and fall of your voice. Explain that intonation is one way that fluent readers can communicate the meaning of a text to listeners.

**THINK ALOUD**

**Analyze Realistic Fiction** Jack’s conversation with Mr. Chan reminds me of conversations that I used to have with my grandfather. He was always easy to talk to, and he encouraged me when I found new hobbies. He also gave me a lot of good advice.

**ELL Access**

To help prepare students for the oral reading of “Advice from Mr. Chan,” read aloud this short summary:

Jack is visiting his elderly neighbor Mr. Chan. They are on Mr. Chan’s porch, discussing how to meet new people and make friends.

**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**

ADVICE	
Problem	Solutions

Use a T-chart to help students identify Jack’s problem and the solutions that Mr. Chan offers.





SPOTLIGHT ON GENRE

# Realistic Fiction

## LEARNING GOAL

I can learn more about realistic fiction and analyzing characters.

## OBJECTIVES

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

Demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales.

Read text with purpose and understanding.

## LANGUAGE OF THE GENRE

Have students use words related to realistic fiction.

- characters
- plot
- setting
- theme

## FLEXIBLE OPTION ANCHOR CHARTS

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

## ELL Language Transfer

**Cognates** Point out Spanish cognates related to realistic fiction:

- realistic : *realista*
- fiction : *ficción*

## Minilesson

**FOCUS ON STRATEGIES** Tell students that realistic fiction tells made-up stories that seem like they could happen in real life. The characters act like real people. When you read realistic fiction texts, pay attention to distinguishing characteristics of well-known children's literature, such as the characters, settings, plot, and themes.

- Ask yourself if the characters are like real people and the settings seem like real places.
- Think about story events and the problem the main character faces. Do they seem true to life? How you would feel if you had a similar problem?
- Ask what the story's main message is. What can you learn from the story?

**MODEL AND PRACTICE** Model determining that a story is realistic: *Does the plot of "Advice from Mr. Chan" seem realistic? Yes, it does. I think a lot of people have trouble making friends. Does the setting seem real? Yes, it does. The characters are having a conversation on Mr. Chan's porch. Do the characters behave like real people? Yes, they do. Jack drops by, and the conversation he and Mr. Chan have seems like a conversation people could have in real life. So I think "Advice from Mr. Chan" is realistic fiction.*

Have students discuss how the characteristics of realistic fiction appear in well-known literature they have read.

**ELL Targeted Support Describe** Have students describe characters from stories, movies, or TV shows.

Ask students to describe characters from realistic fiction, focusing on their actions, feelings, and problems. As they speak, display notes on the board. Then discuss whether students have ever done similar things or had similar feelings or problems. **EMERGING/DEVELOPING**

Ask volunteers to describe a character from either realistic or non-realistic fiction. Allow other students to ask for additional details. Then have students guess whether the character is from realistic fiction or not.

**EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies to identify realistic fiction.

**OPTION 1 TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 18 of the *Student Interactive*. Circulate to discover whether students can determine realistic fiction.

**OPTION 2 Use Independent Text** Have students create a two-column chart with the headings *Feelings* and *Actions*. Have students take notes in their charts about one of the characters in the story.

**QUICK CHECK**

**Notice and Assess** Can students identify realistic fiction?

**Decide**

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

## STUDENT INTERACTIVE, pp. 18–19



## GENRE: REALISTIC FICTION

## READING WORKSHOP

**Learning Goal**

I can learn more about realistic fiction by analyzing characters.

**Spotlight on Genre****Realistic Fiction**

Fiction tells made-up stories to entertain readers. **Realistic fiction** tells stories that are made up but could really happen. It includes

- **Characters** who are believable
- **Settings** that are or seem like places in the real world
- **Plots** based on realistic events and actions
- **Themes**, or messages, that relate to real life

Look for these characteristics of the genre as you read well-known literature during your independent reading.

Ask yourself if this could happen in real life.



**TURN and TALK** Think about some of your favorite stories and describe their characters. Use the anchor chart to talk with a partner about the elements of realistic fiction that are present in the stories. Take notes on your discussion.

**My NOTES**


---



---



---



---



---

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**Realistic Fiction  
Anchor Chart****Purpose:**

- ✓ To entertain

**Elements:**

- ✓ Believable, fully developed characters
- ✓ A real or realistic setting
- ✓ A plot that could happen in real life
- ✓ An overall message, or theme

**Text Structure:**

- ✓ Chronological sequence of events

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

# 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.

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

Respond using newly acquired vocabulary as appropriate.

## ELL Language Transfer

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:

- demonstrate : *demonstrar*
- perspective : *perspectiva*
- confide : *confiar*

## WEEKLY STANDARDS PRACTICE



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

## Related Words

### Minilesson

**FOCUS ON STRATEGIES** Related words have the same root or base word.

Tell students: *When you read an unfamiliar word, think of other words you know with the same root or base word. You can use a print or digital resource to look up words and phrases as well as word parts.*

- Identify the root or base word. Consider what you know about its meaning and part of speech.
- Determine how the related word is different from the known word. Often, a suffix has been changed or added.
- Use a print or digital resource if needed to determine the meaning of the suffix.
- Combine what you know about the root or base and the new suffix to determine the meaning of the related word.

**MODEL AND PRACTICE** Model this strategy using the Academic Vocabulary word *demonstrator* in the chart on p. 41 in the *Student Interactive*.

- *If I saw the word **demonstrator** in a text, I would first identify the familiar base word, **demonstrate**. I would then consider the suffix, **-or**, which I know usually means “one who” and turns verbs into nouns.*
- *I can figure out that a **demonstrator** is probably a noun that means “a person who demonstrates.”*

Have students apply this strategy on their own to another word from the chart. Then discuss responses and correct misunderstandings.

**ELL Targeted Support Academic Vocabulary** As students learn new forms and meanings of the Academic Vocabulary, they may have trouble pronouncing and using the words.

Say aloud the word *demonstrate* and its four variants on p. 41. Have students echo you. Point out how the addition of some suffixes changes the syllable in the base word that is stressed. **EMERGING/DEVELOPING**

Have students pronounce the five words. Correct mispronunciations. Have students use each word in a sentence, pronouncing it correctly. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Have students follow the same strategy as they complete the chart on p. 41. Remind students that they will use this academic word (as well as *perspective*, *recall*, *appeal*, and *confide*, which are not in the chart) throughout this unit.

STUDENT INTERACTIVE, p. 41



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

Adding different suffixes to a base word creates **related words** and often changes the word's part of speech. For instance, the suffix *-or* means "one who does something." Adding *-or* to the base word *demonstrate* creates the word *demonstrator*, and changes a verb to a noun. A demonstrator is "a person who demonstrates."

## Learning Goal

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

**My TURN** For each word,

1. **Identify** the suffix added to *demonstrate*.
2. **Use** a print or digital resource, such as a dictionary, as needed to define the suffixes.
3. **Write** the meaning of the word.

Word	Suffix and Meaning	Meaning of Word
demonstrator	<i>-or</i> : one who does something	a person who demonstrates
demonstration	<i>-tion</i> : the state or act of	the act of demonstrating
demonstrative	<i>-ive</i> : doing or tending to	tending to demonstrate
demonstrable	<i>-able</i> : capable of	capable of demonstrating

# Word Study Words with Latin Roots

## 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 Words with Latin Roots

**FOCUS ON STRATEGIES** Explain that many words in English have Latin roots. Knowing the meanings of these Latin roots can help students determine the meanings of unfamiliar words in which the roots appear. Encourage students to use print or digital resources to find word origins and confirm or clarify the meanings of Latin roots.

**MODEL AND PRACTICE** To demonstrate how to use a Latin root to determine the meaning of an unfamiliar word, write the word *portable* on the board and divide it into its root, *port*, and its suffix, *-able*. Explain that the Latin root *port* means “carry” and the suffix *-able* means “capable of.” So *portable* means “capable of being carried.”

Explain that the prefix *im-* can mean “in” and the prefix *ex-* can mean “out.” Have volunteers use this knowledge and their knowledge of the root *port* to explain the meaning of the words *import* and *export*.



### ELL Targeted Support

**Words with Latin Roots** Help students understand how the Latin roots are evident in the English words in which they appear.

Write the word *transport* on the board. Explain that the prefix *trans-* means “across.” Then use gestures or motions to illustrate the idea of carrying in the root word *port*. Do the same with *import* and *export* after explaining that the prefixes mean “in” and “out.” **EMERGING/DEVELOPING**

Have students use gestures or motions to show how the meaning of the root *ject* is evident in the words *eject*, *inject*, *reject*, *interject*, and the verbs *object* and *project*. **EXPANDING/BRIDGING**



### LESSON 1

Teach Words with Latin Roots

### LESSON 2

Apply Words with Latin Roots


FLEXIBLE OPTION   

### LESSON 3

More Practice

FLEXIBLE OPTION   

### LESSON 4

 **Spiral Review:**  
Base Words and Endings

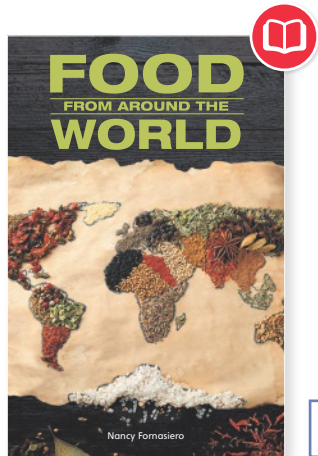
FLEXIBLE OPTION   

### LESSON 5

**Assess Understanding**

# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



LEVEL S

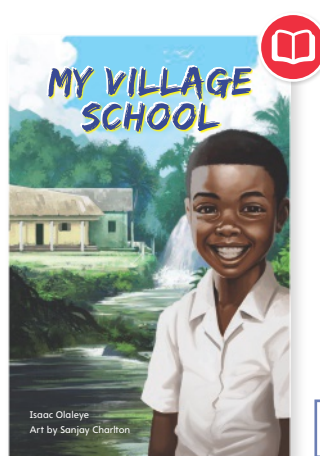
**Genre** Expository Text

**Text Elements**

- Dense content and format
- Some new words depend on glossary

**Text Structure**

- Compare and Contrast



LEVEL T

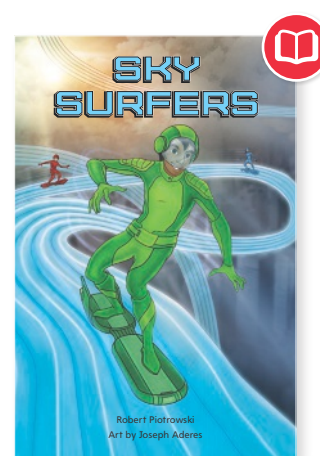
**Genre** Realistic Fiction

**Text Elements**

- Range of sentence types
- Words from languages other than English

**Text Structure**

- Chronological



LEVEL U

**Genre** Fantasy

**Text Elements**

- Requires inference to understand why characters change
- Content appealing to preadolescents

**Text Structure**

- Chronological

## Guided Reading Instruction Prompts

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

### Identify Realistic Fiction

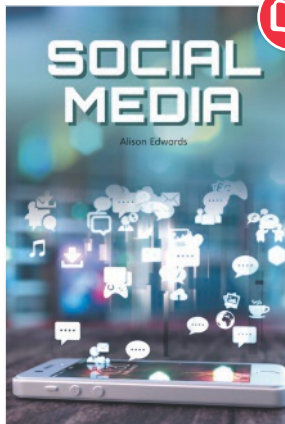
- How can you tell this book is fiction?
- Could the events of the story have happened in real life? Why or why not?
- Do the characters behave in realistic ways? What are some examples?

### Develop Vocabulary

- What context clues point to the meaning of the word \_\_\_\_? What does the word mean?
- What does the word \_\_\_\_ tell about the character?
- What new or interesting words did the author use?

### Analyze Characters

- How does the character feel? What in the text shows you that?
- Why does the character feel this way?
- How do the character's feelings change? What evidence from the text shows the change?



LEVEL U

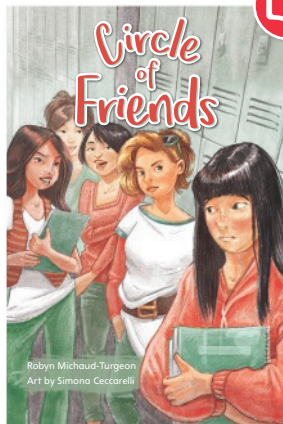
**Genre** Expository Text

**Text Elements**

- Content appealing to preadolescents
- Multisyllable words requiring attention to roots

**Text Structure**

- Description



LEVEL V

**Genre** Realistic Fiction

**Text Elements**

- Figurative language
- Theme presents social issues

**Text Structure**

- Chronological



LEVEL W

**Genre** Expository Text

**Text Elements**

- Variety of text boxes
- Photographs with captions

**Text Structure**

- Compare and Contrast

**Make Connections**

- Have you or someone you know ever been in a situation similar to the character's situation?
- What would you do if you were in the character's situation?
- Has someone ever given you advice? Did you follow it? Why or why not?

**Compare Texts**

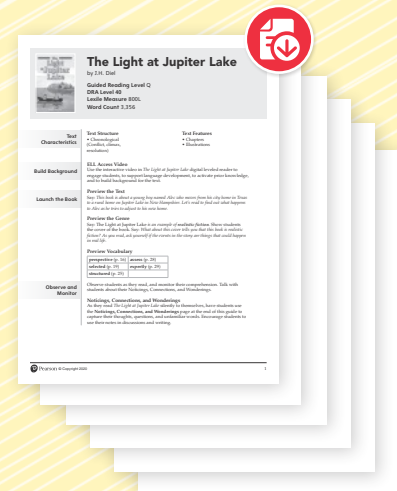
- What connections can you make to other books or stories?
- How is the plot of this story similar to the plot of another story?

**Word Study**

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

**Leveled Reader Teacher's Guide**

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





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

# Teacher-Led Options

## Strategy Group



### IDENTIFY REALISTIC FICTION

**Teaching Point** When you are reading realistic fiction, it's important to pay attention to the setting, plot, and characters. Then ask yourself whether the story could happen in real life.

Review the anchor chart on *Student Interactive* p. 19. Ask students to identify the setting, plot, and characters of “Advice from Mr. Chan” and explain how they make the story realistic fiction.

### ELL Targeted Support

Tell students that realistic fiction tells a made-up story that could happen in real life.

Draw a three-column chart with the headings *Characters*, *Setting*, and *Plot*. Have students provide details in each category from a work of realistic fiction they have read. Ask: *Who is the main character? Where does the story take place? What problem is the plot about?*

### EMERGING/DEVELOPING

Draw a T-chart with columns for *Realistic Fiction* and *Other Fiction*, and three rows labeled *Character*, *Setting*, and *Problem*. Provide students with strips of paper describing a main character, setting, and problem from realistic fiction stories as well as other types of fiction. Have students place each strip in the correct spot on the chart. **EXPANDING/BRIDGING**



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

## Intervention Activity



### READING REALISTIC FICTION

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

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Literature T • 99

## On-Level and Advanced



### INQUIRY

**Question and Investigate** Have students use the poem on pp. 16–17 to prompt ideas about what we can learn from older generations. Throughout the week, have them conduct research about the question. See *Extension Activities*, pp. 126–130 in the *Resource Download Center*.

## Conferring

3 students / 3-4 minutes per conference

### IDENTIFY REALISTIC FICTION

**Talk About Independent Reading** Ask students to share what they have learned about the characters in the book they are reading and explain how the characters seem like real-life people.

#### Possible Conference Prompts

- Who is the most important character?
- What problem does the character face?
- Does the character’s problem seem like it could happen in real life?

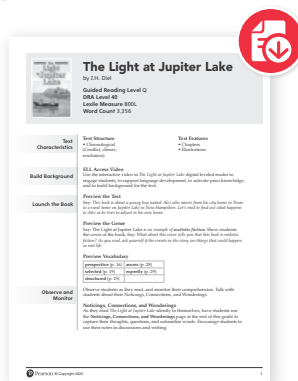
**Possible Teaching Point** Even though it tells a made-up story, realistic fiction has events that could take place in the real world, settings like places in the real world, and characters who behave like real people.

## Leveled Readers



### IDENTIFY REALISTIC FICTION

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



## Whole Group

**Share** Bring the class back together. Invite one student to share the notes on the two-column chart from the Turn and Talk activity. Reinforce with the class how the character’s feelings and actions could happen in real life.

## 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. T465.

### Centers



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

### Literacy Activities



Students can

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

## BOOK CLUB



See Book Club, pp. T464–T469, 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 *The Thing About Georgie*.

# Introduce the Text



## OBJECTIVES

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.

Read text with purpose and understanding.

### 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. 20 in the *Student Interactive* and define them as needed.

**enthusiasm:** high interest; excitement

**shattered:** broken into many small pieces; damaged or destroyed

**reassuring:** giving comfort; reminding someone not to worry

**encompass:** surround or completely cover

**inseparable:** never apart; unable to be split up

- Say: *These words will help you understand the characters in Love, Amalia. As you read, highlight the words when you see them in the text. Ask yourself what they convey about Amalia and Abuelita.*

## Read

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

### FIRST READ STRATEGIES

**NOTICE** Remind students to focus on where the story is set and who the characters are.

**GENERATE QUESTIONS** Tell students to write down questions about parts of the story that they are confused about.

**CONNECT** Ask students to think about experiences in their own lives that are similar to the events in the characters' lives.

**RESPOND** Have students discuss parts of the story that they thought were important or interesting.

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



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

“Close reading gives respect to the role of the text in comprehension. It is important to remember that the text is central to comprehension, not incidental. When you do close reading, you focus on the big ideas and the details that support those ideas. Close reading is not just about getting the facts. It’s about connecting the facts in the text to the themes of human experience that characterize good literature.”

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

**ELL Targeted Support Personalize Vocabulary** Tell students that personalizing vocabulary can help them understand what a word means.

Display vocabulary words *enthusiasm*, *shattered*, and *reassuring*.  
Pantomime each word and have students guess which you are acting out.  
Then describe situations to match each word; for example, “your favorite team wins” (*enthusiasm*). **EMERGING/DEVELOPING**

Display vocabulary words *enthusiasm*, *shattered*, and *reassuring*.  
Then ask students to describe to partners situations in which they felt enthusiasm, felt shattered, or felt reassured. **EXPANDING/BRIDGING**

**ELL Access**

**Background Knowledge** Students understand and remember the meanings of words when they can apply the words to previous situations. Encourage students to share information about characters in stories they have read who have felt enthusiastic, shattered, or reassured.

STUDENT INTERACTIVE, pp. 20–21



Meet the Authors



**Alma Flor Ada** grew up in Cuba in a family of storytellers, which notably included her grandmother. Ada often writes about “the joy of family” and the power of stories to connect people.

**Gabriel M. Zubizarreta** has coauthored two books with Alma Flor Ada. As a parent and novelist, he hopes his books encourage readers to become authors of their own stories.

from  
**Love, Amalia**

**Preview Vocabulary**

As you read the excerpt from *Love, Amalia*, pay attention to these vocabulary words. Notice how the words relate to the characters and their relationships.

enthusiasm	shattered
reassuring	encompass inseparable

**Read**

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

<b>Notice</b> where the story is set and who the characters are.	<b>Generate Questions</b> about parts that confuse you.
<b>Connect</b> characters' experiences to events from your own life.	<b>Respond</b> by discussing parts you find effective or important.

**First Read**

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

Genre Realistic Fiction



from *Love,*  
**Amalia**

by Alma Flor Ada and Gabriel M. Zubizarreta



AUDIO

ANNOTATE

**BACKGROUND**

Twelve-year-old Amalia is heartbroken when she learns that her best friend is moving away. She turns to her grandmother for comfort. Abuelita shares with Amalia the stories of her relatives and how she uses cards and pictures to feel close to them across great distances. Amalia must decide whether she can overcome her pain and hold on to her friend.

## First Read

### Notice

**THINK ALOUD** From the first paragraph, I can see that the two characters in this story are Amalia and Abuelita, her grandmother. Abuelita is boiling honey on the stovetop, so they must be in a kitchen—probably Abuelita’s kitchen.

## Close Read

### Analyze Characters

Have students scan **paragraphs 1 and 4**. Have them underline dialogue and other details that show the characters’ relationship. **See student page for possible responses.**

Ask: *What can you tell about Amalia’s relationship with her grandmother based on the details in these paragraphs?*

**Possible Response:** The details show that Abuelita knows right away that something is wrong with Amalia and that Amalia has been going to her grandmother’s house every Friday afternoon. These details show that Amalia and Abuelita have a close relationship.

DOK 2

### OBJECTIVE

Analyze the relationships of and conflicts among the characters.

### CLOSE READ

#### Analyze Characters

Underline details that tell you about Amalia’s relationship with her grandmother.

- 1 “What is it, Amalia? Is something bothering you?”  
Amalia’s grandmother removed the boiling honey from the stovetop to let it cool. Then she wiped her forehead with a tissue and looked at her granddaughter. The light from the setting sun entered the small window over the sink with a soft glow. The geraniums on the windowsill added a subtle hint of pink. “You are too quiet, *hijita*. Tell me what’s bothering you,” her grandmother insisted. “It is obvious that something is wrong.”
- 2 “It’s okay, Abuelita, *de verdad*. I’m fine.”
- 3 Amalia tried to sound convincing, but her grandmother continued, “Is it because Martha did not come with you today? Is she all right?”
- 4 Going to her grandmother’s home on Friday afternoon was something Amalia had been doing since she was little. For the last two years, since they started fourth grade, her friend Martha accompanied her most Fridays. Every week Amalia looked forward to the time she spent at her grandmother’s house. But today was different.
- 5 Amalia paused before answering, “She is not coming back anymore, Abuelita. *¡Nunca más!*” Despite Amalia’s efforts to control her feelings, her voice cracked and her brown eyes watered.
- 6 “*¿Qué pasa, hijita?* What’s going on?” Amalia’s grandmother asked softly, gently hugging her and waiting for an explanation.
- 7 Amalia shook her head, as she frequently did when she was upset, and her long black hair swept her shoulders. “Martha is going away. Her family is moving west, to some weird place in California. So far away from Chicago! Today she had to go straight home to start packing. It’s not fair.”

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

22

### CROSS-CURRICULAR PERSPECTIVES

#### Social Studies



California is on the West Coast of the United States and Illinois is in the middle area of the country, or Midwest. Chicago, Illinois, is approximately 2,000 miles from California. Located on Lake Michigan in northern Illinois, it is the third-largest city in the United States. Have students locate California and Chicago on a map.



- 8 “That must be difficult.” Her grandmother’s voice was filled with understanding, and Amalia let out a great sigh.
- 9 For a while there was silence. The sunlight faded in the kitchen, and as the boiled honey cooled into a dark, thick mass, its sweet aroma filled the air.
- 10 “Shall we knead the *melcocha*, then?” Amalia’s grandmother asked as she lifted the old brass pot onto the kitchen table and poured the sticky *melcocha* into a bowl. The thick white porcelain bowl, with a few chips that spoke of its long use, had a wide yellow rim. Once, the bowl had made Amalia think that it looked like a small sun on the kitchen table. Today she was too upset to see anything but the heavy bowl.

Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.

**CLOSE READ****Make Connections**

Think about someone who means a lot to you, such as a family member or friend. How would you feel if that person moved far away?

**Highlight** details on both pages that show how Amalia feels about Martha moving away.

23

**First Read****Connect**

**THINK ALOUD** Amalia is sad because her friend is moving away. I remember how I felt when my best friend moved away. I was really sad that she was leaving, and I was a little bit angry with her. I didn’t know what to do.

**Close Read****Make Connections**

Remind students that making connections to characters’ experiences can help them better understand a story. Ask them to consider how they would feel if someone close to them moved far away. Point out that making this connection between story events and their own experiences can help them better understand how Amalia feels.

Have students scan **paragraphs 5–8** and highlight details in the text that show how Amalia feels about her friend moving away. **See student page for possible responses.**

DOK 2

**OBJECTIVE**


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

**Possible Teaching Point****Read Like a Writer | Author’s Craft**

**Imagery** To show how authors use sensory language to let the reader experience the way things look, feel, smell, sound, or taste, ask students to close their eyes and listen as you read aloud this sentence from paragraph 9: “The sunlight faded in the kitchen, and as the boiled honey cooled into a dark, thick mass, its sweet aroma filled the air.” Ask to what senses the sentence appeals and what overall feeling it conveys. Did they feel calm or nervous? Happy or sad? For more on Author’s Craft, see pp. T56–T57.

## First Read

### Connect

 **THINK ALOUD** I remember cooking with my mother when I was young. She taught me how to cook my favorite foods, and she also taught me life lessons while we were cooking. It was easy to talk to her about my problems while we were cooking together.

## Close Read

### Vocabulary in Context

Tell students that when they see a word they don't know, they can look at its context—the words and sentences around it—for clues to its meaning.

Have students find the word *slathered* in **paragraph 12**. Then have a volunteer read the sentence containing the word. Have students underline context clues that point to the meaning of *slathered*. **See student page for possible responses.**

Ask: **Can someone demonstrate what it looks like to slather your hands with lotion?** Responses will vary but volunteers should mime rubbing a large amount of lotion into their hands.

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

**Context clues** are words and phrases around a word. Context clues help readers understand a word's meaning.

Use context clues in the sentence to determine the meaning of *slathered*. Underline the context clues that support your definition.

- 11 They washed their hands thoroughly in the sink and dried them. Her grandmother's kitchen towels each had a day of the week embroidered in a different color. Since today was Friday, the cross-stitched embroidery spelled VIERNES in *azul marino*, deep blue. Abuelita had taught Amalia the days of the week and the names of the colors in Spanish using these towels. Although her grandmother never seemed to be teaching, Amalia was frequently surprised when she realized how many things she had learned from Abuelita.
- 12 After drying their hands, they slathered them with soft butter, which prevented the taffy from sticking to their fingers or burning their skin. Then, with a large wooden spoon, Abuelita scooped some taffy from the bowl and poured it onto their hands.
- 13 As they pulled and kneaded, the taffy became softer and lighter. They placed little rolls of amber-colored taffy on pieces of waxed paper. Amalia had helped her grandmother pull the *melcocha* many times, but she never ceased to marvel at how the sweet taffy changed color just from being pulled, kneaded, and pulled again. It transformed from a deep dark brown into a light blond color, just like Martha's hair. Thinking about Martha made Amalia frown.

24

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point



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

**Imagery** Ask students to read paragraph 13 and find examples of sensory language—words and phrases that help them experience the way things look, feel, smell, sound, or taste. (Possible responses include “softer and lighter,” “little rolls,” “amber-colored,” “sweet taffy,” “pulled, kneaded, and pulled again,” and “transformed from a deep dark brown into a light blond color.”) Elicit that the details appeal to the senses of taste, touch, and especially sight and help the reader picture or perceive the taffy. For more on Author's Craft, see pp. T56–T57.



- 14 Her grandmother might have seen her expression but made no comment about it. Rather, she said, “Wash your hands well, Amalita. Let’s sit for a moment while the taffy cools down.”
- 15 Before washing her hands, Amalia licked her fingers. Nothing tasted as good as “cleaning up” after cooking. The butter and taffy mixed together made a sweet caramel on her fingers, which was every bit as good as the raw cookie dough they “cleaned up” when she and Martha made cookies at Martha’s house.
- 16 Once Amalia had washed and dried her hands, she followed her grandmother to the living room. They both sat on the floral sofa, which brightened the room as if a piece of the garden had been brought inside the house. Abuelita’s fondness for the colors of nature could be seen in each room of her house.
- 17 “I know how hard it is when someone you love goes away. One moment you are angry, then you become sad, and then it seems so unbelievable you almost erase it. Then, when you realize it is true, the anger and the sadness come back all over again, sometimes even more painfully than before. I have gone through that many times.”

## CLOSE READ

Analyze  
Characters

Underline details that tell you how Abuelita feels about loss.

## First Read

## Respond

**THINK ALOUD** I think it’s interesting that Abuelita sees Amalia’s expression but doesn’t make a comment about it. It may be an important clue about Abuelita’s relationship with her granddaughter. I’m going to keep reading to see how wise and perceptive she is in the way she treats Amalia.

## Close Read

## Analyze Characters

Have students scan **paragraphs 14–17**. Have them underline the dialogue and other parts of the text that show how Abuelita feels about loss. **See student page for possible responses.** Ask: *What can you tell about how Abuelita feels about loss based on the details in these paragraphs?*

**Possible Response:** She feels both angry and sad and has trouble accepting it.

DOK 1

## OBJECTIVE

Analyze the relationships of and conflicts among the characters.



## Possible Teaching Point



## Academic Vocabulary | Related Words

Use the Academic Vocabulary lesson on pp. T24–T25 in the Reading-Writing Workshop Bridge to teach the use of related words as clues to meaning. Clarify that related words share the same root or base word. Then point to the word *unbelievable* in paragraph 17 of the story and ask students to identify the related base word (*believe*). Have them use a dictionary to find the meaning of the prefix *un-* (“not”) and the suffix *-able* (“capable of”). Then ask what *unbelievable* means (“not capable of being believed”).



## First Read

### Connect

**THINK ALOUD** Amalia doesn't want to talk about people going away. I can relate to her feelings, since I sometimes don't like to talk about things that make me sad. On the other hand, sometimes talking about these things can make you feel better.

## Close Read

### Analyze Characters

Have students scan **paragraph 20**. Direct them to underline parts of the text that describe how Amalia feels about loss. **See student page for possible responses.**

Ask: **Based on the details in this paragraph, what can you tell about how Amalia feels about losing her friend?**

**Possible Response:** She is very upset about it and doesn't want to think about it.

DOK 2

### OBJECTIVE

Analyze the relationships of and conflicts among characters.

### CLOSE READ

#### Analyze Characters

Underline details that show how Amalia feels about loss.

18 Amalia listened closely, trying to guess who her grandmother was talking about. Was she thinking of her two sons who lived far away or her daughter who always promised to visit from Mexico City but never did? Or was she referring to her husband, Amalia's grandfather, who had died when Amalia was so young that she could not remember him?

19 "But one finds ways, Amalia, to keep them close," her grandmother added. And then, smiling as if having just gotten a new idea, she said, "Ven. Come with me." She then got up and motioned Amalia to follow her to the dining room.

20 Amalia just wanted to end the conversation. It was bad enough that Martha had told her that she had a surprise and it had turned out to be that Martha was moving to California very soon. Martha's leaving sounded so definite and permanent that she hated even the thought of it.

Talking about it only made Amalia feel worse. She wished she did not need to wait for her father to pick her up and could just walk home. Maybe then she could call Martha and hear her say that it all had been a great mistake and they were not moving after all. And it would all disappear like bad dreams do in the morning.



26

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### CROSS-CURRICULAR PERSPECTIVES

### Social Studies



Mexico City is one of the largest cities in the Western Hemisphere. It is located in the center of Mexico and is that nation's capital. Have students use the scale on a map to find out how far it is from Chicago, where Amalia and Abuelita live (about 2000 miles). Point out that this is about the same distance as California is from Chicago.



21 Abuelita signaled Amalia to come sit at the massive dining room table. Before she sat down, Abuelita put on a CD quietly in the background. Amalia could not remember Abuelita's home ever without some soft music. On the lace tablecloth there was a stack of Christmas cards, several red and gold leaves, and a box made of beautiful olive wood that Amalia immediately recognized. Her grandmother used that box to save the special cards and letters sent by relatives and close friends. At the bottom there were old letters neatly kept in bundles tied with ribbons. Amalia loved the feel of the old polished wood, the gentle waves that had been stroked so many times before.

22 "Are you writing your Christmas cards already, Abuelita? It's not even Thanksgiving!" Amalia was relieved to change the subject. "What are the dry leaves for?"

23 "I like writing my cards slowly," her grandmother replied as she picked up an unfinished card. "That way I can really think about what I will write on each one. There are so many things I want to say."

**CLOSE READ****Make Connections**

Think about the details that make a place special to you. What do those details look like?

**Highlight** details about what makes Abuelita's home special to Amalia.

**First Read****Generate Questions**

**THINK ALOUD** At what time of year does the story take place? I'm a little confused about the time. It's sunny outside, but Amalia is in school, so unless she goes to a year-round school, it isn't summer. Abuelita has collected red and gold leaves, so that seems like fall. Amalia says it isn't Thanksgiving yet, so it could be September, October, or early November. If Abuelita has begun writing Christmas cards, it is probably early November.

**Close Read****Make Connections**

Ask students to make connections to the text by thinking about the small things that make a place special to them. Then have them scan **paragraph 21** and consider if the same kinds of things make Abuelita's home special to Amalia. Direct them to highlight the text that describes how Amalia feels about Abuelita's home. **See student page for possible responses.**

DOK 2

**OBJECTIVE**

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

27

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

Direct students to reread the first sentence of paragraph 21 and call their attention to the word *massive*. Ask students to identify the base word (*mass*) and the suffix (*-ive*). Explain that *mass* is a noun that means "a large amount of something." Elicit that *massive* means "being large in amount" or "very large." For more on teaching related words, use the Academic Vocabulary lesson on pp. T24–T25.

## First Read

### Connect

Abuelita says that she has made terrible mistakes in her life when she didn't think before speaking. I know how that feels.

Have students explain, based on their own experience or observations, why it is important to think before they speak.

**Possible Response:** It's important to think before you speak because you might say something mean or foolish that you will later feel sorry you said.

## Close Read

### Make Connections

Have students scan paragraphs 24–27 and highlight parts of the text where Abuelita gives advice to Amalia that is similar to advice students have received. **See student page for possible responses.**

DOK 2

#### OBJECTIVE

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

#### CLOSE READ

#### Make Connections

**Highlight** examples of advice Abuelita gives Amalia that is similar to advice someone has given you.

- 24 After a moment, almost as if talking to herself, Abuelita added, "I've made terrible mistakes in my life when I didn't think before speaking."
- 25 Amalia looked up, surprised. Abuelita always looked so calm and sure. It was almost impossible to imagine her acting foolishly.
- 26 Looking at the half-written card, Abuelita continued, "As I was telling you, one must find ways to keep loved ones close, even if they move away. This year I have decided to send a little bit of my backyard with each card. Every year at this time, my children and I had many good moments getting ready for the holidays. So I have gathered some of this autumn's leaves to remind them of those times. Look at this one!" and she held a maple leaf that had turned a deep crimson. "See how red it is? One of the things I have always loved about this house is seeing the trees change colors with the seasons.
- 27 "The same is true with the things we treasure: They happen, bloom for a time, and then fade away. Then sometimes they may reappear again, or something else will take their place."



28

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**ELL Targeted Support Chunking Text** Support students as they build reading fluency. Have students read paragraphs 24 through 27. Direct students to pause when they encounter a breakdown in comprehension. Provide support as needed, by offering word definitions, synonyms, or background information.

Direct students to read sentences or parts of sentences aloud to a partner. **EMERGING**

Direct students to whisper-read sentences or parts of sentences to themselves. **DEVELOPING**

Direct students to whisper-read sentences and paragraphs to themselves **EXPANDING/BRIDGING**



28 Holding the leaves up one by one, she added, “There is a poem I like very much. The poet says that a dry leaf is not an elegy, a song of death, but rather a prelude, a promise of a distant spring.”

29 Abuelita almost seemed lost in her own thoughts, but then she returned to Amalia, saying, “Before writing each card, I like to read ones I received from the person to whom I am about to write. This reminds me that I am not the only one who wants to stay close. Do you want to look at some of last year’s cards with me?”

30 “Sure, Abuelita,” Amalia said, pushing back the lock of hair that kept falling in her face. She always enjoyed listening to her grandmother’s stories, especially stories about their family. The distant relatives, some of whom Amalia could not remember ever meeting, came alive when Abuelita spoke about them. Even things that happened a long time ago, like the story of how her grandfather’s parents had come from Mexico to Chicago, became so real when Abuelita told them that Amalia felt as if she had actually been there. Today she did not feel much like listening, but making an effort to show some enthusiasm for her grandmother’s offer, she added, “You can tell me all about the people who sent them.”

**CLOSE READ****Analyze Characters**

Underline details that help you understand the power of Abuelita’s storytelling on Amalia’s mood.

**enthusiasm** high interest, excitement

**First Read****Respond**

**THINK ALOUD** It’s interesting that Abuelita takes so much time with her Christmas cards. I think having her take so much time is an effective way of showing the kind, caring person she is.

**Close Read****Analyze Characters**

Have students scan **paragraph 30** and underline the text that shows that Abuelita’s storytelling has a powerful effect on Amalia’s mood. **See student page for possible responses.**

Ask: **How do Abuelita’s stories affect Amalia?**

**Possible Response:** They make Amalia feel like she was there when the stories happened and like she knows relatives that she can’t even remember meeting.

**DOK 3**

**OBJECTIVE**

Analyze the relationships of and conflicts among the characters.

**ELL Targeted Support Develop Vocabulary** Remind students that a word’s context, or surroundings, can help them understand its meaning.

Have students read the second sentence in paragraph 28 as you read it aloud. Ask for the phrase that tells what an *elegy* is (“a song of death”). **EMERGING/DEVELOPING**

Have students read the second sentence in paragraph 28 and identify the phrase that tells what an *elegy* is. Then discuss what the context, including the word *but*, suggests about the meaning of the word *prelude* (“something that comes before”). If students struggle, remind them that *but* usually signals a contrast. **EXPANDING/BRIDGING**

## First Read

### Notice

**THINK ALOUD** I notice Abuelita is adding more and more details to her stories about relatives. Here she tells about her son Patricio, who married a girl he met at college in Chicago and moved to Costa Rica, where her family lives.

## Close Read

### Analyze Characters

Have students scan **paragraph 33**. Ask: *What parts of the story tell us about Abuelita's relationship with her son Patricio, who now is living so far away?* Have students underline words and phrases that show what Abuelita said to Patricio and how she feels about him living in Costa Rica. **See student page for possible responses.**

Ask: *What does Abuelita consider "one of life's greatest gifts"? What does this tell you about her?*

**Possible Response:** Abuelita thinks family is "one of life's greatest gifts," even if that family lives far away. This tells me that Abuelita loves her son and wants him to experience what it is like to have his own family.

DOK 2

### OBJECTIVE

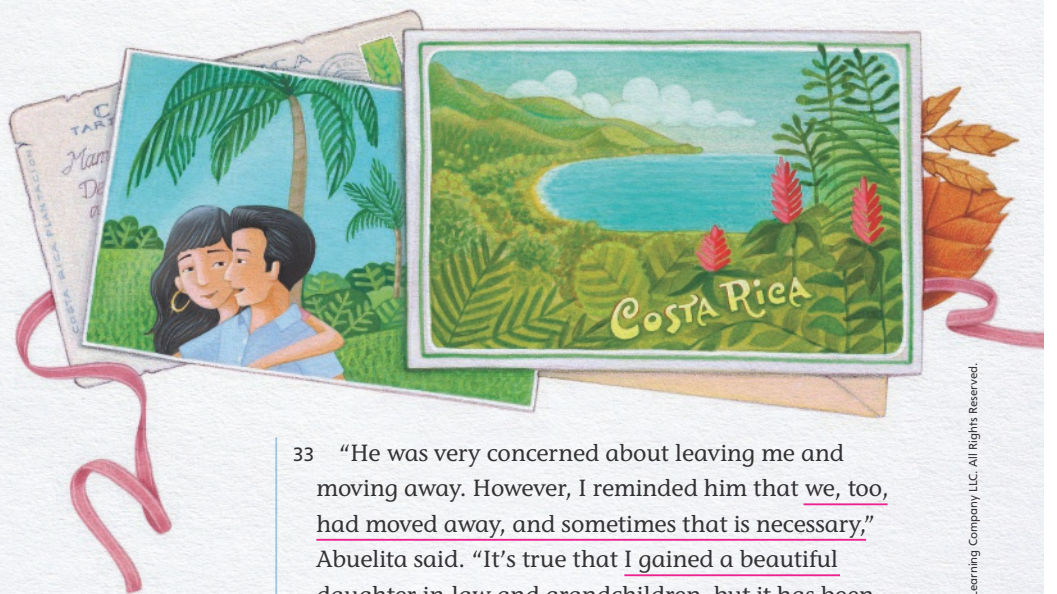
Analyze the relationships of and conflicts among the characters.

### CLOSE READ

#### Analyze Characters

Underline phrases that tell you how Abuelita deals with her son Patricio living far away from her.

- 31 Abuelita began pulling cards out of the box one by one. With each card she had something to say, and although she had spoken about these faraway relatives many times before, it seemed to Amalia that today she was adding special details to every story.
- 32 Holding a card with a picture of a lush landscape, Abuelita spoke for a while about her oldest son. Amalia's *tío* Patricio had fallen in love with a Costa Rican girl he met at the University of Chicago. Soon after they graduated they got married, and because she did not want to live far away from her family, they moved to Costa Rica.



- 33 "He was very concerned about leaving me and moving away. However, I reminded him that we, too, had moved away, and sometimes that is necessary," Abuelita said. "It's true that I gained a beautiful daughter-in-law and grandchildren, but it has been hard having my eldest child live so far from me. Yet they love each other and have a happy family, and that, Amalia, is one of life's greatest gifts. See how happy they look in this picture they took as soon as they arrived in Costa Rica."

30

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### CROSS-CURRICULAR PERSPECTIVES

### Social Studies



Costa Rica is a small nation in Central America, the narrow southern tip of North America that links Mexico to South America. Like Mexico and most of the other nations of Central America, Costa Rica is a Spanish-speaking country. Have students locate Costa Rica on a map and use the map's scale to determine the distance between Costa Rica and Chicago.



- 34 It wasn't easy to imagine Tío Patricio and Tía Graciela as two young people in love when Amalia thought of the pictures her mother had received from them recently. In those pictures Tío Patricio was a balding man and Tía Graciela a rather proper-looking lady, but in the old photo Abuelita held, they were a handsome young couple looking adoringly at each other under a palm tree, almost like a movie poster. Abuelita gently put away the card with a pleased look on her face.
- 35 "Someday you must go to Costa Rica, Amalia, and visit them. It is an amazing place."
- 36 The next card was in the shape of a large Christmas tree and said FELIZ NAVIDAD in bold letters. Abuelita opened it and read it in silence, very slowly, as if pausing on every word.
- 37 "Your tío Manuel is quite a person, Amalia. When my brother, your great-uncle Felipe, said it was becoming hard for him to manage the old rancho alone, Manuel went back to Mexico, to help his uncle. Who do you know that goes back to Mexico to work on a farm? Everyone says they would like to go back someday, while the truth is, most people just come here and stay. But no, not your uncle Manuel. He kept saying how important that land was for his family, and that he was not going to give it up. So even though he was born and raised here in Illinois, he went back and learned how to work the rancho. And he has done such a good job of it." Abuelita looked very pleased.

## CLOSE READ

Analyze  
Characters

Underline details that tell you how Abuelita feels about her son Manuel.

## First Read

## Respond

**THINK ALOUD** It must have been hard for Amalia's Uncle Manuel to move to Mexico when he was born and raised in Chicago. It's also hard for Abuelita that he and Patricio have left Chicago—but she seems very proud of them. Her attitude is very important in showing me the kind of person she is.

## Close Read

## Analyze Characters

Have students scan **paragraph 37** and underline words and phrases that show how Abuelita feels about her son Manuel. **See student page for possible responses.**

DOK 2

## OBJECTIVE

Analyze the relationships of and conflicts among the characters.

## First Read

### Respond

**THINK ALOUD** I think it's interesting that Manuel had such a hard time when he was in high school but is doing so well now. There may be an important message here about how the future can turn out different from what Amalia or anyone else expects.

## Close Read

### Make Connections

Have students scan **paragraph 38**. Ask them about mistakes they might have made in their own lives. Then ask: *What details show how Manuel changed after the mistakes he made as a youth?* Have students highlight the details. **See student page for possible responses.**

Have students think about how characters from previously read texts have changed over time. Ask volunteers to share these characters with the class.

DOK 2

### OBJECTIVE

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

### CLOSE READ

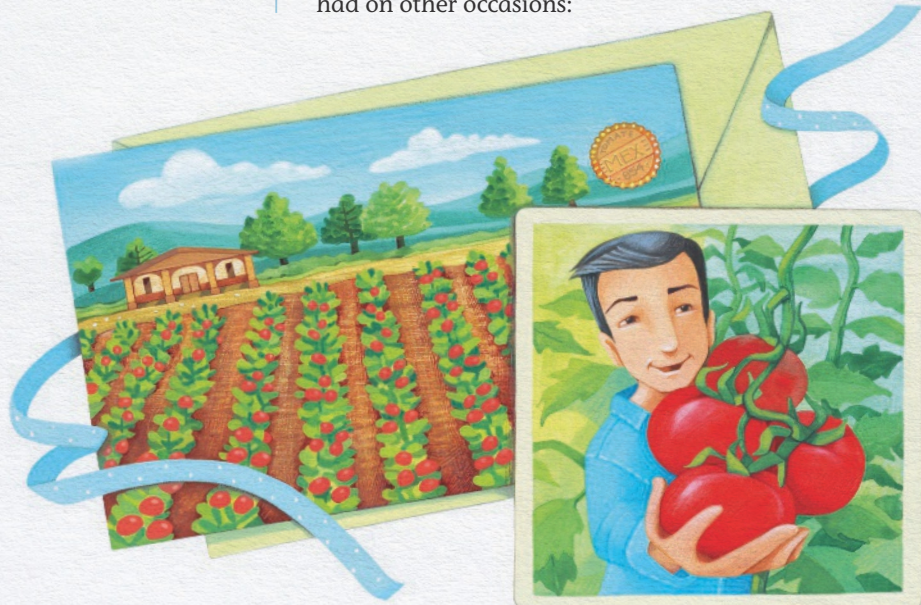
#### Make Connections

**Highlight** details that show how Manuel changed over time.

38 “There was a time when I was not sure your uncle would turn out as he has. He did many dumb things when he was in high school, and ended up dropping out. Your grandfather was very hard on him, and it broke my heart at the time.” She paused, and for an instant Amalia could see the pain those memories brought, but then Abuelita smiled. “Yet he has managed to save our rancho. When he first talked about organic farming, people laughed at his idea, but now he is doing just great. There are no tomatoes that can compare with the ones he produces.”

39 Amalia continued listening with interest. It was comforting to hear Abuelita retelling the familiar stories. Especially today, after Martha’s announcement had shattered her, it was good to hear once again the words she had anticipated Abuelita would say, as she had on other occasions:

**shattered** broken into many small pieces; damaged or destroyed



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

32

### Possible Teaching Point



#### Word Study | Words with Latin Roots

Remind students that many English words have Latin roots. Knowing these roots can help them figure out the meanings of unfamiliar words in which they appear. Point to the word *memories* in paragraph 38. Explain that it contains the Latin root *mem*, which means “remember.” Brainstorm a list of other words with the same root, such as *remembrance*, *memorable*, *memorize*, *memoir*, *memento*, *commemorate*, *memo*, and *memorabilia*. Have volunteers explain how the definition “remember” is part of each word’s meaning. For more on Latin roots, see Word Study, pp. T26–T27.



- 40 “Ay, *hijita*, how we loved that rancho. It was there where my brother Felipe and I were born—on the kitchen table! There was no doctor, of course . . . we were born with the help of our aunts. Who would ever have thought I would end up living so far away?”
- 41 “When I married your grandfather, he knew how homesick I was for the ranch. We went back there as a couple once before we had children, and then when our children were very little we went several times during the summer. When they grew older it got harder to travel, but we all loved those visits!”
- 42 It seemed to Amalia that as her grandmother spoke of those distant memories, her eyes sparkled like the lake when the sun’s rays hit it at midday.
- 43 Amalia wished Abuelita could just pick her up and hold her tightly as she used to do when Amalia was smaller, reassuring her grandchild that she belonged to something that would never change. But Amalia was bigger now, and Abuelita seemed to keep getting smaller, so Amalia just let herself feel surrounded by the warmth of her grandmother’s voice.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**CLOSE READ****Analyze Characters**

Underline details on this page that help you contrast Amalia’s mood with Abuelita’s mood.

**reassuring** giving comfort; reminding someone not to worry

33

**First Read****Generate Questions**

**THINK ALOUD** I like the way the dialogue uses some Spanish to be more realistic, but sometimes I have questions about what the words mean. For example, what is *hijita* in paragraph 40? I can tell from the context that it’s some kind of affectionate term Abuelita uses for Amalia. To get the exact meaning, I’ll check an online Spanish–English dictionary.

**Close Read****Analyze Characters**

Have students scan **paragraphs 42 and 43** and underline words and phrases that show the two characters’ contrasting moods. **See student page for possible responses.**

Ask: **How would you describe Amalia’s mood? How would you describe Abuelita’s?**

**Possible Responses:** Abuelita feels happy because she is comforted by her good memories of the ranch. Amalia needs comforting and feels sad.

DOK 2

**OBJECTIVE**

Analyze the relationships of and conflicts among the characters.

**Possible Teaching Point****Read Like a Writer | Author’s Craft**

**Simile** Remind students that a simile states a comparison between two unlike things using a word such as *like* or *as*. Have students identify the simile in paragraph 42 (“like the lake when the sun’s rays hit it at midday”) and state what is being compared. (the sparkle in Abuelita’s eyes and sunlight on the lake). Then have them discuss how the simile helps them picture Abuelita’s eyes and better understand her feelings.



## First Read

### Notice

**THINK ALOUD** I had questions about the different items in the picture on page 34. I figured out that one object shown is the card from Abuelita described in paragraph 44—it has a big poinsettia on it, and *Feliz Navidad* must be Spanish for “Merry Christmas.” But I didn’t understand why the dolls and dresses from paragraph 45 are also shown—did Abuelita actually have them? Then I realized that they are what Amalia is imagining in paragraph 46.

## Close Read

### Make Connections

What are students’ childhood dreams? How are they alike or different from those of Amalia’s aunts?

Have students scan **paragraphs 44–47** and highlight the text that explains why Amalia’s aunt lives in Mexico City. **See student page for possible responses.**

Ask: *Who do you know who lives in an interesting place? Why do you think he or she lives there?*

Responses will vary but students should include the person they know, the person’s location, and the reason the person resides there.

DOK 2

### OBJECTIVE

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

### CLOSE READ

#### Make Connections

Consider the reasons people you know live in the places they do. **Highlight** details about why Amalia’s aunt lives in Mexico City.



**encompass** surround or completely cover

44 Holding a Christmas card with a huge poinsettia, her grandmother began to speak of Amalia’s aunt, who lived in Mexico City and made costumes for movie and television actresses.

45 “Here is another one who went back. My daughter is just so in love with Mexico City. She’s been fascinated by dresses ever since she was a little girl. She would draw them and color them and cut them out for her paper dolls. Each doll had quite a wardrobe. They had clothes for work and play, for traveling and for the theater, for going to dances and even for picnics. There was no end to their clothes!”

34

46 Abuelita gestured with her hands as if to encompass the huge table, and Amalia could just see it covered with colorful paper doll clothes.

47 “And that is why she lives in Mexico City, in the capital, *en el D.F.* She says she could never have the same opportunity in Hollywood, but in Mexico she dresses all the most famous stars.”

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### CROSS-CURRICULAR PERSPECTIVES

### Social Studies



Poinsettias are plants native to southern Mexico. Called *cuetlaxochitl* by the Aztecs, they received their present English name after Joel Roberts Poinsett, first U.S. ambassador to Mexico, brought some back to the United States to grow in the 1820s. With their bright red bracts (leaflike parts around the plant’s tiny flowers), poinsettias are popular Christmas gifts in both the United States and Mexico. One Mexican legend tells of a poor girl who had no gift for the baby Jesus and so picked a handful of roadside weeds that turned out to be poinsettias that burst into beautiful color when she knelt down to the baby.



- 48 She paused for a moment, and when she spoke again, her voice had a joyful ring to it.
- 49 “You can’t imagine, *mi amor*, how your mother and her sister would play together when they were little girls. Well, you do know that’s why your mother called you Amalia, so that you’d have her sister’s name. They were inseparable, those two. Whether they were jumping rope or playing jacks, they spent all their time together. What they liked best, though, besides those paper dolls, were the times they spent playing in the yard. They would climb trees, play tag, build pretend castles, and imagine being princesses. In the summer, your *abuelito* would set up a small plastic pool, and they loved swimming in that pool. It was very small, but they didn’t care because they had each other.”
- 50 Abuelita probably would have continued telling more stories, but she was interrupted by a light knock on the door. It was already dark, and Amalia’s father had come to get her.
- 51 As Amalia was leaving, her grandmother hugged her and whispered in her ear, “You will find a way to stay close to Martha.”
- 52 Riding in the car, Amalia pondered her grandmother’s words. They had brought back the sorrow she had been able to forget while listening to the family stories.
- 53 Who cares about staying close? she thought. I don’t want to care about someone who won’t be here.



## CLOSE READ

Analyze  
Characters

Underline details that show the differences between Amalia’s and Abuelita’s attitudes about loss.

**inseparable** never apart; unable to be split up

## First Read

## Connect

**THINK ALOUD** It sounds like Amalia’s mother and aunt were really close when they were young. I grew up with someone who I was really close to, so I understand how that feels.

## Close Read

## Analyze Characters

Have students scan **paragraphs 52 and 53** and underline the text that shows the differences in how Amalia and Abuelita feel about loss. **See student page for possible responses.**

Ask: **What are the two characters’ different feelings or ideas about loss?**

**Possible Response:** Abuelita understands that people have to go away sometimes and feels you can still stay closer across the miles. Amalia is still angry that her friend Martha is leaving and resents staying close with someone who is going away.

DOK 2

## OBJECTIVE

Analyze the relationships of and conflicts among the characters.

35

## Possible Teaching Point



## Academic Vocabulary | Related Words

Call students’ attention to the word *inseparable* in paragraph 49. Point out that *inseparable* is a selection vocabulary word defined in the margin. Write these related words on the board: *separate*, *separately*, *separation*, *separable*. Ask students to define the words based on the definition of *inseparable*. Encourage students to check the meanings of affixes such as *-ly* in a print or online dictionary. For more on teaching related words, use the Academic Vocabulary lesson on pp. T24–T25.

# Respond and Analyze



Love, Amalia

## OBJECTIVES

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

Infer multiple themes within a text using text evidence.

Analyze the relationships of and conflicts among the characters.

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

## My View

Use these suggestions to prompt students' initial response to reading *Love, Amalia*.

- **Freewrite** Do you think Abuelita gave Amalia good advice? Why or why not?
- **Discuss** Do you think Amalia will follow Abuelita's advice? Why or why not?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Authors choose words with precise shades of meaning to help readers understand characters. The vocabulary words *enthusiasm*, *shattered*, *reassuring*, and *inseparable* describe specific feelings and behaviors of the characters in *Love, Amalia*. Tell students:

- Remind yourself of the word's meaning.
- Ask yourself why the author chose that particular word instead of a synonym with a different shade of meaning.

**MODEL AND PRACTICE** Model how understanding precise shades of meaning can help in understanding characters by using an example with the vocabulary word *enthusiasm*.

*Enthusiasm* and *interest* are close in meaning. But if I read that Rachel shows *interest* in computer games, I would not think she likes them as much as if I read she shows *enthusiasm* for computer games. *Enthusiasm* is much stronger and more positive.

**ELL Targeted Support** **Synonyms** Explain that synonyms are words with similar meanings but that such words sometimes have different shades of meaning.

Display the words in the Word Bank along with these synonyms: *attached*, *comforting*, *damaged*, *willingness*. Help students sort the words, grouping pairs of synonyms together. Then have groups discuss which word in each pair seems stronger or more positive. **EMERGING/DEVELOPING**



# Word Study Words with Latin Roots

## 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 2

### Apply Words with Latin Roots

**APPLY MyTURN** Direct students to complete the chart on p. 42 of the *Student Interactive*.

*port*

*dict*

*ject*

*terr*

Then have students explain how the words they list reflect the meaning of the Latin roots they contain. Have students use two of the words with Latin roots in sentences on their own paper.



STUDENT INTERACTIVE, p. 42



WORD STUDY

Words with Latin Roots

**Latin roots** are the basis for many words in English. Knowing the origin of words can help you define unfamiliar words.

For example, the Latin root *port* means “carry.” Knowing this meaning can help you define words with this root, such as *transport*, which means “carry from one place to another.”

Other Latin roots include *dict*, *ject*, and *terr*. Use a print or digital dictionary to confirm the origins of word parts you read.

**My TURN** Read the chart. Add two related words for each root. Then, on a separate sheet of paper, use two words with Latin roots in sentences.

Possible responses:

<i>port</i> “carry”	→	transport	→	import, portable
<i>dict</i> “say”	→	dictionary	→	contradict, dictate
<i>ject</i> “throw”	→	ejected	→	inject, rejection
<i>terr</i> “land”	→	terrain	→	territory, terrace

Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.

42



LESSON 2

Apply Words with Latin Roots

LESSON 1

Teach Words with Latin Roots

FLEXIBLE OPTION  
LESSON 3

More Practice

FLEXIBLE OPTION  
LESSON 4

Spiral Review:  
Base Words and Endings

FLEXIBLE OPTION  
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T49 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Remember that authors often use precise words to help readers understand their characters. Have students look back at *Love, Amalia* for some other words and phrases that tell us about the characters.

### ELL Targeted Support

Give students visual and contextual support to enhance their understanding of grade-appropriate content area text, including vocabulary.

Act out the vocabulary and have students guess which word you are acting out. **EMERGING**

Describe situations that illustrate the vocabulary. For example, for *reassured*, say: **I told my friend everything was going to be OK.** Have students guess which word you are describing.

### DEVELOPING

Bring in magazine pictures that illustrate the vocabulary words. Put them facedown. Pick up a picture and, without looking at it, hold it over your head. Have students give you hints to help you guess which word it depicts. **EXPANDING**

Ask students to describe situations that illustrate the vocabulary. For example, for *reassured*, they might say: “I told my friend everything was going to be OK.” Have classmates guess which word they are describing. **BRIDGING**



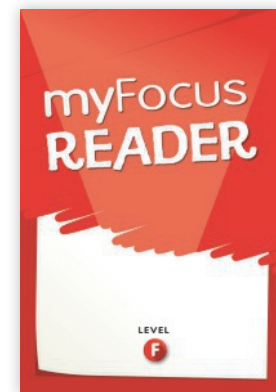
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Read pp. 30–31 in the *myFocus Reader* with students. For full lesson plans for these and other leveled readers, go online to [SavvasRealize.com](http://SavvasRealize.com) to provide additional insight for students on what younger people can learn from the experience of older generations.



Provide instructional support for comprehension and word study—Words with Latin Roots and Academic Vocabulary.

## Fluency

Assess 2–4 students



### PROSODY

Have students choose a short passage from a text or leveled reader. Have them work in pairs to practice reading with expression. Tell them to pay attention to the words that show feeling and express those feelings as they read.

### ORAL READING RATE AND ACCURACY

Use pp. 61–66 in Unit 3 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 used to describe the characters and their behavior.

### Possible Conference Prompts

- What words did the author use to tell about the character?
- What does each word mean?

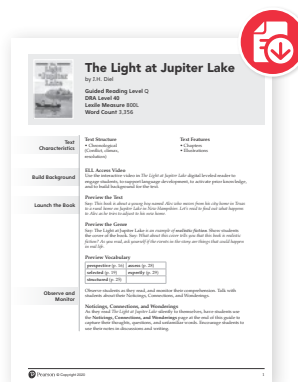
**Possible Teaching Point** The specific words that authors use tell the reader about characters' feelings and behavior. When you read a precise word that tells you about a character, think of synonyms for that word.

## Leveled Readers



### DEVELOP VOCABULARY

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



## Whole Group

**Share** Bring the class back together. Invite two students to share the new vocabulary words they learned from their reading, what the words mean, and why the author may have chosen those words instead of words with similar meanings.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to *Love, Amalia* 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



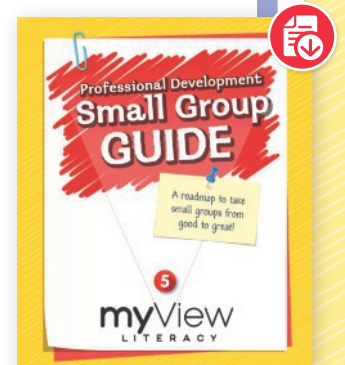
Students can

- complete the graphic organizer on *Student Interactive* p. 36.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 37.
- play the *myView* games.
- take turns reading a text with expression.

### 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



Love, Amalia

## 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 the characters. Give students sentence starters, such as

- Abuelita's perspective on loss is that sometimes \_\_\_\_\_.
- Amalia can confide \_\_\_\_\_.

## ELL Access

Tell students that it is important not only to understand what happens in a story but also to understand the characters. A T-chart comparing Amalia and Abuelita may help students understand each character more clearly. Draw a T-chart on the board and ask students to volunteer words that describe Amalia and Abuelita.

## Minilesson

**FOCUS ON STRATEGIES** Tell students that understanding characters is key to understanding a work of fiction. To analyze characters, students should

- Notice the characters' relationships, interactions, and conflicts.
- Think about what the characters think, feel, and do.
- Consider similarities and differences between characters, which often make each character's personality and actions clearer.

**MODEL AND PRACTICE** Use the Close Read note on p. 22 of the *Student Interactive* to model how to annotate the text to analyze a character.

Which details tell me about Amalia's relationship with Abuelita? In the first paragraph, Abuelita says, "It is obvious that something is wrong." This tells me that Abuelita knows Amalia well. They are close. I'm going to underline that part of the text and write "Abuelita knows her well" in the margin.

Have student pairs find and underline other details on the page and write what the details tell them about Amalia's relationship with Abuelita.

**ELL Targeted Support Respond to Questions** Tell students they can ask themselves questions to check their understanding of a character.

Work with students on a list of questions such as *Is the character happy or sad? What is the relationship between these two characters? Do the characters know each other well? What conflict or problem is the character facing? Does the character change and, if so, how?* Have students work in small groups to respond to the questions. **EMERGING/DEVELOPING**



## EXPERT'S VIEW Sharon Vaughn, University of Texas at Austin

“A real challenge with older elementary students is that many become disengaged from text as a source of either pleasure or information. It is important to provide mechanisms that allow students to interact with each other and with texts as these purposeful interactions about text enhance student engagement. These interactions might include book clubs, leading discussion of what they have learned, or even a collaborative conversation about a text.”

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



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for analyzing characters.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Analyze Characters and then use their notes to complete the chart on *Student Interactive* p. 38.

**OPTION 2 Use Independent Text** Have students create a two-column chart on a piece of paper with the names of two main characters at the top. Have students take notes in their charts, analyzing the two characters in terms of their relationship, personalities, conflict, and interactions. Then have students write analyses of the characters based on the charts.

## QUICK CHECK

**Notice and Assess** Can students explain similarities and differences between two characters in a story?

**Decide**

- **If students struggle**, revisit instruction about analyzing characters in Small Group on pp. T60–T61.
- **If students show understanding**, extend instruction about analyzing characters in Small Group on pp. T60–T61.

## STUDENT INTERACTIVE, p. 38



## CLOSE READ

## Analyze Characters

Readers can notice the interactions and conflicts between characters. Readers think about how the characters think, feel, and act to analyze the characters' relationships. Readers think about the characters' opinions and differences to analyze characters' conflicts.

1. **MyTURN** Go to the Close Read notes in *Love, Amalia* and underline the parts that help you analyze the relationship between Amalia and Abuelita.
2. **Text Evidence** Use the parts you underlined to complete the chart.

Possible responses:

Relationship	
<b>Amalia</b> “Amalia looked forward to the time she spent at her grandmother’s house.”	<b>Abuelita</b> “You are too quiet, <i>hijita</i> .” “It is obvious that something is wrong.”
<b>Analysis</b> Amalia and Abuelita have a strong, close relationship.	

Conflict	
<b>How Amalia Responds</b> “Talking about it only made Amalia feel worse.”	<b>How Abuelita Responds</b> “I know how hard it is when someone you love goes away.”
<b>Analysis</b> Both Amalia and Abuelita feel bad that their loved ones are no longer close by. Abuelita tries to comfort her granddaughter, but Amalia does not want to talk about the problem at first.	

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

# Read Like a Writer

## OBJECTIVE

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

## Analyze Imagery

### Minilesson

**FOCUS ON STRATEGIES** Imagery, or the use of sensory language, is a tool that authors use to describe things and share experiences with readers. Imagery appeals to—or evokes a response from—readers' senses of sight, hearing, smell, taste, and touch. It makes a story feel more “real.” Follow these steps to analyze imagery:

- Look for words and phrases that describe something you could perceive with your senses.
- Ask yourself how the imagery helps you experience the text. To which senses does it appeal? How does it add to your understanding?
- Draw a conclusion about the purpose of the imagery.

**MODEL AND PRACTICE** Model analyzing an author's use of imagery by directing students to the top of p. 43 of the *Student Interactive*. Have them follow along as you complete the steps.

- Identify the imagery: *The authors describe the light from the setting sun.*
- Explain how the imagery helps you experience the text. *The imagery appeals mainly to my sense of sight. It helps me understand what the kitchen is like.*
- Draw a conclusion about the purpose of the imagery. *The purpose is to convey the feeling that Abuelita's kitchen is a peaceful, pleasant place.*

**ELL Targeted Support Imagery** Help students describe the effects of sensory language.

Use sentence frames such as *When I read \_\_\_\_, in my mind I see \_\_\_\_ and hear \_\_\_\_.* **EMERGING**

Use sentence frames such as *The author develops an image of \_\_\_\_ by using the words \_\_\_\_.* **DEVELOPING**

Use sentence starters such as *This image reminds me of... This image makes me feel...* **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Direct students to complete the My Turn activity on p. 43 of the *Student Interactive*. Then have them go back to *Love, Amalia* and find and analyze another example of imagery.

## STUDENT INTERACTIVE, p. 43



## ANALYZE AUTHOR'S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

Authors use images, or sensory language, to help a reader experience the way things look, feel, smell, sound, or taste.

## Model

Read the text from *Love, Amalia*.

The light from the setting sun entered the small window over the sink with a soft glow. The geraniums on the windowsill added a subtle hint of pink.

imagery

- Identify** The authors use the sensory language "light from the setting sun," "a soft glow," and "a subtle hint of pink."
- Question** How does this imagery help me experience the text?
- Conclude** The imagery develops an emotion and helps me experience how the setting looks.

Reread paragraph 9 of *Love, Amalia*.

**MyTURN** Describe how the authors' use of imagery creates a feeling or experience.

- Identify** The authors use the sensory language "sunlight faded," "cooled into a dark, thick mass," and "sweet aroma filled the air"
- Question** How does the imagery help me experience the text?
- Conclude** The details appealing to the senses of sight, touch, and smell help me experience how the setting looks, feels, and smells and develop a feeling of peace and comfort



# Word Study Words with Latin Roots

## 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 3

### More Practice

**FOCUS ON STRATEGIES** Remind students that many English words have Latin roots and that knowing the meanings of the roots can help them determine the meanings of unfamiliar words in which those roots appear.

**MODEL AND PRACTICE** Write or display the word *inject*. Point out the Latin root *ject*, meaning “throw.” Tell students that the prefix *in-* can mean “in.” Explain that *inject* means “to force or throw something in.” Point out how knowing the meaning of *ject* can help them determine the meaning of *inject*.



**APPLY** Have students complete *Word Study* p. 89 from the *Resource Download Center*.

Name \_\_\_\_\_

**Word Study**

**Words with Latin Roots**  
A word's root is the most basic part of the word and contains the word's most basic meaning.

Here are four common Latin roots (*port*, *dict*, *ject*, and *terr*) and their meanings:  
*port*: "carry"     *dict*: "say"     *ject*: "throw"     *terr*: "land"

**Latin roots** are the foundation for many words in English, so knowing the meaning of these roots can help you define words that you may not be familiar with.

So, for example, knowing that the Latin root *dict* means "to say" can help you understand words that contain this root, such as the word *dictate*:  
**dictate**: "to say or read something to a person who writes it down; to say something with power"

**By Turn** For each of the following words, write the Latin root. Then decode, or read, each word.

1. portable	<u>port</u>	4. verdict	<u>dict</u>
2. dictionary	<u>dict</u>	5. terrain	<u>terr</u>
3. project	<u>ject</u>	6. projector	<u>ject</u>

**By Turn** Use a dictionary or texts that you have read recently to find one additional word for each of the following Latin roots: *port*, *dict*, *ject*, and *terr*.

**Possible responses:**

<u>port</u>	<u>dict</u>	<u>ject</u>	<u>terr</u>
<u>export</u>	<u>edict</u>	<u>reject</u>	<u>terrarium</u>

Grade 5, Unit 3, Week 1  
© Pearson Education, Inc., or its affiliates. All rights reserved. 89

**Word Study, p. 89**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Words with Latin Roots

**LESSON 2**

Apply Words with Latin Roots

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Base Words and Endings

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

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

# Teacher-Led Options

## Strategy Group



### ANALYZE CHARACTERS

**Teaching Point** Readers pay attention to details about characters' personalities, relationships, interactions, and conflicts. They also compare and contrast characters. Work with students to complete the graphic organizer on p. 38.

### ELL Targeted Support

Develop background knowledge to help students understand the characters.

Have students make lists of words and phrases from the story that tell about the characters.

Then have them put the words in the correct place in a three-column chart with the headings *Relationships*, *Problem*, and *Personality*.

### EMERGING

Have students write two or three sentences about what each character is not. For example, "Amalia is not happy." "Abuelita is not angry."

### DEVELOPING

Have students role-play Amalia and Abuelita. While in character, have them explain what they like about Abuelita or Amalia. For example, "Abuelita is always nice to me and teaches me things." **EXPANDING**

Have students imagine what Amalia does after the story ends. For example, does she talk to Martha? Does she decide to write letters to Martha? Ask them to write two sentences describing what happens and then read the sentences to the group. **BRIDGING**



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

## Intervention Activity



### ANALYZE CHARACTERS

Use Lesson 21, 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. Actually, it was lucky school was still open, Melanie realized.  
 6 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!*

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Literature T • 139

## Fluency

Assess 2–4 students



### PROSODY

Have students practice reading a short passage with appropriate expression.

### ORAL READING RATE AND ACCURACY

Use pp. 61–66 in Unit 3 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 their two-column charts and share what they learned about the characters.

### Possible Conference Prompts

- What is the relationship between the two characters?
- What are some similarities between the two characters?
- What are some differences between the two characters?

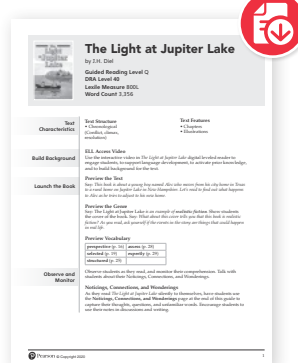
**Possible Teaching Point** Readers pay attention to how different characters deal with conflict to learn about the characters' personalities.

## Leveled Readers



### ANALYZE CHARACTERS

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



## Whole Group

**Share** Bring the class back together. Ask volunteers to tell the class about one of the characters they are reading about. Ask them to tell the class what words the author used to tell the reader about the character.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to *Love, Amalia* or another text.
- read a trade book or their Book Club text.
- describe characters from their books to partners.

### Centers



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

### Literacy Activities



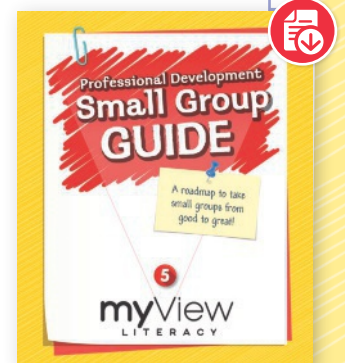
Students can

- complete the graphic organizer on *Student Interactive* p. 38.
- plot new words that describe characters on a scale like the one on p. 36 of the *Student Interactive*.
- play the *myView* games.

### SUPPORT PARTNER READING

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

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





# Make Connections



Love, Amalia

## OBJECTIVE

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

## ADDITIONAL VOCABULARY

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

Ask:

- Amalia confides in Abuelita. Who do you confide in when you have a problem?
- How can talking to someone with a different perspective help you solve a problem?

## Minilesson

**FOCUS ON STRATEGIES** To better understand a story, readers relate it to their own experiences, ideas they have read in other texts, and things they have seen in the world. Offer these steps for building real-life connections.

- Focus on something happening to a story character.
- Think about a time when something similar happened to you.
- Consider what your own experience helps you understand about the character's experience.

**MODEL AND PRACTICE** Use the Close Read notes on p. 23 of the *Student Interactive* to model how to annotate the text to make connections about characters.

My older brother means a lot to me. He lives nearby, and we see each other almost every weekend. I can talk to him about any problem. He always has good advice. If he moved away, I would be shattered. I don't know who I would talk to or spend time with on weekends. So I can understand how Amalia feels about her best friend moving away.

**ELL Targeted Support Share Information** Tell students that good readers relate situations in stories to their own experiences in order to understand characters better. Read aloud a paragraph from *Love, Amalia* in which Amalia's character is revealed in some way.

After reading, have students work in small groups to answer questions to make a connection to the text. Ask: Has anyone close to you ever moved away? How did you feel? What did you do? **EMERGING**

After reading, have students tell partners about experiences they have had, seen, or read about that are similar to that of Amalia. **DEVELOPING**

After reading, have students in small groups describe a personal experience or an experience that they have seen or read about that is similar to that of Amalia. Then have students explain what the experience helps them understand about Amalia. **EXPANDING**

After reading, have students work in small groups to prepare a story about a personal experience. Then have them briefly tell the story orally in the group and explain how it helps them connect with Amalia. **BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for making connections about characters.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Make Connections and then use their notes to complete p. 39.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark places in the text where they can make connections with a character's situation. Have them write on their sticky notes what their own experiences were and what the connection teaches them about the character.

## QUICK CHECK

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

## Decide

- **If students struggle**, revisit instruction for making inferences in Small Group on pp. T68–T69.
- **If students show understanding**, extend instruction for making inferences in Small Group on pp. T68–T69.

## STUDENT INTERACTIVE, p. 39



## READING WORKSHOP

## Make Connections

Relate what you read to ideas in other texts, your own experiences, or society. Making connections can help you better understand texts.

1. **MyTURN** Go back to the Close Read notes and highlight details that help you make connections.
2. **Text Evidence** Use your highlighted text and your own connections to complete the graphic organizer. **Possible responses:**

<b>Detail</b> "Her family is moving west, to some weird place in California."	<b>Text-to-self connection</b> I moved or I knew someone who moved away.	<b>Helps me understand</b> why Amalia is so upset and why she acts the way she does
<b>Detail</b> "I've made terrible mistakes in my life when I didn't think before speaking."	<b>Text-to-text connection</b> I have read other stories and fables about thinking before you speak.	<b>Helps me understand</b> that this is an important lesson for everyone to learn
<b>Detail</b> "Amalia's aunt, who lived in Mexico City and made costumes"	<b>Text-to-world connection</b> I know people try to get jobs doing something they enjoy.	<b>Helps me understand</b> why Abuelita is so proud of her daughter who lives far away

# Write for a Reader

## OBJECTIVES

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

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

---

## Use Imagery

### Minilesson

**FOCUS ON STRATEGIES** Remind students that they just analyzed the use of imagery in *Love, Amalia* to create the particular atmosphere or feeling in Abuelita's kitchen. Point out that students can do the same thing in their own writing. Tell students:

- When you want to call forth a feeling in your readers, think about what you perceive with your senses when you have that feeling.
- Brainstorm words and phrases about sensory inputs (sights, sounds, etc.) that give you that feeling. Use them in your writing.

**MODEL AND PRACTICE** Use p. 44 of the *Student Interactive* to discuss how students might use imagery in their writing. Model an example.

- Choose a feeling you want to call forth in your readers. *I want to convey the excitement of a country fair.*
- Consider what you might perceive with your senses when you have that feeling. Think of words and phrases that describe what you perceive. *I might use the phrase *happy buzz* to talk about the sound of the crowd waiting to board a roller coaster. I might talk about the *thrilling loops and heart-stopping speed* of the roller coaster.*
- Together as a class, draft a short paragraph that uses words and phrases that call forth the feeling you chose. Have students suggest additional words and phrases as you edit the paragraph.

**ELL Targeted Support Describe Imagery** Help students use specificity and detail to convey ideas and emotions through imagery.

Have partners brainstorm and list specific sensory language they would use to describe a friendly and loving character and a harsh and threatening one. Have them use some of the words and phrases to write one sentence about each character. **EMERGING/DEVELOPING**

Have students work independently on the above brainstorming and listing activity. Then ask students to use those words and phrases in two or three sentences about each character. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Guide students to complete the activity on p. 44 of the *Student Interactive*. Use their answers to assess their understanding of the skill.

## Writing Workshop

Have students use imagery in their opinion essays from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to use imagery in their writing in ways that help their readers feel emotions.

## STUDENT INTERACTIVE, p. 44



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

Authors use elements of craft, such as imagery, to show vivid descriptions and to help create a mood, or atmosphere.

**MyTURN** Think about how the authors' use of imagery in *Love, Amalia* affects you as a reader. Now identify how you can use imagery to affect your own readers.

1. If you were trying to show a friendly and loving character, what kind of sensory language, or imagery, would you use?

Responses will vary but should include appeals to many senses, such as "twinkling eyes," "roaring laugh," or "bouncing walk."

2. If you were trying to show a harsh or threatening character, what kind of imagery would you use?

Responses will vary but should include appeals to many senses, such as "a stone face," "shoes clicking harshly on the floor," or "prickly clothing."

3. Write a passage about one of the characters you described. Use imagery to help readers clearly imagine your character.

Possible response: We always hear Uncle Joe before we see him. His roaring laugh can be heard a mile away! Everyone recognizes his bouncing walk, even at a distance. When he gets closer, he stretches out his arms for anyone who wants a hug. His eyes twinkle with joy and mischief.

---



---



---



---

Think about what you want your readers to "see" when they read!



# 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: Base Words and Endings

**FOCUS ON STRATEGIES** Remind students that adding an ending to a base word can change the word's meaning or part of speech.

**MODEL AND PRACTICE** Write or display the word *refer*. Call on a volunteer to define the word. Ask other volunteers to say different endings that can be added to *refer*, such as *-ed*, *-ing*, *-ence*, and *-al*. Write or display *refer* with different endings. Point out the small spelling changes that sometimes occur in adding a new ending, such as doubling the *r*. Discuss how the endings change the word's meaning and/or part of speech.

**APPLY** Give students a short list of base words. Have students work independently or with a partner to define the words, add different endings to them, and determine how the different endings change the meaning or part of speech of each word.



### ELL Targeted Support

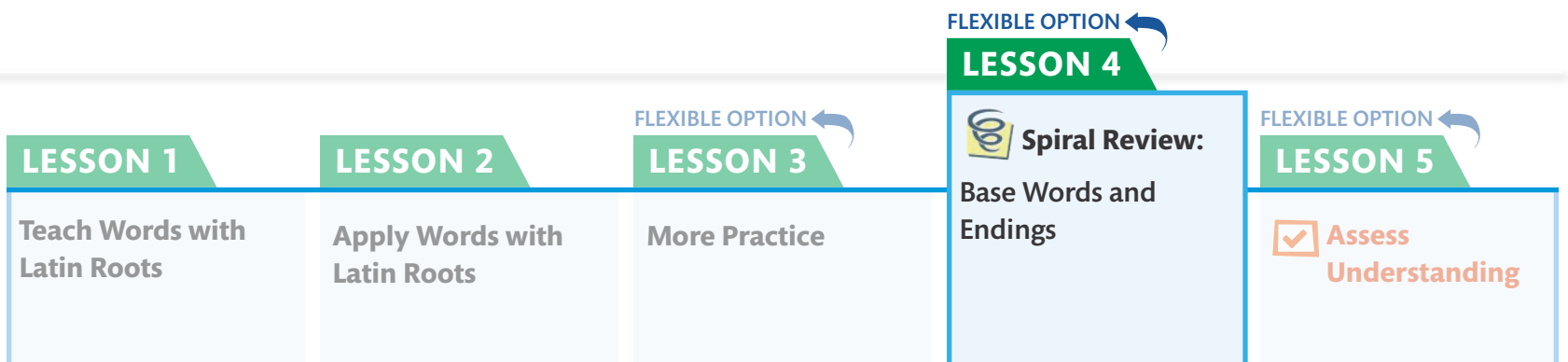
**Base Words and Endings** Tell students that recognizing the language structure of base words can help them comprehend the meaning of unfamiliar words. Write these names and ages on the board: *Edward, 13; Grandma, 70; Mom, 45; Paul, 10.*

Display *young* and *younger*. Provide sentence starters: *Edward is young, but his brother Paul is \_\_\_\_.* **EMERGING**

Display *young, younger, old, and older*. Provide sentence frames: *Edward is \_\_\_\_ than Mom, but Grandma is \_\_\_\_ than both of them.* **DEVELOPING**

Display *younger, youngest, older, and oldest*. Ask student pairs to write a sentence comparing Edward, Paul, and Mom. **EXPANDING**

Display *younger, youngest, older, and oldest*. Have student pairs write two sentences comparing Edward, Paul, Mom, and Grandma. **BRIDGING**



Use the  **QUICK CHECK** on p. T63 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### MAKE CONNECTIONS

**Teaching Point** You can understand a story better if you connect it to your own experience, something you've read, or something in society. Work with students to complete the graphic organizer on p. 39 of the *Student Interactive*.

### ELL Targeted Support

Encourage students to make connections with story characters.

Have students imagine themselves in Amalia's situation. Ask: **What would you do? Would you feel as upset as Amalia does? Would you talk to someone about your problem? Would you follow Abuelita's advice? Why?** **EMERGING**

Have students connect one real-life experience or something they read about to some aspect of Amalia or Abuelita. Have them describe the experience and explain what it helps them understand about Amalia or Abuelita.

### DEVELOPING

Have students describe someone that they know who is like Amalia or Abuelita. Have them explain what making the connection helps them understand about Amalia or Abuelita.

### EXPANDING/BRIDGING



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

## Intervention Activity



### MAKE CONNECTIONS

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

LEVEL F • READ

**Lesson 18** Apply Reading Strategies

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

**The Play**

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

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

3 The next day, Ana saw a sign posted in the cafeteria. It listed the students who had been chosen to be in the school play. Ana was almost too afraid to look. She felt a wave of dizziness pass over her. Then she gathered up her courage to read the list. Instantly the dizziness disappeared and Ana jumped for joy. "Wow!" she shouted. She couldn't wait to tell her friends the good news!

**My Favorite Place**

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

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

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

4 Can you guess what my favorite place is?

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Literature T • 119

## Fluency

Assess 2–4 students



### PROSODY

Have student pairs practice reading a short passage with appropriate expression.

### ORAL READING RATE AND ACCURACY

Use pp. 61–66 in Unit 3 Week 1 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

## Conferring

3 students/3–4 minutes  
per conference

### MAKE CONNECTIONS

**Talk about Independent Reading** Ask students to look back at their sticky notes and share how they connected to the characters and what they learned about the characters.

### Possible Conference Prompts

- What was your connection with the character?
- What does this help you understand about the character?

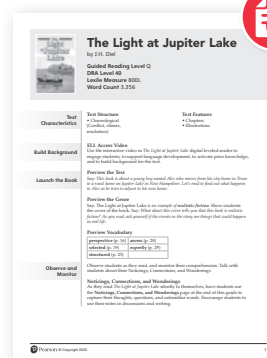
**Possible Teaching Point** If you feel like you don't understand something that a character does or feels, try to imagine yourself in the character's situation. What would you do? How would you feel?

## Leveled Readers



### MAKE CONNECTIONS

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



## Whole Group

**Share** Bring the class back together. Invite one or two volunteers to share an example of connecting with a character in a story. Have students explain what the connection helped them understand about the character.

## 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 their texts with appropriate expression.

## Centers



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

## Literacy Activities



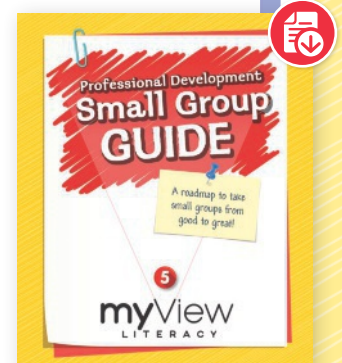
Students can

- complete the graphic organizer on *Student Interactive* p. 39.
- write about characters from their book in their reader's notebook.
- play the *myView* games.
- take turns reading with expression.

## SUPPORT INDEPENDENT READING

Help students set goals for their reading. Tell them they should track progress toward their goals.

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





# Reflect and Share



Love, Amalia

## 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.

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

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to make connections to other texts, the unit theme, and the Essential Question. Ask:

- Does Abuelita’s advice appeal to you? Why or why not?
- Recall a time when someone gave you advice. Did you follow it? Why or why not?

## Talk About It

### Minilesson

**FOCUS ON STRATEGIES** Explain to students that when they participate in discussions with other readers, they should listen actively to understand the points and opinions expressed.

- In a productive discussion, only one person speaks at a time.
- Listeners focus on the speaker and do not interrupt with comments or questions.
- When the speaker has finished speaking, listeners should briefly summarize or restate in their own words what they heard. This is a chance to clear up any misunderstandings.
- Listeners may then follow up by asking pertinent, or relevant, questions, and adding their own ideas to those of the first speaker.

**MODEL AND PRACTICE** Model beginning the discussion using the Talk About It prompt on p. 40 in the *Student Interactive*.

My partner and I discussed stories about friends who move away. While she spoke, I looked at her, listened to her, and did not fidget or interrupt. When she finished, I summarized what I heard. “You read a story in which the characters wrote letters to each other, and you said that if the story were in modern times, they might send an e-mail instead.” Next, I asked some questions to find out more about her points and opinions.

**ELL Targeted Support Share Information** Tell students to think about how they can make connections to characters in the story and which character they connect with most. Have them discuss their ideas.

Display the sentence frames *I connect most with \_\_\_\_\_ because \_\_\_\_\_. This helped me understand \_\_\_\_\_.* Have students complete the sentence frames and share their ideas with partners. **EMERGING/DEVELOPING**

Have students summarize what their partners said, explain the connection that their partners described, and clarify how the connection helped their partners learn about the story. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for making connections with characters.

**OPTION 1 Use the Shared Read** Have students discuss connections they can make between Amalia or Abuelita and characters from other texts, or with their own experiences. Have them explain how the connection helps them better understand the text.

**OPTION 2 Use Independent Text** Have students discuss connections they made with characters in their self-selected Independent Reading texts.

**QUICK CHECK**

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

**Decide**

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

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

STUDENT INTERACTIVE, p. 40



## RESPOND TO TEXT

**Reflect and Share**

**Talk About It** In *Love, Amalia*, Amalia is upset because her best friend is moving away. Consider all the texts you have read this week. What other separations have you read about? Discuss how your experiences can help you understand a text.



**Listen Actively** When discussing, it is important to listen actively to the points and opinions of your classmates.

- Remain quiet, and focus on what your classmates are saying.
- Watch their facial expressions and gestures.
- Ask relevant questions about your classmates' ideas. Begin by briefly summarizing what you heard your classmates say.

Use these questions to discuss personal experiences:

How do events in the text connect to your own life?

I heard you say \_\_\_\_\_. Why do you think \_\_\_\_\_?

**Weekly Question**

What can we learn from the experiences of older generations?

# Word Study Words with Latin Roots

## OBJECTIVE

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

## WEEKLY STANDARDS PRACTICE



To assess student progress on Word Study, use the Weekly Standards Practice at [SavvasRealize.com](https://www.savvasrealize.com).

## FLEXIBLE OPTION

### LESSON 5

#### Assess Understanding

To assess students' understanding of the Latin roots taught in this lesson, list the following words: *portage*, *edict*, *trajectory*, *terrarium*. Provide students with these context sentences:

1. We can paddle our canoes down both rivers, but to get them from one river to the other will require *portage*.
2. The queen issued an *edict* that declared a public holiday.
3. The man studied the *trajectory* of the rock thrown across the river.
4. The science museum displayed the fish in an aquarium and the lizards in a *terrarium*.

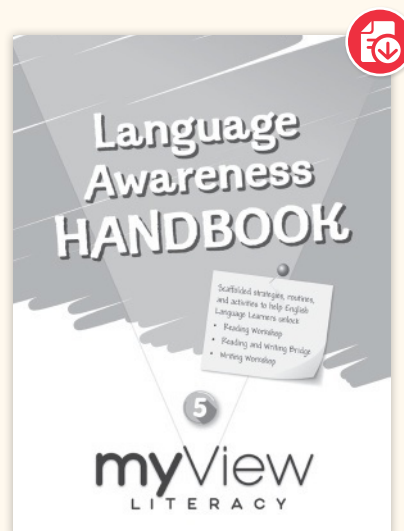
Have students use their knowledge of Latin roots along with the context clues in the sentences to define each word. (*portage*: carrying a boat between bodies of water; *edict*: an official statement or order; *trajectory*: the path followed by something thrown or shot; *terrarium*: container for displaying smaller land animals) Have students use each word in a new sentence.





## Develop Language Awareness

For additional practice with Latin roots, complete the activity on p. 31 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to understand words with Latin roots.



				FLEXIBLE OPTION
<b>LESSON 1</b>	<b>LESSON 2</b>	FLEXIBLE OPTION	FLEXIBLE OPTION	<b>LESSON 5</b>
Teach Words with Latin Roots	Apply Words with Latin Roots	More Practice	Spiral Review: Base Words and Endings	<input checked="" type="checkbox"/> Assess Understanding

Use the  **QUICK CHECK** on p. T71 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** Skilled readers think about the behavior of characters in different texts in order to understand all the texts better. Create a simple grid chart to compare how characters from *Love, Amalia* and “Morning Serenade” deal with their problems. Write the four characters’ names across the top. Label the first row *Conflict* and the second *How the character behaved*. Have students help you complete the chart.

### ELL Targeted Support

Display the following prompts. Have small groups discuss the texts and respond to the following prompts orally with a partner. Guide them to use their responses to help them make connections across texts.

*One way that Amalia and the student are similar is \_\_\_\_\_. One way that they are different is \_\_\_\_\_. The poem and the story both have \_\_\_\_\_. Only the poem has \_\_\_\_\_. Only the story has \_\_\_\_\_.*

### EMERGING

*What is Amalia’s conflict, or problem? What is the problem, or conflict, of the student in the poem?* **DEVELOPING**

*Which character from the story is most like a character from the poem? Use details to explain your response.* **EXPANDING/BRIDGING**



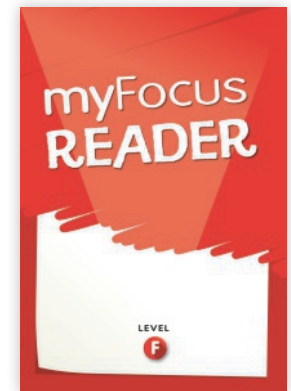
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 30–31 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 we can learn from the experiences of older generations and encourages them to use the Academic Vocabulary.



## Intervention Activity



### WORD STUDY

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

## On-Level and Advanced



### INQUIRY

#### Organize Information and Communicate

Students should organize into an effective format their findings on what can be learned from the experiences of older generations.

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

See *Extension Activities* pp. 126–130 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 what we can learn from the experiences of older generations.

### Possible Conference Prompts

- What did Amalia learn from Abuelita?
- What did the student learn from the bus driver?
- What other lessons from older generations did you read about this week?

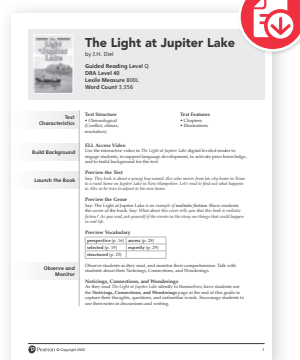
**Possible Teaching Point** Readers think about other texts to find answers to larger questions such as “What can we learn from the experiences of older generations?”

## Leveled Readers



### COMPARE TEXTS

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



## Whole Group

**Share** Bring the class back together. Invite a few students to share connections they made to characters in other texts. Encourage students to describe how the relationships are similar.

## Independent/Collaborative

## Independent Reading



Students can

- reread or listen to “Morning Serenade.”
- 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 lessons we can learn from the experiences of older generations.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T468–T469, for

- teacher’s summary of chapters in *The Thing About Georgie*.
- 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 3 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 realistic fiction by analyzing plot elements.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

#### 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

RL.5.10, RF.5.3.a, W.5.1.a, SL.5.2, L.5.5.c

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Infographic: Weekly Question T80–T81
- Listening Comprehension: Read Aloud: “Snowball” T82–T83
- Realistic Fiction T84–T85
- ☑ **Quick Check** T85

#### READING BRIDGE

- Academic Vocabulary: Synonyms and Antonyms T86–T87
- Word Study: Teach Suffixes *-ize*, *-ance*, *-ence*, *-ist* T88–T89

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T90–T91, T93
- Strategy, Intervention, and On-Level/Advanced Activities T92
- ELL Targeted Support T92
- Conferring T93

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T93
- Literacy Activities T93

**BOOK CLUB** T93, T470–T471 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T350–T351
  - » Develop an Opinion
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T351
- Conferences T348

#### WRITING BRIDGE

- Spelling: Words with *-ize*, *-ance*, *-ence*, *-ist* T352
  - ☑ **Assess Prior Knowledge** T352
- Language and Conventions: Spiral Review: Prepositions and Prepositional Phrases T353

#### LESSON 2

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

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T94–T107
  - » Preview Vocabulary
  - » Read: “A Pet for Calvin”
- Respond and Analyze T108–T109
  - » My View
  - » Develop Vocabulary
  - ☑ **Quick Check** T109
  - » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Suffixes *-ize*, *-ance*, *-ence*, *-ist* T110–T111

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T90–T91, T113
- Strategy and Intervention Activities T112
- Fluency T112
- ELL Targeted Support T112
- Conferring T113

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T113
- Literacy Activities T113

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T354–T355
  - » Develop Reasons
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T355
- Conferences T348

#### WRITING BRIDGE

- Spelling: Teach Words with *-ize*, *-ance*, *-ence*, *-ist* T356
- Language and Conventions: Oral Language: Pronouns and Antecedents T357

## LESSON 3

RL.5.4, RL.5.5, W.5.1.b,  
L.5.1, L.5.5.a

### READING WORKSHOP

#### CLOSE READ

- Analyze Plot Elements T114–T115
- Close Read: “A Pet for Calvin”

**Quick Check** T115

### READING BRIDGE

- Read Like a Writer: Analyze Hyperbole and Puns T116–T117

- Word Study: More Practice: Suffixes *-ize*, *-ance*, *-ence*, *-ist* T118–T119 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T90–T91, T121
- Strategy and Intervention Activities T120
- Fluency T120
- ELL Targeted Support T120
- Conferring T121

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T121
- Literacy Activities T121
- Partner Reading T121

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T358–T359
  - » Develop Facts and Details
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T359
- Conferences T348

### WRITING BRIDGE

- Spelling: More Practice: Words with *-ize*, *-ance*, *-ence*, *-ist* T360 **FLEXIBLE OPTION**
- Language and Conventions: Teach Pronouns and Antecedents T361

## LESSON 4

RL.5.2, W.5.10, L.5.1,  
L.5.2.e, L.5.4.b

### READING WORKSHOP

#### CLOSE READ

- Summarize T122–T123
- Close Read: “A Pet for Calvin”

**Quick Check** T123

### READING BRIDGE

- Write for a Reader: Use Hyperbole and Puns T124–T125

- Word Study: Spiral Review: Words with Latin Roots T126–T127 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T90–T91, T129
- Strategy and Intervention Activities T128
- Fluency T128
- ELL Targeted Support T128
- Conferring T129

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T129
- Literacy Activities T129

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T362–T363
  - » Include Graphic Features
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T363
- Conferences T348

### WRITING BRIDGE

- Spelling: Spiral Review: Words with Latin Roots T364 **FLEXIBLE OPTION**
- Language and Conventions: Practice Pronouns and Antecedents T365

## LESSON 5

RF.5.3.a, W.5.6, W.5.10,  
SL.5.1, L.5.2.e

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T130–T131
  - » Write to Sources

**Quick Check** T131

- » Weekly Question

### READING BRIDGE

- Word Study: Suffixes *-ize*, *-ance*, *-ence*, *-ist* T132–T133 **FLEXIBLE OPTION**

**Assess Understanding** T132

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T90–T91, T135
- Strategy, Intervention, and On-Level/Advanced Activities T134
- ELL Targeted Support T134
- Conferring T135

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T135
- Literacy Activities T135

**BOOK CLUB** T135, T470–T471 **SEL**

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T366
  - » Use Technology to Produce Writing
  - » Share Back

#### INDEPENDENT WRITING

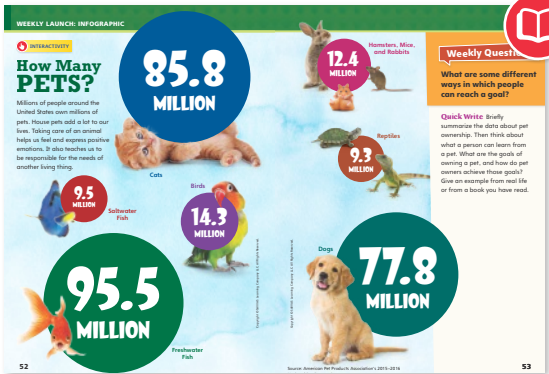
- **WRITING CLUB** T366–T367 **SEL**
- Conferences T348

### WRITING BRIDGE

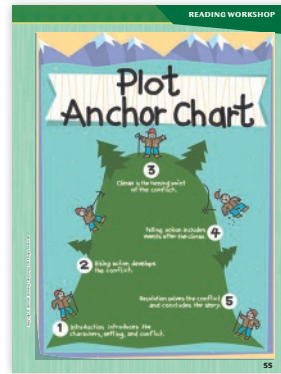
- Spelling: Words with *-ize*, *-ance*, *-ence*, *-ist* T368 **FLEXIBLE OPTION**
- Language and Conventions: Standards Practice T369



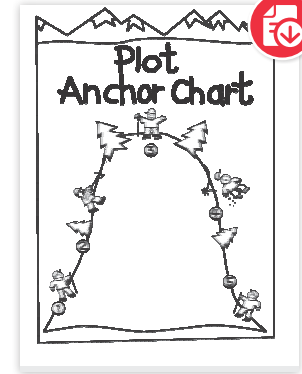
# Materials



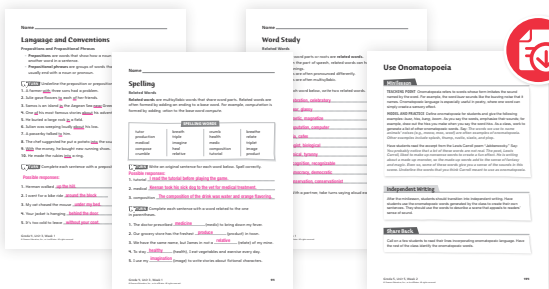
**INFOGRAPHIC**  
How Many Pets?



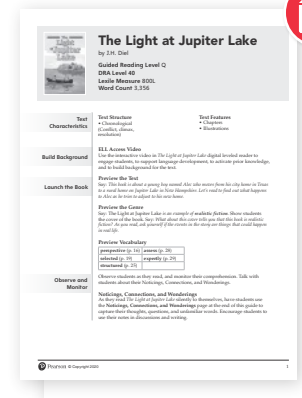
**READING ANCHOR CHART**  
Realistic Fiction



**EDITABLE ANCHOR CHART**  
Realistic Fiction



**RESOURCE DOWNLOAD CENTER**  
Additional Practice



**LEVELED READERS**  
TEACHER'S GUIDE

## Words of the Week

### Develop Vocabulary

loamy  
quarters  
tingled  
tolerate  
wriggled

### Spelling Words

appearance	familiarize
pessimist	brilliance
colonize	coherence
influence	memorize
existence	performance
disappearance	sanitize
optimist	physicist
insurance	protagonist
antagonist	italicize
clearance	preference

### Challenge Spelling Words

coincidence  
pharmacist  
abolitionist

### Unit Academic Vocabulary

demonstrate  
perspective  
recall  
appeal  
confide

**WEEK 1 LESSON 1**  
READING WORKSHOP GENRE & THEME

### Listening Comprehension

**OBJECTIVES**  
Listen actively to voice messages, identify important information, and make judgments about the content.

**ELL Language Transfer**  
Compare: How are the lessons similar and different?

**FLUENCY**  
Read aloud to a partner or small group. Monitor reading rate and accuracy. Use context clues to determine the meaning of unfamiliar words.

**Realistic Fiction**  
Tell students you are going to read about a realistic fiction story. Have students listen as you read "Snowball." Explain that students should listen actively, paying special attention to the way the plot develops in the story as they 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 plot elements of realistic fiction.

**SNOWBALL**  
Jasper followed. There it was again, a quiet scratching sound at the front door. After the quiet, Jasper's right leg jumped. It seemed like such a tiny noise. The biggest scratch had calmed down, and now something had partly on the ground. Jasper peeked out through the shutters, hearing what he might see. Were they around? Was the animal responsible? Was the animal for real? Or just a flimsy, flimsy flimsy? He had heard about a dog named Jasper. There on the porch stood an automated dog covered in wet snow. She looked frightened and lost. Jasper ran to the front door and opened up her headless body. "What? The robot? Come here?" Jasper's most practical sense took over, and together they wrapped up the shivering dog. "Can I have her?" Jasper asked.

"Oh, honey, she belongs to someone who loves her." Mom replied. "But I'll love her too," said Jasper.

READ ALOUD  
"Snowball"



READ ALOUD TRADE BOOK LIBRARY

**Interactive Read Aloud**

### Fiction Lesson Plan

**WHY**  
Interactive Read Aloud:  
• engage students to look about their independent reading levels.  
• support students' comprehension.  
• enhance students' overall language development.  
• provide an opportunity to build fluency and improve reading fluency.  
• foster a love and enjoyment of reading.

**PLANNING**  
• Select a text from the Read Aloud Trade Book Library or the school or classroom library.  
• Read the text aloud to students.  
• Determine the Teaching Point.  
• Select the key parts of the text.  
• Write open-ended questions to support Think Alouds as they read and pose in the book at the points where you plan to stop to think with students.  
• Discuss key vocabulary essential for understanding.

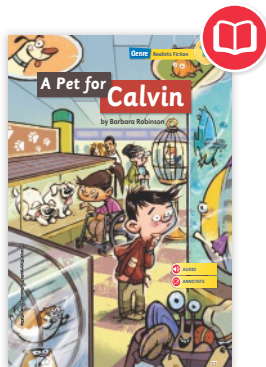
**BEFORE READING**  
• Show the cover of the book to introduce the title, author, illustrator, and genre.  
• Ask the big idea or theme of the story.  
• Point out interesting artwork or photos.  
• Gather prior knowledge and activate essential background necessary for understanding.  
• Discuss key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

**DURING READING**  
• You can choose to do this reading to students get to get the most 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 Alouds to model strategies and make sure use to monitor comprehension and correct reading that text.  
• 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.  
• Support deeper comprehension by reading the text a big part 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 main idea.

INTERACTIVE READ ALOUD  
LESSON PLAN GUIDE



SHARED READ  
A Pet for Calvin

**BOOK CLUB**

Titles related to  
Spotlight Genre and  
Theme: T470-T471

**Mentor STACK**

Writing Workshop T347

**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  
• Links to our strategies and tools for all types of literacy assessments  
• Resources for building student literacy skills

5

**myView LITERACY**

**ASSESSMENT GUIDE**

# Interact with Sources

## OBJECTIVE

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

## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the infographic, ask: *From your perspective, which animal makes the best pet? Do small or large animals appeal most to you?*

- demonstrate • perspective
- recall • appeal
- confide

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 3: *How do the experiences of others reflect our own?* Point out the Week 2 Question: *What are some different ways in which people can reach a goal?*

Direct students' attention to the infographic on pp. 52–53 in the *Student Interactive*. Explain that an infographic combines words and pictures to provide information. Have students read the infographic and discuss what it tells them about pets in the United States. 

Use the following questions to guide discussion:

- What is the most popular pet in the United States?
- Besides the numbers, what other ways you can tell how the animals rank as pets?
- What surprises you about the infographic?

**WEEKLY QUESTION** Reread the Week 2 Question: *What are some different ways in which people can reach a goal?* Tell students they just learned a few different ways people become pet owners. Explain that they will read about more ways this week.

**QUICK WRITE** Have students write to summarize the quantitative data presented in the infographic and respond to the question in the Quick Write prompt.



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

“Invite children to become part of the world—to engage with the social world. Have them consider what they are going to do to use their knowledge to make the world a better place. That kind of invitation is engaging for students. They want to participate in creating their own world. If students feel powerless, they begin to lose hope. When they are given power, it creates hope. Engagement with the social world gives them power.”

See [SavvasRealize.com](https://www.savvasrealize.com) for more professional development on research-based best practices.



**ELL Targeted Support** **Prior Knowledge** Display the infographic to elicit students' prior knowledge and experiences with pets and other animals.

Have volunteers name the animals as you point to them. Ask students to name other animals they know or have had experiences with. Ask: **Can that animal be a pet?** Provide sentence frames for students to respond, such as *Yes, \_\_\_\_\_ can be a pet* or *No, \_\_\_\_\_ cannot be a pet.* **EMERGING**

Have volunteers list the animals from most to least popular. Ask students to describe in one sentence their experiences with their own pet or a pet they know. **DEVELOPING**

Have students choose an animal and write three sentences describing what they know about it. Encourage students to use their prior knowledge and experiences. **EXPANDING**

Have partners give factual sentences about pets based on the information in the graphic. Then ask students to use their prior knowledge and experiences to discuss other animals that people might keep as pets. **BRIDGING**

STUDENT INTERACTIVE, pp. 52-53



WEEK  
2

WEEKLY LAUNCH: INFOGRAPHIC

INTERACTIVITY

## How Many PETS?

Millions of people around the United States own millions of pets. House pets add a lot to our lives. Taking care of an animal helps us feel and express positive emotions. It also teaches us to be responsible for the needs of another living thing.

85.8  
MILLION



Cats



12.4  
MILLION

Hamsters, Mice, and Rabbits



9.3  
MILLION

Reptiles



9.5  
MILLION

Saltwater Fish



14.3  
MILLION

Birds



95.5  
MILLION

Freshwater Fish



77.8  
MILLION

Dogs

### Weekly Question

What are some different ways in which people can reach a goal?

**Quick Write** Briefly summarize the data about pet ownership. Then think about what a person can learn from a pet. What are the goals of owning a pet, and how do pet owners achieve those goals? Give an example from real life or from a book you have read.

# 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 “Snowball.”

- family : *familia*
- finally : *finalmente*
- miniature : *miniature*

## THINK ALOUD

### Analyze Realistic Fiction

I notice that the characters are a boy and his mother, and they find a lost dog. The setting is someone’s home after a blizzard passes. The characters, events, and setting all sound as if they could happen in real life. This tells me that this story is realistic fiction.

## FLUENCY

After completing the Read-Aloud Routine, display “Snowball.”

Model reading aloud a short section of the story, asking students to pay attention to your prosody, or expression, and how you read the punctuation as well as the words. Explain that fluency is about reading for meaning, not speed. Invite partners to practice expressive reading using their favorite sentences from the story.

## Realistic Fiction

Tell students you are going to read aloud a realistic fiction story. Have students listen as you read “Snowball.” Explain that students should listen actively, paying careful attention to the way the plot develops in the story 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 plot elements of realistic 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 literary and plot elements in the story.

## Snowball

Jasper listened. There it was again, a quiet scratching sound at the front door. After the gusty, blustery night just passed, it seemed like such a tiny noise. The blizzard winds had calmed down, and now snowflakes fell gently on the ground. Jasper peeked out through the shutters, fearing what he might see. Were they snowed in? Was the street impassable? Was the snow too high to play in? Immediately, however, his fears melted away when he saw her.

There on the porch stood an exhausted dog covered in wet snow. She looked frightened and lost. Jasper ran to the front door and scooped up her trembling body. “Mom,” he called. “Come quick!”

Jasper’s mom grabbed some towels, and together they wrapped up the shivering dog. “Can I keep her?” pleaded Jasper.

“Oh, honey, she belongs to someone who loves her,” Mom replied.

“But I’ll love her too,” said Jasper.



“Snowball,” continued

Several days passed as the neighborhood dug itself out of the blizzard’s aftermath. There was time to do little else. The dog, whom Jasper named Snowball, settled in. She wore no collar or tags, and the family hadn’t had time to check with the shelter about who might be missing her. Jasper began to think she belonged to him and loved her more and more. She followed him everywhere.

Finally, Mom said the words he dreaded. “We’re going to have to find Snowball’s family, Jasper.” And she set about notifying the shelter and local vets about the dog’s whereabouts. After several days, the call came. “We think you may have our dog,” said the voice on the other end. “We’ll come pick her up.”

Soon, a man and his daughter arrived at the door. “Oh, Bitsy,” said the girl. “I’ve missed you so much!” Jasper knew Bitsy *should* go home, but he wanted to keep her. As the two left with the dog, he ran to his room and slammed the door.

A month passed, but Jasper couldn’t stop thinking about his canine friend. Then, one day just before dinner, he heard that quiet scratching noise again on the front door. Flinging the door open, he saw a miniature Snowball on the steps wearing a red bow. Behind her stood the young girl. “Bitsy had puppies,” she smiled, “and we want you to have this one. She looks the most like Bitsy.”

Jasper’s mouth dropped, and he quickly picked up the tiny puppy and turned to his mom. “Mom, can we keep . . . ?”

Jasper’s mom smiled. “Yes, honey, she’s yours.”

### THINK ALOUD

**Analyze Realistic Fiction** I see that the conflict will be that Jasper wants to keep the dog, but his mom says no. I like the way the author builds up a bit of suspense before the climax. Will Jasper get to keep the dog? After Jasper slams the door to his room, the action begins to fall toward the resolution. I’m glad the story has a happy ending.

### ELL Access

To help prepare students for the oral reading of “Snowball,” read aloud this short summary and have students take notes as you read:

After a blizzard passes, a boy named Jasper finds a little dog on his front porch. He names her Snowball and hopes to keep her, but it’s only a matter of time before his mom locates the owners. Jasper is sad to see the dog go, but it isn’t long before a puppy turns up on the porch. Snowball had puppies, and her owners thank Jasper by giving him one.

### WRAP-UP

#### PLOT EVENTS

Event	Part of Plot

Have students use a T-chart to outline the major events in the story and identify which part of the plot each represents.

### 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

# Realistic Fiction

## LEARNING GOAL

I can learn more about realistic fiction by analyzing plot elements.

## OBJECTIVES

Read text with purpose and understanding.

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

Analyze plot elements, including rising action, climax, falling action, and resolution.

## LANGUAGE OF THE GENRE

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

- plot
- introduction
- climax
- rising action
- falling action
- resolution

## 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 realistic fiction:

- introduction : *introducción*
- action : *acción*
- resolution : *resolución*

## Minilesson

**FOCUS ON STRATEGIES** Realistic fiction is imaginary stories with believable characters and events. The plot usually progresses through five stages: introduction, rising action, climax, falling action, and resolution.

- Ask yourself what you can predict about the story after reading the introduction. What conflict does the introduction present?
- See if you can identify the climax, or turning point. What happens as the action falls toward the end of the story?
- Think about the resolution. Does it provide a solution to the conflict?

**MODEL AND PRACTICE** Model identifying the plot elements in realistic fiction. “Snowball” begins as a boy finds a dog on his front steps after a blizzard and brings her inside. The conflict begins when he wants to keep her, but his mom says no. Then the action rises as Snowball and Jasper become better and better friends. The climax arrives when the dog’s family takes her home, and Jasper feels so sad. As time passes, the action falls, until the plot resolves when Jasper receives a puppy.

Identify stories from popular culture with interesting plots. Discuss their plot elements and whether these stories seem real.

**ELL Targeted Support Topic-Related Vocabulary** Have students describe the plot of a favorite movie or book.

Display the words *introduction*, *rising action*, *climax*, *falling action*, and *resolution* in random order. Have students unscramble the list into sequence order. Then have volunteers read the words aloud. **EMERGING**

Display the words *introduction*, *rising action*, *climax*, *falling action*, and *resolution*. Ask volunteers to describe each plot element using a familiar book. **DEVELOPING**

Ask partners to agree on a favorite movie or book. Challenge them to take turns identifying one story event and where it occurs in the plot. **EXPANDING/BRIDGING**

## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to identify realistic fiction.

**OPTION 1 Use the Anchor Chart** Have students work with a partner to discuss the characteristics of realistic fiction. Circulate to determine whether students show understanding.

**OPTION 2 Use Independent Text** Have students use graphic organizers to identify all the plot elements in their independent text.

 QUICK CHECK

**Notice and Assess** Can students identify plot elements in realistic fiction stories?

## Decide

- **If students struggle**, revisit instruction about realistic fiction in Small Group on pp. T92–T93.
- **If students show understanding**, have them continue practicing the strategies for reading realistic fiction in Small Group on pp. T92–T93.

**TURN, TALK, AND SHARE** Have students complete the Turn and Talk activity on p. 54 of the *Student Interactive*. Ask volunteers to share their purposes for reading.

## STUDENT INTERACTIVE, pp. 54–55



## GENRE: REALISTIC FICTION

## READING WORKSHOP

## Learning Goal

I can learn more about realistic fiction by analyzing plot elements.

## Spotlight on Genre



## Realistic Fiction

Realistic fiction entertains readers with imaginary, but believable, characters and events. The **plot**, or main events of the story, has five main parts.

- The **introduction** presents the characters, setting, and conflict, or problem.
- The **rising action** develops the conflict through a series of events.
- The main conflict reaches its peak at the **climax**, or turning point, in the story.
- Events after the climax are the **falling action**.
- The **resolution** provides a solution to the conflict or concludes the story.

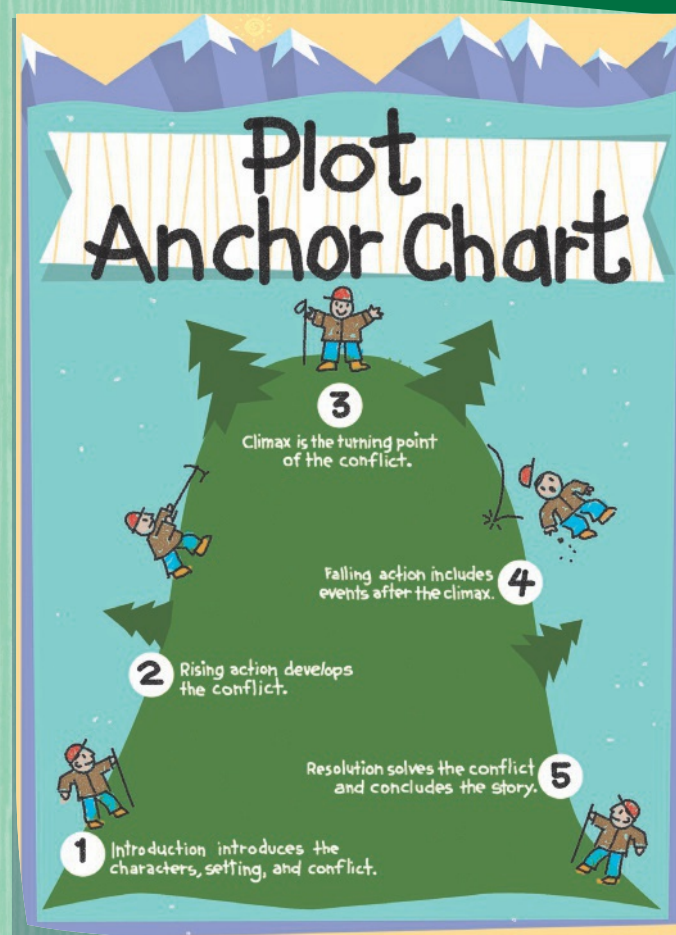
**Establish Purpose** The **purpose**, or reason, for reading realistic fiction is often for enjoyment. You could also read to determine how the author's words develop the story's characters and events.

**TURN and TALK** With a partner, discuss different purposes for reading realistic fiction. For example, you may want to analyze the story's events and determine if they could happen in real life. Set a purpose for reading this text.

To identify realistic fiction, consider whether the characters could exist in real life.



54



55



# Academic Vocabulary

## LEARNING GOAL

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

## OBJECTIVES

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

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

## ELL Language Transfer

**Syllable Pattern V/CV, VC/V** Speakers of Arabic and Hebrew are used to focusing on consonants and long vowel sounds in their writing systems. To help them and/or other ELL students learn to spell the Academic Vocabulary words that have the VC/V pattern in their opening syllables, say the words aloud. Explain each word's syllabic pattern and its corresponding vowel sound. Have students practice saying and then writing the words.

## 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 help readers better understand unfamiliar words, including Academic Vocabulary. Tell students:

- When you encounter an unfamiliar word, consider what its synonyms and antonyms tell you about its meaning.
- Often, synonyms and antonyms of an unfamiliar word can be found nearby in a text. You can also find them in a print or online thesaurus.
- Compare synonyms and contrast antonyms to get an idea of the unfamiliar word's meaning.

**MODEL AND PRACTICE** Model this strategy using the Academic Vocabulary word *confide* in the chart on p. 75 in the *Student Interactive*.

Suppose the word *confide* is unfamiliar. I first look for synonyms or antonyms nearby. I see the next sentence mentions trusting another person with a secret. That seems like a clue that *trust* is a synonym of *confide*. I next check a thesaurus and find more synonyms—*reveal, disclose*—and also antonyms—*deny, withhold*. So I think *confide* means “to tell secrets to someone.”

Have students apply this strategy to another word from the chart. Then discuss responses and correct misunderstandings.

**ELL Targeted Support Academic Vocabulary** Help students use synonyms, antonyms, and other means of acquiring Academic Vocabulary.

Have partners take turns defining the words in their first language. Then tell them to take turns defining the words in English, using the following methods as needed: gestures and actions, synonyms and antonyms, and circumlocution. **EMERGING/DEVELOPING**

Use the above activity. Then have students say one synonym and one antonym for each Academic Vocabulary word. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Have students follow the same strategy as they complete the activity on p. 75. Remind students that they will use these academic words (including *demonstrate*, which is not used in the activity) throughout this unit.

## STUDENT INTERACTIVE, p. 75



**VOCABULARY** **READING-WRITING BRIDGE**

### Academic Vocabulary

Words that have the same or similar meanings are **synonyms**. Words that have opposite meanings are **antonyms**. Finding synonyms and antonyms can deepen your understanding of vocabulary words.

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

**My TURN** For each word,

1. **Read** the definition.
2. **Write** two synonyms and two antonyms.
3. **Use** a print or digital resource, such as a thesaurus, as needed.

**Possible responses:**

Synonyms	Words	Antonyms
outlook view	perspective how one sees things	sightlessness blindness
remind withdraw	recall remember; call back	forget send out
request plead	appeal ask someone for help	refuse prevent
trust reveal	confide tell or show secrets to someone	deny withhold

Copyright © Savvas Learning Company LLC. All Rights Reserved.

75

# Word Study Suffixes *-ize, -ance, -ence, -ist*

## 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 *-ize, -ance, -ence, and -ist*.

## LESSON 1

### Teach Suffixes *-ize, -ance, -ence, -ist*

**FOCUS ON STRATEGIES** Explain that a **suffix** is a word part added to the end of a base word or root. Suffixes have meaning and usually form a particular part of speech. For instance, the suffix *-ize* usually means “become or make” and forms verbs. The suffix *-ance* or *-ence* usually means “act, process, or state of” and forms nouns. The suffix *-ist* usually means “one who” and forms nouns.

**MODEL AND PRACTICE** To demonstrate, use the suffix *-ize* and the base word *apology*. Explain that *apology* is a noun meaning “an expression of regret.” When you add *-ize* to it, you change it into a verb meaning “to make an expression of regret.” Notice that the *y* is dropped when the *-ize* is added.

Have students practice this skill with the suffix *-ence* and the verb *depend*. Guide them to form the noun *dependence*. Discuss how the word’s meaning and part of speech changes: The verb “to rely on” becomes a noun, “the act or process of relying on.”



### ELL Targeted Support

**Decode Words with Suffixes** Help students pronounce the suffixes *-ize*, *-ance*, *-ence*, and *-ist*.

Say the suffixes aloud. Have students repeat them. Point out that there is no difference in the pronunciation (or meaning) of *-ance* and *-ence*. Display the words *memorize*, *attendance*, *excellence*, and *biologist*. Discuss the meanings, and have students say the words aloud. Correct mispronunciations. **EMERGING/DEVELOPING**



### LESSON 1

Teach Suffixes *-ize*, *-ance*, *-ence*, *-ist*

### LESSON 2

Apply Suffixes *-ize*, *-ance*, *-ence*, *-ist*

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Words with Latin Roots

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



LEVEL S

**Genre** Science Fiction

**Text Elements**

- Complex ideas
- Long stretches of descriptive language

**Text Structure**

- Chronological



LEVEL T

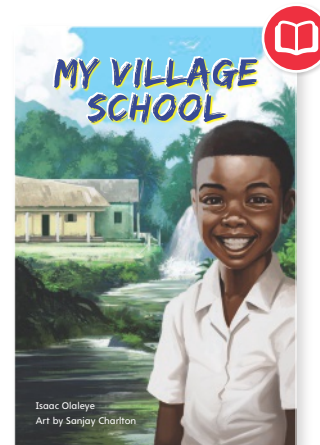
**Genre** Realistic Fiction

**Text Elements**

- Many words with prefixes and suffixes
- Minimal illustration

**Text Structure**

- Chronological



LEVEL T

**Genre** Realistic Fiction

**Text Elements**

- Range of sentence types
- Words from languages other than English

**Text Structure**

- Chronological

## Guided Reading Instruction Prompts

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

### Identify Realistic Fiction

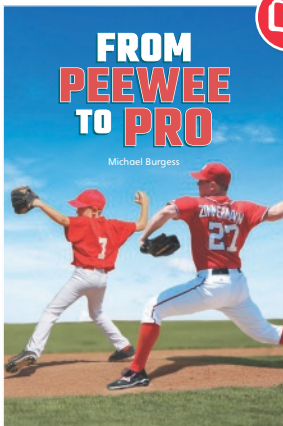
- How can you tell this book is fiction?
- What is the conflict in the story?
- Could this story have happened in a different setting?
- Could something like this story happen in real life?

### Develop Vocabulary

- What context clues lead you to the meaning of the word \_\_\_\_? What does the word mean?
- What new or interesting words did the author use?
- What does the word \_\_\_\_ tell us about the plot?

### Analyze Plot Elements

- What happens in the introduction?
- What events add tension that lead to the climax?
- What events happen after the climax?
- How does the story resolve?



LEVEL U

**Genre** Informational Text

**Text Elements**

- Content appealing to preadolescents
- Some words from languages other than English

**Text Structure**

- Compare and Contrast



LEVEL V

**Genre** Realistic Fiction

**Text Elements**

- Figurative language
- Changes of setting

**Text Structure**

- Chronological



LEVEL W

**Genre** Informational Text

**Text Elements**

- Content-specific words defined in text or glossary
- Words that offer decoding challenges

**Text Structure**

- Compare and Contrast

**Summarize**

- What happens first in the story?
- What happens last in the story?
- Which events in the middle are the most important?
- Can you summarize the plot in one or two sentences?

**Compare Texts**

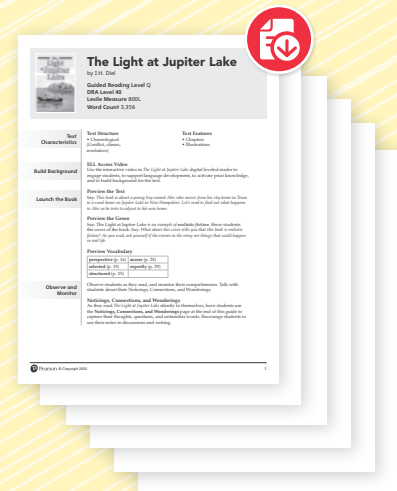
- How is this book similar to other texts you read this week?
- How is it different?
- Which did you enjoy more, and why?

**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 [SavasRealize.com](http://SavasRealize.com).



Use the  **QUICK CHECK** on p. T85 to determine small group instruction.

# Teacher-Led Options

## Strategy Group

### IDENTIFY REALISTIC FICTION

**Teaching Point** Remember that you can learn more about realistic fiction by analyzing plot elements. The plot, or the way the story unfolds, has five main parts: introduction, rising action, climax, falling action, and resolution. Review the anchor chart on p. 55. Ask volunteers to read aloud the plot elements and their characteristics.

### ELL Targeted Support


Prereading supports can enhance students' comprehension of a written text. Explain that realistic fiction tells a story that could happen in real life. It features believable characters, setting, and plot. The plot usually involves a conflict.

Use a T-chart to list plot elements of realistic fiction on one side. Provide strips with definitions and have students place the definitions next to the appropriate element. Echo read the chart with students. **EMERGING**

Draw the plot development line from the anchor chart on p. 55 on the board. Ask volunteers to come up and write the plot elements in the correct positions. **DEVELOPING**

Draw the plot development line from the anchor chart on p. 55 on the board. Ask volunteers to write in the chart the plot elements and their characteristics in the correct positions. **EXPANDING**

Have students list the plot elements and their characteristics from memory in their notebooks. **BRIDGING**

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

## Intervention Activity

### READING REALISTIC FICTION

Use Lesson 15, pp. T99–T104, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of realistic 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.

Copyright © Pearson Education, Inc., or its affiliate(s). All Rights Reserved. Reading Literature T • 99

## On-Level and Advanced

### INQUIRY

**Question and Investigate** Have students use the infographic to generate questions about some different ways in which people can reach a goal. Then have them choose one to investigate. Throughout the week, have students conduct research about the question. See *Extension Activities* pp. 126–130 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### IDENTIFY REALISTIC FICTION

**Talk About Independent Reading** Ask students to share what they have learned about the plot elements in the book they are reading and how knowing the characteristics of realistic fiction helped them understand the story.

#### Possible Conference Prompts

- What is the conflict?
- What happens at the climax?
- How does the story end?

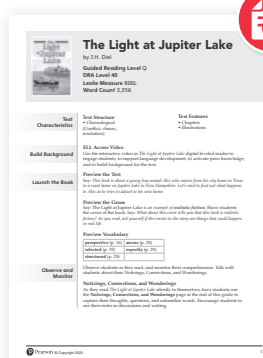
**Possible Teaching Point** Remember that the action builds to the climax and then falls off to the resolution of the conflict.

## Leveled Readers



### IDENTIFY REALISTIC FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T90–T91.
- For instructional support on how to find the characteristics of realistic fiction, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to share what they have learned about realistic fiction and plot elements. Congratulate students for their good work on realistic fiction.

## 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. T465.

### Centers



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

### Literacy Activities



Students can

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

## BOOK CLUB



See Book Club, pp. T470–T471, for

- teacher’s summary of chapters in *The Thing About Georgie*.
- 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



A Pet for Calvin

## OBJECTIVES

Read text with purpose and understanding.

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

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

## Preview Vocabulary

- Introduce the vocabulary words on p. 56 in the *Student Interactive* and define them as needed.

**tolerate:** allow, accept, put up with

**loamy:** having a certain mixture of clay, sand, and organic material; having a texture good for growing plants

**wriggled:** moved by twisting

**quarters:** living spaces; a place to stay

**tingled:** felt excitement; felt a prickling sensation

- These words will help you understand the plot in “A Pet for Calvin.” As you read, highlight these words when you see them in the text. Ask yourself how they contribute to the plot.

## Read

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

### 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** Prompt students to notice how one event in the story leads to the next event.

**GENERATE QUESTIONS** Encourage students to question events or ideas in the story that don’t match what they already know.

**CONNECT** Remind students to connect events in the story with things in their own lives.

**RESPOND** Have students highlight interesting or surprising plot twists in the 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.

**ELL Targeted Support Vocabulary** Remind students that learning these vocabulary words will help them understand the realistic fiction story they are about to read.

List the vocabulary words on the board. Read them aloud and have students repeat after you. In another column, list definitions of the terms in a different order. Ask volunteers to draw lines between the words and their definitions. **EMERGING**

Write simple cloze sentences on the board and have students fill in the blanks with the appropriate vocabulary words. **DEVELOPING**

Challenge students to use two vocabulary words in one sentence. Have them share their sentences with a partner. **EXPANDING**

**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 people and their pets.

STUDENT INTERACTIVE, pp. 56-57

Meet the Author



**Barbara Robinson** started writing poems and short stories as a child. She always had a talent for generating fresh ideas from her imagination. She is best known for her humorous children's books.

**A Pet for Calvin**

**Preview Vocabulary**

As you read "A Pet for Calvin," pay attention to these vocabulary words. Notice how they all describe worms, their environment, or characters' reactions to them.

loamy	tolerate
wriggled	quarters
	tingled

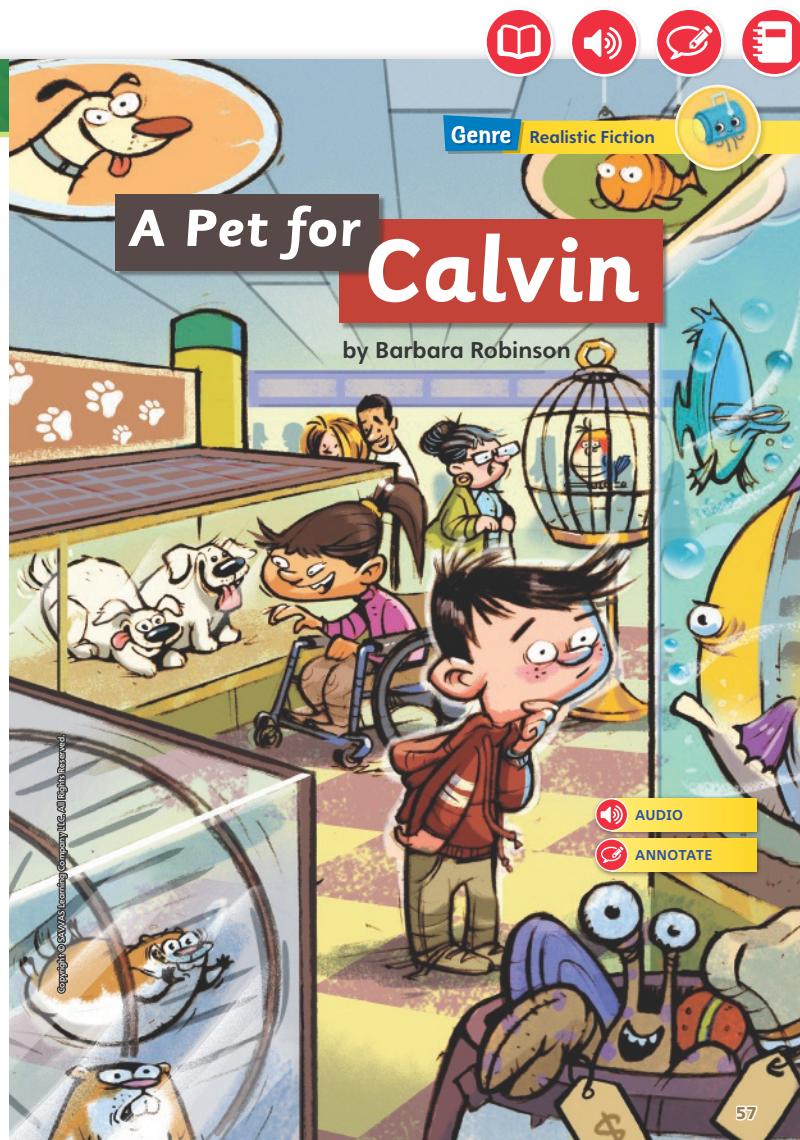
**Read**

Before you begin, establish a purpose for reading. Then follow these strategies as you read this realistic fiction text for the first time.

<p><b>Notice</b></p> <p>how the story events lead to one another.</p>	<p><b>Question</b></p> <p>events or ideas that do not match what you already know.</p>
<p><b>Connect</b></p> <p>ideas within the selection to what you know from your own life.</p>	<p><b>Respond</b></p> <p>by marking parts you find interesting or surprising.</p>


**First Read**

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.



## First Read

### Notice

 **THINK ALOUD** At the beginning of the story, I notice that Calvin doesn't have a pet even though many of his friends do. When I read to the end of the page, I find out that Calvin can't have animals at home because they make him "wheezy."

## Close Read

### Analyze Plot Elements

Review with students the five main events of a story: the introduction, the rising action, the climax (turning point), the falling action, and the resolution.

Have students scan the **text on p. 58**. Say: *In realistic fiction, the first part of the plot is the introduction. It usually tells us the story's conflict, or problem.*

Have students underline text evidence that reveals the story's conflict. **See student page for possible responses.**

DOK 2

### OBJECTIVE

Analyze plot elements, including rising action, climax, falling action, and resolution.

### CLOSE READ

#### Analyze Plot Elements

Underline the sentence that tells the story's conflict, or problem.

- 1 Calvin McCandless thought he might be the only fourth-grade kid in Homer Applegate Elementary School who didn't have a pet. But he wasn't sure about that—some of those kids were girls, and they didn't talk to him about pets or anything else.
- 2 His best friend, Roger Stratton, had two pets—a dog and a hamster.
- 3 "I *don't* have two pets," Roger always said when this subject came up. "I have a dog. My sister has the hamster. I don't even *like* the hamster."
- 4 "But you have two pets in your house," Calvin insisted.
- 5 He knew that his friends sometimes got tired of hearing him complain this way, but he couldn't help it. Probably kids who had pets—dogs, cats, gerbils . . . a kid in the fifth grade had a ferret—kids who *had* them were so used to having them that they didn't even think about it.
- 6 "You don't even think about it," he told Joe Coolidge. "You've got your dog, he's always there . . ."
- 7 "I do too think about it," Joe said. "I *have* to think about it. I have to feed him, and walk him, because in our dumb neighborhood he can't just run free. Tell ya what, Calvin, you can walk my dog if you want to. That would be outside . . . do you still get wheezy from animals outside?"

58

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point

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

**Voice** To help students understand the concept of "voice" and how authors use language to convey it, have a volunteer read paragraph 7 aloud. Ask students how they respond to the author's use of *I do too* and *ya*. Lead them to understand that using these words is the author's way of making Joe sound young and casual. Discuss why these words have that effect, pointing out that they are informal and conversational and that *ya* is a relaxed way of pronouncing *you*.



- 8 Calvin sighed. "In or out," he said, "it doesn't matter." He spoke from experience because his parents did once let him bring a dog home, but before they were even in the house, his eyes had closed up and he couldn't breathe.
- 9 "Outstanding!" his grandmother said when she heard about this. "Were they trying to kill you? Death by dog?"
- 10 As always, his kooky grandmother made Calvin laugh and feel better . . . but, as always, she made his father sigh and roll his eyes.

**CLOSE READ****Summarize**

**Highlight** details that develop the conflict of the story.



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

59

**First Read****Connect**

**THINK ALOUD** Calvin doesn't have a pet because he gets "wheezy" when he is around animals. I understand how Calvin must feel. I'm allergic to cats and dogs, so the only pet that I can have is a fish.

**Close Read****Summarize**

Remind students that a summary includes only the most important information from the text. Point out that as the action begins to rise, they will find out more about the story's conflict.

Have students scan the text on p. 59 to find and highlight information about the conflict that they could use in a summary of the text. **See student page for possible responses.**


DOK 2

**Possible Teaching Point****Read Like a Writer | Author's Craft**

**Hyperbole** Explain that authors often use hyperbole, or exaggeration, to entertain with humor in their writing. Read aloud paragraph 9 in the voice of Calvin's grandmother. Ask students to identify the hyperbole in her comments and whether they find this funny and why. Discuss the idea that overstatement and making something greater than it is can inject humor into an author's writing. Have students come up with their own examples of hyperbole. For more instruction on Author's Craft, see pp. T116–T117.

## First Read

### Respond

 **THINK ALOUD** I think Calvin's grandmother is a funny character. The author uses the word *kooky* to describe her. I'm going to mark all the interesting things she says and does.

## Close Read

### Summarize

Tell students that authors must sometimes explain past events so that readers can better understand a story's plot.

Have students scan the **text on p. 60** and highlight a detail about a past event.

**See student page for possible responses.**

Tell students that if they take notes about important events and details, they will find it easier to summarize the story at the end.

DOK 2

### CLOSE READ

#### Summarize

**Highlight** a detail about a past event.

**tolerate** allow; accept; put up with

**loamy** having of a certain mixture of clay, sand, and organic material; having a texture good for growing plants

- 11 "Mother," Mr. McCandless said, "don't say things like that. We thought, maybe, with the new medicine, Calvin could tolerate—"
- 12 "A short-haired dog," Calvin's mother put in. "It was a short-haired dog."
- 13 "Not short enough," his grandmother said . . . but then she hugged everybody, to show that she wasn't really mad at them, that she was just sad for Calvin.
- 14 There was a possibility that Calvin would outgrow his wheeziness, but that would be a long time to wait. Besides, would he still need a pet when he was grown up? His father didn't seem to need one, although maybe he would if it weren't for Calvin's allergy.
- 15 "Not at all," his father said, "I have you, and your baby sister, and your mother. I have my job and our home and things to do . . . like today, I have to go to Home Depot, and I have to watch the ball game, and I have to spade up the vegetable patch. Want to come along?"
- 16 Of course he did want to. This was what they did every Saturday: Home Depot, ball game, some house chore.
- 17 The Home Depot was always fun, and then the Red Sox won, and now he could dig up dirt and get chore points for it. It was great dirt, too—loose and loamy—and he liked to pick up a shovelful and run it through his fingers.

60

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point



#### Word Study | Suffixes

Use the Word Study lesson on pp. T88–T89 in the Reading-Writing Workshop Bridge to teach students about suffixes. Point out the word *tolerate* in paragraph 11 and help students conclude that the suffix *-ance* would change the verb *tolerate* into the noun *tolerance*, which describes someone's ability to put up with something. Have students use the new word in a sentence.



- 18 He made a small cone of the dirt, and with a stick he made a careful hole in the middle, like a model of Mount Vesuvius . . . and up through the hole came, not hot lava, but a worm.
- 19 It stood up—which Calvin had never seen a worm do, but of course this one was in a hole, which helped—and it looked at him.
- 20 He was so sure of this that after a second or two he said “Hello” . . . even though he knew the worm couldn’t hear him. He knew, from science class, that worms didn’t have ears.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**CLOSE READ****Analyze Plot Elements**

Underline the most important event in the rising action.

61

**First Read****Notice**

**THINK ALOUD** When I look at the illustration, I notice that Calvin is making a small cone of the dirt. I wonder what he is doing. I remember reading that Calvin helps his dad with household chores every Saturday. Today he is helping by spading, or digging up, the vegetable patch to prepare the soil for gardening.

**Close Read****Analyze Plot Elements**

Explain that before the climax of a story, one or more important events will take place during the rising action. Say: **Events that add tension are part of the rising action. They lead to the climax, or turning point, of the story.**

Have students scan the **text on p. 61** and underline a key event in the rising action. **See student page for possible responses.**

DOK 2

**OBJECTIVE**

Analyze plot elements, including rising action, climax, falling action, and resolution.

**ELL Targeted Support Visual Support** Tell students that illustrations can help them understand and interpret text. Point out the illustration on p. 61.

Display the illustration. Read aloud paragraph 18 and point out the features in the illustration that correspond to the description, emphasizing key words. Tell students to underline each word that you point out in the illustration.

**EMERGING/DEVELOPING**

Ask students how the illustration helps them understand what Mount Vesuvius is. Point out that there is also a context clue in the text (*lava*) and have them identify it. **EXPANDING**

## First Read

### Respond

**THINK ALOUD** I think Calvin's idea about worms being "all feeling" is really interesting. I remember reading that worms have "sensory receptors." I'm going to mark that sentence.

## Close Read

### Summarize

Have students scan the text on p. 62 and highlight a surprising action that Calvin takes. **See student page for possible responses.**

**Ask:** What is surprising about what Calvin does?

**Possible Response:** Despite being severely allergic to animals, he decides to pet one.

DOK 2

### Vocabulary in Context

Have students determine the meaning of the phrase *sensory receptors* in **paragraph 21** by underlining context clues. **See student page for possible responses.** Ask them to think of ways to describe the feeling of having *sensory receptors* from their own experience.

DOK 2

### OBJECTIVE

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

### CLOSE READ

#### Summarize

**Highlight** details that show Calvin making both a decisive and unexpected action.

**wriggled** moved by twisting

#### Vocabulary in Context

The words and phrases that are around a word are called **context clues**. Context clues help readers understand a word's meaning.

**Underline** context clues that help you understand what *sensory receptors* are.

- 21 Worms didn't have much of anything, really, except what the science teacher called "sensory receptors"—"Like gooseflesh," the teacher had said, "when you're chilly or scared." Or, Calvin thought, like the funny thrilly feeling in the soles of your feet when you step barefoot, onto sand and gravel.
- 22 Worms, he assumed, must be all feeling, and he reached out to touch this worm. His fingers were inky, from keeping score in the ball game, and he left a black mark on the worm, which wriggled back into the hole.
- 23 "Calvin!" his mother called. "It's almost dinnertime. You need to come in and wash up."
- 24 To his amazement, the worm wriggled back out and . . . looked at him again.
- 25 He picked it all up—mound of dirt, worm, extra dirt, pieces of grass and leaves and twigs that were lying around—and carried it to where his father had been planting squash seeds, saved from last year in a plastic container.
- 26 The plastic container made a perfect worm house, he thought, and added some more grass and twigs and, later, a cover of plastic wrap, with airholes, of course.
- 27 Last of all, he wrote SPOT on a piece of tablet paper and taped it to the container. It was the perfect name for his worm, he thought, looking at his own inky finger.

62

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### CROSS-CURRICULAR PERSPECTIVES

#### Social Studies



Social studies covers a broad range of topics dealing with human relationships and how society works. History is just one subject that can be considered a social study. Historians use many methods to analyze information, and readers of realistic fiction can use some of these techniques to support their understanding of a text. Strategies such as sequencing, categorizing, identifying cause and effect, comparing, contrasting, finding the main idea, summarizing, generalizing, predicting, inferring, and drawing conclusions are equally useful for readers and historians alike.



28 He didn't mention the worm to anyone, but he didn't deliberately *not* mention the worm either. The subject didn't come up, and the only family member who would be interested was his baby sister, and she would just want to eat it.

29 That night he put the worm house on the shelf above his bed, with his important things—his baseball cards and signed program, his Morphagon transformer, his Coke bottle that fell from the third floor of the school and didn't break—and before he went to sleep, he took the plastic wrap off and very gently poked around in the dirt till he found the worm, curled up. He stirred the dirt a little more, and the worm curled up a little more, and went back to sleep.

30 He checked up on his worm, off and on, the next day, but there wasn't much he could do for it. It didn't need water or food . . . but it did need dirt. Tomorrow, after school, he would take care of his worm's dirt.

**CLOSE READ****Analyze Plot Elements**

Underline one or more actions on both pages that Calvin does to turn the worm into a pet.

**First Read****Notice**

I notice that Calvin doesn't mention the worm to anyone. However, he places it on the shelf above his bed, next to his important things. When will Calvin tell his classmates or family about the worm?

**Possible Response:** Students may say that one after another, events lead up to Calvin making the worm his pet.

**Close Read****Analyze Plot Elements**

Say: Calvin set a goal to make the worm his pet. Have students scan both pages and underline actions Calvin takes to meet his goal. See student page for possible responses.

Ask students how they know that Calvin is taking pet ownership very seriously.

**Possible Response:** Calvin put the worm's container on the shelf above his bed "with his important things."

DOK 2

**OBJECTIVE**

Analyze plot elements, including rising action, climax, falling action, and resolution.

**Possible Teaching Point****Word Study | Suffixes**

Use the Word Study lesson on pp. T88–T89 in the Reading-Writing Workshop Bridge to teach students about suffixes. Point out the word *important* in paragraph 29 and help students conclude that the suffix *-ance* would change the adjective *important* into the noun *importance*, which describes something of worth or significance. Have students use the new word in a sentence.



## First Read

### Connect

**THINK ALOUD** I think Calvin is discovering that pets take a lot of work. His friend John has to change the kitty litter for two different cats. Sometimes Calvin has to wait for him to finish before they can go ride bikes! I know keeping my fish clean and fed is a daily chore.

## Close Read

### Analyze Plot Elements

Tell students that the rising action often includes a character learning to do something. Have them scan **p. 64** and underline details that compare and contrast Calvin's and John's interactions with their pets. **See student page for possible responses.**

DOK 3

#### OBJECTIVE

Analyze plot elements, including rising action, climax, falling action, and resolution.

### Summarize

Have students scan the text on **p. 64** and highlight details that show that Calvin wants the best for his new pet. **See student page for possible responses.**

**Ask:** How would you describe Calvin as a pet owner?

**Possible Response:** Calvin is thoughtful and careful, but he is also inexperienced and doesn't know exactly what his pet needs.

DOK 2

### CLOSE READ

#### Analyze Plot Elements

Underline details that help you compare and contrast Calvin's interactions with his pet to John's experiences.

#### Summarize

Highlight details on both pages that show how Calvin wants Spot to have a good home.

- 31 At first he thought he would just add dirt, but maybe this was like Kitty Litter that had to be changed, according to his friend John Hazeltine, who had two cats.
- 32 "Gotta change the Kitty Litter," John would say, and he would go change the Kitty Litter while Calvin and Roger or Joe would hang around and wait for him to come out and ride bikes.
- 33 Of course John could just throw out the old Kitty Litter, but Calvin had to empty the dirt into his mother's big mixing bowl, then transfer his worm into new dirt in the worm house.
- 34 He probably likes it in the bowl, Calvin thought, because there's lots more room. Maybe he thinks it's vacation.
- 35 He scooped up a handful of dirt, and worm, and put it all back in the plastic container on nice new dirt. He could tell—he *thought* he could tell—that his worm liked it because he wriggled right down in, and when Calvin looked in the side of the container, his worm looked back.



64

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point



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

**Point of View** Discuss with students the fact that "A Pet for Calvin" is written in third-person point of view. One clue to identifying third-person point of view is the author's use of third-person pronouns such as *he* or *she*. Read paragraph 35 aloud and have students identify how they know it is written in the third person.



- 36 On Friday his mother cleaned his room, and she asked him about the container of dirt. “I guess you’re growing something in there . . . seeds . . . lima beans . . .”
- 37 “No,” he said, “it’s my worm. He’s in there.”
- 38 “Oh, Calvin!” his mother said. “A worm! You’ll just knock that thing down and spill dirt all over your bed.”
- 39 “Pretty close quarters for a worm,” his father said. “It’s used to a little more territory.”
- 40 Calvin suddenly remembered thinking almost that very same thing when he had changed the worm dirt. He had even thought it might seem like a vacation . . . but a big mixing bowl wasn’t much of a vacation when you’re used to the whole backyard.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

## CLOSE READ

## Analyze Plot Elements

Underline details that show what Calvin’s parents think about him having a worm as a pet.

**quarters** living space; a place to stay

65

## First Read

## Notice

**THINK ALOUD** I wonder whether Calvin is regretting his decision to keep a worm as a pet. He’s feeling bad about how small the container is. His mother’s mixing bowl is a lot smaller than the backyard.

## Close Read

## Analyze Plot Elements

Have students scan **p. 65**. Explain that often an author uses other characters to move the action forward. Ask: **What do Calvin’s parents think about him having a worm as a pet?**

Have students underline details that reveal how Calvin’s parents feel. **See student page for possible responses.**

Ask students what role Calvin’s parents play in the rising action.

**Possible Response:** Calvin’s parents make him rethink the idea of keeping a worm as a pet.

DOK 2

## OBJECTIVE

Analyze plot elements, including rising action, climax, falling action, and resolution.

## Possible Teaching Point



## Academic Vocabulary | Synonyms and Antonyms

Use the Academic Vocabulary lesson on pp. T86–T87 in the Reading-Writing Workshop Bridge to review how finding synonyms and antonyms can deepen students’ understanding of vocabulary words. Direct students to the word *territory* in paragraph 39 and mention that in this context, the word is a synonym for *quarters*, as they both refer to “living space.”

## First Read

### Generate Questions

As I read, I am going to ask questions about what I don't understand in the text, such as "Why is Calvin conflicted about the worm?"

**Possible Response:** Students may say that Calvin is torn between keeping his worm or letting him live where he'll be more comfortable.

## Close Read

### Summarize

Remind students that summarizing events is one way to keep track of the action in a story. Say: *Let's summarize Calvin's conflict.*

Have students highlight sentences on p. 66 that reveal Calvin's conflict between what he wants to do and what he does. **See student page for possible responses.**

Remind students that when paraphrasing, they should restate the text in their own words, retelling only the most important events and details.

DOK 2

### CLOSE READ

#### Summarize

**Highlight** sentences that show the conflict between what Calvin wants to do and what he does.

- 41 "Of course," his mother said, "I know worms don't have any feelings. . . ."
- 42 *Wrong*, Calvin thought. *They're all feelings, with their sensory receptors. A worm could probably feel comfortable . . . or uncomfortable. Maybe even scared . . . or nervous . . .*
- 43 After supper, he took his mother's garden trowel and scratched out a big path of soft, sifty dirt in the backyard . . . and, sure enough, Spot wriggled right down into it.
- 44 *Comfortable*, Calvin thought. . . .
- 45 In another week or two, he would have changed the dirt six or seven times; he and his worm would have looked at each other through the side of the worm house; he might even have taken him for a very short walk; he would have taken him to school on Bring Your Pet Day . . .
- 46 Now none of those things would happen, and it didn't help to think about them.
- 47 The next day was Saturday, and there was Home Depot, but then his parents went to an all-day barbecue, and his grandmother came to stay with him.
- 48 "Calvin," she said after lunch, "tell me your life story since last week . . . all the good stuff."
- 49 So he told his grandmother about his worm.
- 50 "Outstanding!" she said. "A perfect pet! Your father was right, though. A worm needs a lot of room. We'll get that great big lasagna dish, the glass one . . . where's the worm?"

66

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**ELL Targeted Support Background Knowledge** Point out to students that realistic fiction is written to be believable. If the author uses popular references to achieve this, readers must have prior knowledge to understand what the author is referring to. Read paragraph 47 aloud.

Explain that a typical Saturday at Calvin's house includes a trip to the hardware store. Make sure that students understand what a hardware store and a barbecue are. Have them draw pictures of a typical Saturday at their house. **EMERGING**

Ask students to give examples of what Calvin and his dad might buy at a hardware store and what the parents might eat at a barbecue. Have students take turns describing a typical Saturday. **DEVELOPING**



- 51 “Well, I dumped the dirt, Grandma, so . . .”
- 52 “Hmm. Worm, too, then. Back in the garden?” She didn’t wait for him to answer. “Come on, let’s see.”
- 53 *Kooky, kooky*, he thought as his grandmother fished up a worm, said, “Oh, this is an old one,” and dropped it back in the dirt.
- 54 “Was your worm very fat?” she asked. “Some worms are.”
- 55 “I don’t know, Grandma . . . just an average worm.”
- 56 “Best kind,” she said.
- 57 Right then Calvin decided to announce that any worm his grandmother produced was his worm. “That’s it,” he was going to say. “You found my worm!” because it would make her happy, and it wouldn’t make any difference to him.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**CLOSE READ****Analyze Plot Elements**

Underline details that help you infer how Calvin feels about looking for his worm compared to how his grandmother feels.

**First Read****Respond**

**THINK ALOUD** I really like Calvin’s grandmother! She’s going to save the day. I’ll mark more of her interesting remarks.

**Close Read****Analyze Plot Elements**

Remind students that it often takes other characters to move the action along. Say: **Do you think Calvin’s grandmother is doing what he really wants to do, but won’t admit to?**

Have students scan **p. 67** and underline details that show how differently Calvin and his grandmother feel about finding the worm. **See student page for possible responses.**

Ask students why they think Calvin seems reluctant to find the worm.

**Possible Response:** Calvin may be trying to convince himself that he and his grandmother will never find the worm, because if they did he couldn’t give it a good home.

DOK 2

**OBJECTIVE**

Analyze plot elements, including rising action, climax, falling action, and resolution.

67

**Possible Teaching Point****Academic Vocabulary | Synonyms and Antonyms**

Use the Academic Vocabulary lesson on pp. T86–T87 in the Reading-Writing Workshop Bridge to review how finding synonyms and antonyms can deepen students’ understanding of vocabulary words. Direct students to the word *announce* in paragraph 57 and ask what following word (*say*) is a synonym that helps them understand it.

## First Read

### Generate Questions

**THINK ALOUD** As I read, I'm going to think of questions I have about the text. The author writes that there must be hundreds of worms in the garden. How will Calvin's grandmother find Spot?

## Close Read

### Analyze Plot Elements

Remind students that the climax of a story is where the plot takes a turn and begins to make its way to the resolution through falling action. Say: *What is the climax of this story?*

Have students scan **p. 68** and underline the climax and details of the falling action that follows. **See student page for possible responses.**

Ask students why the author refers to Calvin's "sensory receptors" as she explains his reaction to finding Spot.

**Possible Response:** Calvin believes that sensory receptors enable worms to be "all feeling." The author wants readers to know that when the worm turns up, Calvin is "all feeling."

DOK 2

#### OBJECTIVE

Analyze plot elements, including rising action, climax, falling action, and resolution.

#### CLOSE READ

#### Analyze Plot Elements

Underline the climax, or the turning point, of the story.

Then underline details of the falling action of the story.

**tingled** felt excitement; felt a prickling sensation

- 58 She discarded several worms—"too thin . . . too lazy"—and then she crowed. "Here we are! If this one could talk, it would say, 'I'm Calvin's worm' . . . Yes?" And she handed him . . . Spot.
- 59 All Calvin's sensory receptors shivered and tingled, "Yes," he said, his voice a little shaky. "I would know him anywhere," and of course he would, because of the black mark he, Calvin, had put there, on this very worm.
- 60 There must be hundreds of worms in this garden. His father had once said, "Too bad I'm not a fisherman, with all these worms." And out of all these worms, his grandmother had found his worm . . . or, maybe, his worm had found his grandmother, because he had heard her say, "That's some outstanding worm. Stood right up in the dirt."
- 61 Now Spot had curled up in the palm of his hand, so Calvin had to use his other hand to scoop dirt into the lasagna dish.
- 62 "This is just for now," he told Spot—because maybe his science teacher was right about worms and ears, but even so, it didn't seem right to have a pet and never talk to it. "But next Saturday, at Home Depot, we'll get a really big plastic box to be your house, and a lot of new dirt, and one of those toy ladders that you see in hamster cages . . ."



68

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point

#### Word Study | Suffixes

Use the Word Study lesson on pp. T88–T89 in the Reading-Writing Workshop Bridge to teach students about suffixes. Point out the word *plastic* in paragraph 62 and help students conclude that the suffix *-ize* would change the adjective *plastic* into the verb *plasticize*, which means "to make plastic." Have students use the new word in a sentence.



63 By next week, he would have changed the dirt at least twice. “Gotta change the worm dirt!” he would say; he and Spot would have looked at each other each morning and night through the side of the worm house; he would have taken Spot on a walk—just like now, on the palm of his hand.

64 And this year, on Bring Your Pet Day, he would be the only fourth-grade kid in Homer Applegate Elementary School—maybe the only kid anywhere!—who had a worm for a pet.

**CLOSE READ****Analyze Plot Elements**

Underline the sentence that states the resolution, or solution to the story’s conflict.

**First Read****Connect**

**THINK ALOUD** Even though having a pet is hard work, it’s worth it. That’s the way I feel about my fish! Calvin won’t be the only fourth-grade kid with a pet, but he will be the only student who has a worm!

**Close Read****Analyze Plot Elements**

Remind students that the plot of a realistic fiction story usually ends with a resolution of the original conflict. Have them scan **p. 69** and underline the final resolution of Calvin’s conflict. **See student page for possible responses.**

Ask students how the illustration adds to their understanding of the resolution.

**Possible Response:** The illustration confirms how happy and proud Calvin is to have a pet.

DOK 2

**OBJECTIVE**

Analyze plot elements, including rising action, climax, falling action, and resolution.



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

69

**Possible Teaching Point****Read Like a Writer | Author’s Craft**

**Text Structure** Have a volunteer read aloud paragraphs 63 and 64. Then ask students why they think the author has written the end of the story as a series of future events. Lead them to understand that the final scenes of a realistic fiction story often illustrate the resolution of the story’s conflict. This text structure is a common characteristic of the genre.

# Respond and Analyze



A Pet for Calvin

## OBJECTIVES

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

Analyze the relationships of and conflicts among the characters.

Analyze plot elements, including rising action, climax, falling action, and resolution.

## My View

Use these suggestions to prompt students' initial responses to reading "A Pet for Calvin." Have them use text evidence to support their responses.

- **Brainstorm** What other kinds of pets could Calvin have had?
- **Discuss** What most surprised you about this realistic fiction story?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that authors of realistic fiction try to use the most descriptive words possible to describe the characters, setting, and events. Precise language such as the vocabulary words *loamy*, *tolerate*, *wriggled*, *quarters*, and *tingled* helps readers vividly imagine the story.

- Remind yourself of the word's meaning.
- Visualize what the author is trying to convey.
- Use the new words in your responses.

**MODEL AND PRACTICE** Model filling out the chart on p. 70 of the *Student Interactive* using the word *loamy*.

In the story, the author describes the dirt in Calvin's dad's garden as *loamy*, that is, "good for growing plants." I'll write this as the word's definition.

**ELL Targeted Support Respond to Questions** Write the vocabulary words on the board. Tell students that asking and answering questions can be a good way to learn and remember vocabulary words.

Ask students a question about each word and have them tell you which word you are referring to. Say: *Which word describes soil? (loamy)*

#### EMERGING/DEVELOPING

Have partners ask and answer questions about each word. **EXPANDING**



## 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. 70 of the *Student Interactive*.

**OPTION 2 Use Independent Text** Have students find and list descriptive words that help them imagine characters, events, or settings in their independent reading texts.

## QUICK CHECK

**Notice and Assess** Do students understand how descriptive words help readers understand a story?

## Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T112–T113.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T112–T113.

**Check for Understanding MyTURN** Have students complete p. 71 of the *Student Interactive*.

## STUDENT INTERACTIVE, pp. 70–71



## VOCABULARY

## Develop Vocabulary

In realistic fiction, descriptive words help the reader understand the characters, setting, and events. Precise language helps readers use their five senses to imagine what the details look, sound, smell, taste, and feel like.

**MyTURN** Write the definition of each word. Then explain how the author's word choice in "A Pet for Calvin" affects readers' senses, thoughts, or feelings.

**Possible responses:**

Word	Definition	Effect of Word on Reader
loamy	having a texture good for growing plants	helps readers imagine what the dirt feels and looks like
quarters	living space; a place to stay	helps readers envision where the worm lives in Calvin's room
tingled	felt excitement	helps readers imagine the excitement Calvin feels
tolerate	allow; accept; put up with	helps readers understand how Calvin's allergy to animals makes him feel
wriggled	moved by twisting	helps readers imagine what Calvin sees and how the worm moves

70

## COMPREHENSION

## READING WORKSHOP

## Check for Understanding

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

**Possible responses:**

1. What examples help you determine that "A Pet for Calvin" is realistic fiction?

**DOK 2**

The characters and events are imaginary but believable. The setting and conflict are true to life. As the story goes on, it is easy to think about it happening in the real world.

2. How and why does the author use humor?

**DOK 3**

Calvin is allergic to most pets. After a close encounter with a dog, his grandmother responds, "Outstanding! Were they trying to kill you? Death by dog?" This funny response is not what most people would say in this situation. Humor is part of entertaining readers, which is this author's purpose.

3. How do different events of the plot show that Calvin thinks more and more about the worm's needs? Use text evidence to analyze plot elements.

**DOK 3**

Calvin knows the worm needs new dirt and more room: "a big mixing bowl wasn't much of a vacation when you're used to a whole backyard." Then he realizes his worm could be "uncomfortable. Maybe even scared . . . or nervous . . ." and returns the worm to the backyard.

4. How do Calvin's parents' reactions to his pet worm differ from that of his grandmother? Analyze this conflict between the characters.

**DOK 3**

Calvin's mother thinks Calvin will "knock down and spill" Spot's home and that worms don't have feelings. His dad says worms need more room. Calvin's grandmother, however, claims a worm is "A perfect pet!" In contrast to Calvin's parents' reactions, she helps Calvin find Spot in the garden.

71



# Word Study Suffixes *-ize*, *-ance*, *-ence*, *-ist*

## 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 *-ize*, *-ance*, *-ence*, and *-ist*.

## LESSON 2

### Apply Suffixes *-ize*, *-ance*, *-ence*, *-ist*

**APPLY MyTURN** Direct students to complete the activity on p. 76 in the *Student Interactive*. Have students use their own paper to write a new sentence with each word. Then have students perform the same activity with the word *cartoon* and the suffix *-ist* and the word *prefer* and the suffix *-ence*. Remind students that the suffixes *-ance* and *-ence* have the same meaning.

*-ist*

*-ence*

cartoon

prefer



STUDENT INTERACTIVE, p. 76



WORD STUDY

Suffixes *-ize*, *-ance*, *-ence*, *-ist*

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

The word *summary* means “a brief statement that includes only main ideas or events.” If you know what *summary* means, you can figure out that *summarize* means “to give a brief statement including only main ideas or events.”

**My TURN** Read each word and meaning. Then use the meaning of the suffix to write a definition for each new word. On a separate sheet of paper, use each new word in a sentence.

<p><i>anthology</i> collection</p>	+	<p><i>-ize</i> become or make</p>	=	<p><i>anthologize</i> make a collection</p>
<p><i>rely</i> to trust</p>	+	<p><i>-ance</i> act, process, or state of</p>	=	<p><i>reliance</i> the act of trusting</p>
<p><i>science</i> system of knowledge</p>	+	<p><i>-ist</i> one who does an action</p>	=	<p><i>scientist</i> someone who knows about science or a system of knowledge</p>

Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.



LESSON 2

Apply Suffixes *-ize*, *-ance*, *-ence*, *-ist*

LESSON 1

Teach Suffixes *-ize*, *-ance*, *-ence*, *-ist*

FLEXIBLE OPTION  
LESSON 3

More Practice

FLEXIBLE OPTION  
LESSON 4

Spiral Review:  
Words with Latin Roots

FLEXIBLE OPTION  
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T109 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Remember that the more precise descriptive words an author uses, the better readers will understand and visualize the events and characters in a story. Have students look back “A Pet for Calvin” for more precise descriptive words the author uses.

### ELL Targeted Support

Use visual support to help students develop vocabulary. Tell them that the more precise and descriptive a word is, the more readers will understand what the author wants to convey.

Have a volunteer act out the word *wiggled*. Have another volunteer act out the word *moved*. Ask students which word best describes the way Spot came and went from his hole. **EMERGING**

List the vocabulary words on the board. Help students think of synonyms for each one and determine which word is most descriptive. Ask: *Which word can you easily picture in your mind?* **DEVELOPING**

Have partners find the sentences where the vocabulary words are used in “A Pet for Calvin.” Ask them to rewrite the sentences using synonyms they know and determine which sentence is most descriptive. **EXPANDING**

Have partners use a thesaurus to look up each vocabulary word and review the synonyms listed for it. Have them confirm that the synonyms fit the text’s context. **BRIDGING**



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

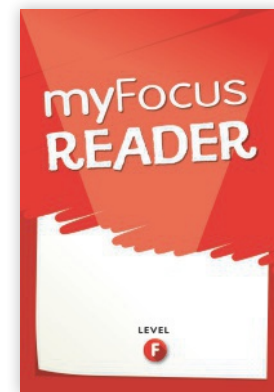
## Intervention Activity



### myFOCUS READER

Read pp. 32–33 in the *myFocus Reader* with students. Go online to SavvasRealize.com to provide additional insight for students on the ways people can reach a goal.

Provide instructional support for comprehension and word study—Suffixes *-ize*, *-ance*, *-ence*, *-ist* and Academic Vocabulary.



## Fluency

Assess 2–4 students



### PROSODY

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

### ORAL READING RATE AND ACCURACY

Use pp. 67–72 in Unit 3 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 about some of the precise words the author of an independent reading text used to describe characters, events, and settings and how these words helped them better understand the story.

### Possible Conference Prompts

- What is one word the author used to describe the setting?
- Why do you think the author chose that word?
- What helped you understand the word?

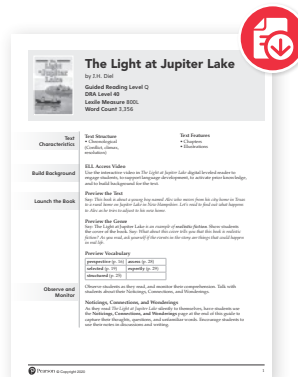
**Possible Teaching Point** A reader pays attention to the precise words authors use to picture the story in his or her mind and better understand the characters and plot.

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T90–T91.
- For instructional support on developing vocabulary, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite volunteers to share some new words and what they have learned about using descriptive language. Congratulate students on their good work.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “A Pet for Calvin” 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



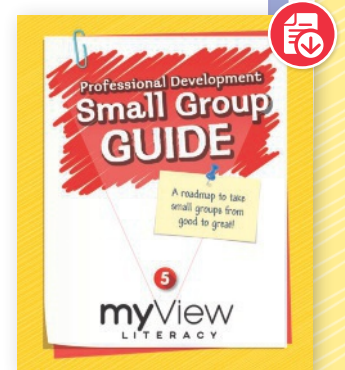
Students can

- complete the graphic organizer on *Student Interactive* p. 70.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 71.
- play the *myView* games.
- take turns with a partner reading a text with appropriate rhythm.

### SUPPORT INDEPENDENT READING

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

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



# Analyze Plot Elements



A Pet for Calvin

## OBJECTIVE

Analyze plot elements, including rising action, climax, falling action, and resolution.

## ACADEMIC VOCABULARY

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

- His dad's statement that the worm's quarters are too small makes Calvin recall \_\_\_\_\_.
- From Calvin's perspective, a worm makes a good \_\_\_\_\_.

## ELL Access

Discuss with students the importance of understanding the plot elements in a story. Draw a plot chart on the board and label it as students tell you the five plot elements. Then have volunteers identify the plot elements in "A Pet for Calvin" and add them to the chart.

## Minilesson

**FOCUS ON STRATEGIES** Works of realistic fiction flow through five plot elements from start to finish. Good readers analyze these elements as they read to get the most out of the story.

- Remember the five plot elements: introduction (conflict), rising action, climax, falling action, and resolution.
- Note the conflict at the beginning of the story.
- Pay attention as one event leads to another during the rising action.
- Follow the falling action after the climax as the resolution approaches.
- Think about whether the resolution makes a good ending to the story.

**MODEL AND PRACTICE** Use the Close Read note on p. 58 of the *Student Interactive* to model how to annotate the text to identify plot elements.

- The first plot element is the introduction, which presents the story's conflict. I'll look for that on the first page of the story. The very first sentence informs me that Calvin thinks he's the only kid at school without a pet. It sounds like that is the conflict that Calvin is going to try and resolve throughout the story, so I'll underline that sentence.
- Have students find and underline the most important event in the rising action, which is the next plot element. Then have them identify several other events in the rising action.

**ELL Targeted Support Summarize** Tell students that one way to identify the five plot elements is to summarize the story.

Write five cloze sentences on the board that correspond to each of the five plot elements in "A Pet for Calvin." As you read each sentence aloud, have students fill in the missing word. **EMERGING**

Write five sentences on the board that summarize each plot element. Have students tell you which sentence corresponds to which plot element.

**DEVELOPING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for analyzing plot elements.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Analyze Plot Elements and then use the text evidence from their annotations to complete the chart on p. 72.

**OPTION 2 Use Independent Text** Have students outline the plot elements in the story of an independent reading text, including major events in the rising and falling action.

## QUICK CHECK

**Notice and Assess** Can students analyze the plot elements in a story?

**Decide**

- **If students struggle**, revisit instruction about plot elements in Small Group on pp. T120–T121.
- **If students show understanding**, extend instruction about plot elements Small Group on pp. T120–T121.

## STUDENT INTERACTIVE, p. 72



## CLOSE READ

## Analyze Plot Elements

**Plot elements** include parts of a story's plot, or organization of a story's events. A plot includes the story's conflict, or problem; the events that rise to the climax, or turning point; the events that result from the climax; and, finally, the events that resolve the conflict.

1. **MyTURN** Go to the Close Read notes in "A Pet for Calvin" and underline the parts that help you analyze the plot elements.
2. **Text Evidence** Use the parts you underlined to complete the graphic organizer. **Possible responses:**

**Conflict:** Calvin doesn't have a pet.

**Rising Action:**

- Calvin digs in dirt, and a worm appears.
- Calvin marks, names, and keeps the worm.
- Calvin cares for the worm's dirt.
- Calvin's parents don't like his worm.

**Climax:** After Calvin lets the worm go, his grandmother finds it again.

**Falling Action:** Calvin plans how he will take better care of the worm.

**Resolution:** Calvin has a pet at last.

**Analysis:** How does the plot change Calvin?

Calvin gets a pet and strengthens his relationship with his grandmother.

# Read Like a Writer

## OBJECTIVES

Identify, use, and explain the meaning of adages and puns.

Explain the purpose of hyperbole, stereotyping, and anecdote.

## Analyze Hyperbole and Puns

### Minilesson

**FOCUS ON STRATEGIES** Explain that authors use humorous language to make their writing more enjoyable. An example is hyperbole, or humorous exaggeration, such as, “It will take a million years to vacuum that room!” Another example is the pun, a humorous play on the sound or meaning of words. For example, if you were talking about a funny duck, a pun you could use is, “It quacks me up!” Tell students:

- Look for exaggeration and language that plays with the sound or meaning of words.
- Think about how the author uses hyperbole and puns to create humor.

**MODEL AND PRACTICE** Model analyzing the author’s craft techniques of hyperbole and puns by directing students to the top of p. 77 of the *Student Interactive*. Have students follow along as you complete the steps.

- Point out that the author humorously exaggerates when she has Sara’s dad say, “Killed by kitten?,” and uses a pun when he says, “That would be a perfect [purr-fect] death.”
- Ask why the author uses these techniques. Encourage students to think about how they bring humor to the text.

**ELL Targeted Support Hyperbole and Puns** Humorous exaggeration and plays on words can be difficult for ELL students to grasp. Use these techniques to aid them.

Tell students jokes based on hyperbole to help them grasp the idea of exaggeration as humor. A useful setup is the “How \_\_\_\_\_ was it?” joke. Say: “I saw a really small dog today.” “How small was it?” “It was so small that I thought it was a hamster.” Also offer some puns, such as: That poor dog had a really rough [ruff-ruff] time. Discuss why the examples are funny. **EMERGING/DEVELOPING**

Use the activity above. Then have student pairs write an example of hyperbole and an example of a pun. Have them share their work orally with the class. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Direct students to complete the My Turn activity on p. 77 of the *Student Interactive*. Use their answers to assess their understanding of the skill.

## STUDENT INTERACTIVE, p. 77



## ANALYZE AUTHOR'S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

One way authors entertain readers is through humor. **Hyperbole**, or exaggeration, is something overstated and made greater than it actually is. Another humor device is a **pun**. A pun is a play on the different meanings of a word or on two words with similar sounds but different meanings.

**Model !** Read the text.

After an allergic reaction, Sara's dad asked, "Killed by kitten? That would be a perfect death."

hyperbole

pun

- 1. Identify** Sara's dad exaggerates and also uses the word *perfect*, which is similar to the *purring* sound cats make.
- 2. Analyze** Why are the hyperbole and pun entertaining?
- 3. Conclude** The text is humorous because of exaggerated and funny comments about a possibly serious problem.

Read the text.

Gary thinks his grasshopper is the best pet ever! But he knows it bugs his mom.



**My TURN** Identify and explain puns and hyperbole.

- 1. Identify** Gary exaggerates that a grasshopper is the best pet ever.  
The author uses the pun bugs to describe Gary's mom's reaction.
- 2. Analyze** Why are the hyperbole and pun entertaining?
- 3. Conclude** The text is humorous because a grasshopper is an unusual pet, and "bugs" can mean either "insects" or "annoys".



# Word Study Suffixes *-ize, -ance,* *-ence, -ist*

## 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 *-ize, -ance, -ence,* and *-ist*.

---

FLEXIBLE OPTION 

## LESSON 3


### More Practice

**FOCUS ON STRATEGIES** Remind students that when a suffix is added to a base word, it changes the meaning and often the part of speech.

**MODEL AND PRACTICE** Model these examples: *perform* (noun, “do”) + *-ance* = *performance* (verb, “act of doing”); *piano* (noun, “a type of musical instrument”) + *-ist* (noun, “one who plays this instrument”). Note that when the *-ist* is added to *piano*, the *o* is dropped.



**APPLY** Have students complete *Word Study* p. 90 from the *Resource Download Center*. Finally, ask partners to read aloud each completed sentence so that they read the new word with its suffix in context.



Name \_\_\_\_\_

**Word Study**

**Suffixes** -ize, -ance, -ence, -ist

A suffix is a letter or group of letters that is added to the end of a word and changes the word's meaning and part of speech. Here are four common suffixes and their meanings:

- ize: become or make
- ist: person who or object that performs an action
- ance / -ence: state or quality of

Knowing these suffixes can help you read, or decode, words with the suffixes and determine their meanings. For example, if you know what the word violin means and you know that the suffix -ist means "person who performs an action," you can conclude that the word violinist means "a person who plays a violin."

**WRITE** Complete the following sentences by adding the correct suffix (-ize, -ance, -ence, or -ist) to the base word shown in parentheses. Then read each new word.

- Becoming a skilled (guitar) guitarist takes years of practice.
- The best-selling book helped (popular) popularize certain names and fashion trends.
- Maria did not have a (prefer) preference when it came to the menu options.
- Sasha's (brilliant) brilliance at the talent show was clear to everyone.

**WRITE** Use a dictionary or texts that you have read recently to find one additional word with each of the following suffixes: -ize, -ance, -ence, -ist.

**Possible responses:**

-ize	-ance	-ence	-ist
commercialize	reluctance	dependence	chemist

Grade 5, Unit 3, Week 2  
© Pearson Education, Inc., or its affiliates. All rights reserved. 90

**Word Study, p. 90**



FLEXIBLE OPTION ←  
**LESSON 3**

**More Practice**


**LESSON 1**

Teach Suffixes -ize, -ance, -ence, -ist

**LESSON 2**

Apply Suffixes -ize, -ance, -ence, -ist

FLEXIBLE OPTION ←  
**LESSON 4**

 **Spiral Review:**  
Words with Latin Roots

FLEXIBLE OPTION ←  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T115 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### ANALYZE PLOT ELEMENTS

**Teaching Point** Understanding the elements of plot helps you comprehend and enjoy realistic fiction. These elements are present in almost every story you will read. Authors first establish the characters and problem in a story, then they add tension during the rising action. The high point, or most exciting scene, is the climax. After the climax, the events of the story wind down. The story ends with a resolution. Work with students to complete the graphic organizer on *Student Interactive* p. 72.

### ELL Targeted Support

Tell students that responding to questions about a story and its plot elements is a good way to practice and check comprehension.

Ask students yes/no questions about plot elements in the story. **EMERGING**

Ask students open-ended questions about plot elements in the story. **DEVELOPING**

Have partners ask each other questions about plot elements in the story. **EXPANDING**

Ask students to choose a plot element in the story and ask a question about it. Then have students write a paragraph about how that element relates to something in their lives or to something they have read about elsewhere.

### BRIDGING



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

## Intervention Activity



### ANALYZE PLOT ELEMENTS

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

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!*

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Literature T • 139

## Fluency

Assess 2–4 students



### PROSODY

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

### ORAL READING RATE AND ACCURACY

Use pp. 67–72 in Unit 3 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

### ANALYZE PLOT ELEMENTS

**Talk About Independent Reading** Ask students to look back at their outlines and share what they learned about plot elements.

#### Possible Conference Prompts

- What was the conflict in the story?
- What happened at the climax?
- How was the conflict resolved?

**Possible Teaching Point** Understanding the flow of the plot adds to a reader’s enjoyment of the story.

## Leveled Readers



### ANALYZE PLOT ELEMENTS

- For suggested titles, see “Matching Texts to Learning,” pp. T90–T91.
- For instructional support on how to analyze plot elements, see *Leveled Reader Teacher’s Guide*.



## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “A Pet for Calvin” or another text they have previously read.
- read a trade book or their Book Club text.
- develop a summary of a passage.

### Centers



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

### Literacy Activities



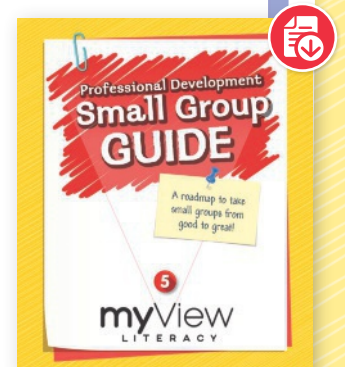
Students can

- complete the graphic organizer on *Student Interactive* p. 72.
- add appropriate suffixes to words in a story.
- play the *myView* games.
- take turns reading a passage with rhythm.

### SUPPORT PARTNER READING

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

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



## Whole Group

**Share** Bring the class back together. Invite volunteers to share the plot elements in their favorite books. Congratulate students for their hard work analyzing plot elements.

# Summarize



A Pet for Calvin

## OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

## ADDITIONAL VOCABULARY

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

- What does Calvin demonstrate over the course of the story?
- Why does having a worm for a pet appeal to Calvin?

## Minilesson

**FOCUS ON STRATEGIES** Readers should maintain meaning and logical order when they retell, paraphrase, or summarize texts.

- Review the story in your head before you begin to summarize.
- Tell the story in order. Begin at the beginning and finish at the end.
- Use only information that moves the story forward; do not include minor details nor your own opinions.

**MODEL AND PRACTICE** Use the Close Read note on p. 59 of the *Student Interactive* to model how to summarize while maintaining meaning and logical order.

In paragraph 8, the author summarizes details to support the story's conflict by briefly describing what happened in the past when Calvin brought a dog home. She reports the details in a logical order and maintains the meaning. I'm going to highlight those lines as an example of summarizing.

**ELL Targeted Support Clarify Spoken Language** Explain that discussing the most important events in the plot can help students summarize the text.

Discuss the most important events to include in a summary of one event in "A Pet for Calvin," such as when Calvin decides to make Spot his pet. Provide sentence starters to help students seek clarification of their partners' comments: *What did you mean by \_\_\_\_\_? Why is that important?* **EMERGING**

Have pairs choose a sequence of events to summarize. As they discuss, guide them to ask questions to seek clarification. **DEVELOPING**

Have students summarize an event in the text. Then have them discuss their summaries as a group. Remind students to ask questions for clarification. **EXPANDING**

Direct pairs to exchange summaries of the text. When partners discuss each other's summaries, remind them to ask questions to clarify the text and their partner's thinking as needed. **BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for summarizing the plot.

**OPTION 1 My TURN** Have students annotate the text using other Close Read notes for Summarize and then use the text evidence from their annotations to complete p. 73.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark information in an independent reading text useful in summarizing the story in logical order and to maintain meaning.

**QUICK CHECK**

**Notice and Assess** Can students summarize the story?

**Decide**

- **If students struggle**, revisit instruction for summarizing in Small Group on pp. T128–T129.
- **If students show understanding**, extend instruction for summarizing in Small Group on pp. T128–T129.

## STUDENT INTERACTIVE, p. 73



## READING WORKSHOP

**Summarize**

**Summarizing** means retelling the most important events of a story in the order they happened. A summary is always shorter than the story itself, and it should maintain the story's meaning.

1. **My TURN** Go back to the Close Read notes and highlight details that help you summarize one event while maintaining logical order.
2. **Text Evidence** Use your highlighted text to help you summarize an event to complete the graphic organizer. **Possible responses:**

<b>First</b>	Calvin picks up the worm, dirt, and other parts of the garden.
<b>Second</b>	Calvin carries everything to a plastic container.
<b>Third</b>	Calvin places the worm and its surrounding dirt into the container.
<b>Fourth</b>	Calvin adds grass and twigs.
<b>Last</b>	Calvin covers the container with plastic wrap.

# Write for a Reader

## OBJECTIVES

Identify, use, and explain the meaning of adages and puns.

Explain the purpose of hyperbole, stereotyping, and anecdote.

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

## Use Hyperbole and Puns

### Minilesson

**FOCUS ON STRATEGIES** Humor can make writing more enjoyable and memorable. Two techniques authors use to create humor are hyperbole and puns. Remind students that they just analyzed how author Barbara Robinson uses hyperbole and puns. Tell them:

- When you want to create humor in your text, consider how you could humorously exaggerate something—an amount, an emotion, a character’s reaction, or another detail.
- You might also consider using puns. You might play with words that sound alike but are spelled differently, like *write* and *right*, or with two meanings of the same word, like *right* meaning “correct” and *right* meaning the opposite of *left*.

**MODEL AND PRACTICE** Using p. 78 of the *Student Interactive*, discuss how students might use hyperbole and puns in their own writing. Model an example.

- Brainstorm a situation in a story in which you could use hyperbole and puns to create humor.
- Consider hyperbole and puns you could use. **In my story, two teenagers are lifting weights. One might say, “These weigh more than my house!” The other might say, “I can’t wait [weight] for this to be over.”**
- Together as a class, draft a short paragraph that uses the examples of hyperbole and the puns for a humorous effect. Have students suggest additional ideas as you edit the paragraph together.

**ELL Targeted Support** **Hyperbole** Have students try their hand at interpreting humorous exaggerations.

Provide these sentence frames: *The boat was so small that \_\_\_\_\_.* *The book was so thick that \_\_\_\_\_.* Provide a list of hyperbolic sentence endings, such as “it looked like a child should be pulling it on a string” and “a person could use it for a chair.” Then have students match each sentence frame with the appropriate ending. Discuss why the completed sentences are examples of hyperbole. **EMERGING/DEVELOPING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Guide students to complete the My Turn activity on p. 78 of the *Student Interactive*. Use their answers to assess their understanding of the skill.

## Writing Workshop

Have students use hyperbole and puns in their opinion essays from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to use hyperbole and puns to create humor that can make their writing more enjoyable and memorable.

## STUDENT INTERACTIVE, p. 78



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

Hyperbole and puns are types of figurative language used to create humor. Hyperbole is exaggeration, often for humorous effect. Puns create humor through a play on the different meanings of a word or on similar-sounding words.

**My TURN** Think about how Barbara Robinson's use of hyperbole in "A Pet for Calvin" affects you as a reader. Now identify how you can use hyperbole, as well as puns, to create humor to entertain your own readers.

Let's  
entertain  
readers!



1. If you were trying to show a funny response to a serious event, what hyperbole and puns would you use?

**Responses will vary but may include ironically positive responses to negative situations, such as "Oh, great! A thunderstorm!" and at least one play on words.**

2. Write a passage that includes two or more lines of dialogue in which one character responds in a funny way to a serious event. Use hyperbole and puns to emphasize the humor.

**Responses will vary but should include humorous dialogue featuring a surprising, unexpected, or ironic response through hyperbole and puns.**

---

---

---

---

---

---

---

---



# 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: Words with Latin Roots

**FOCUS ON STRATEGIES** See pp. T26–T27 to review the strategies from the previous week about using words with Latin roots. Explain that knowing the meanings of Latin roots can help students determine the meanings of unfamiliar English roots in which the roots appear.

**MODEL AND PRACTICE** Discuss with students how to determine the meaning of a word with a Latin root. Use the word *porter* as an example (“one who carries luggage”). Then call on volunteers to cite other words with Latin roots and explain how knowing the roots help them understand the meaning of the words.

**APPLY** Divide the class into four groups. Assign each group a Latin root. Challenge the groups to list words containing their assigned root. Allow them to use dictionaries or online databases, if needed. Then have groups create flashcards for their words and take turns testing each other by holding up the cards and asking for the meanings of the words.

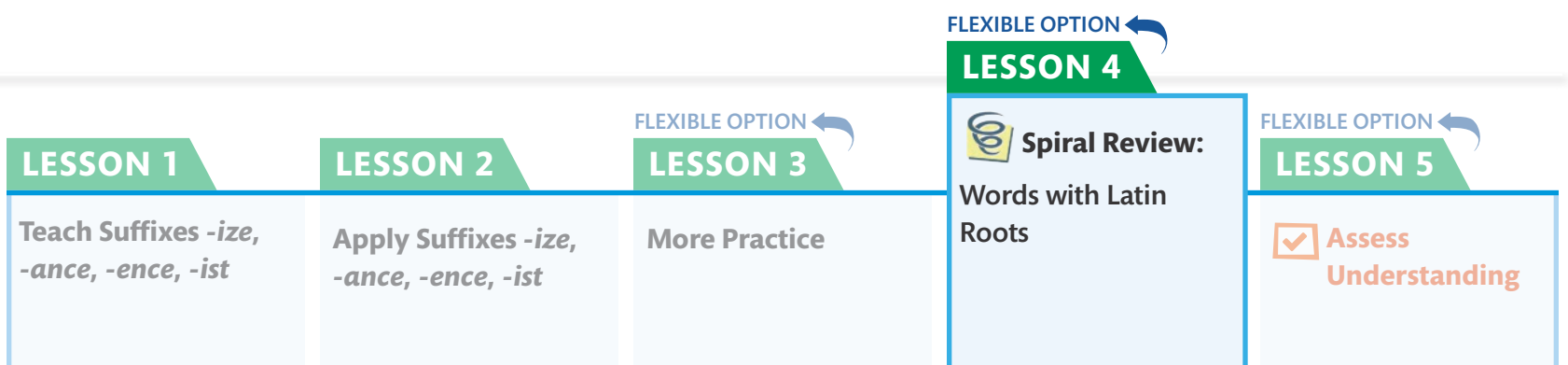


## ELL Targeted Support

**Words with Latin Roots** Help students understand how the Latin roots are evidence in the English words in which they appear.

Write the word *transport* on the board. Explain that the prefix *trans-* means “across.” Then use gestures or motions to illustrate the idea of carrying in the root word *port*. Do the same with *import* and *export* after explaining that the prefixes mean “in” and “out.” **EMERGING/DEVELOPING**

Have students use gestures or motions to show how the meaning of the root *ject* is evident in the words *eject*, *inject*, *reject*, *interject*, and the verbs *object* and *project*. **EXPANDING/BRIDGING**



Use the  **QUICK CHECK** on p. T123 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### SUMMARIZE

**Teaching Point** Summarizing is a good way to take notes on a text you need to remember. It will help you study and recall key information. Have students take a few summarizing notes from the first two pages of “A Pet for Calvin.”

### ELL Targeted Support

Help students expand and internalize English vocabulary as they summarize or retell “A Pet for Calvin.”

Have students use the images on the first page to help them orally summarize the order of events. Ask questions and provide sentence frames, such as, *What happened first? What happened next? What happened last? First, Calvin \_\_\_\_\_. Then \_\_\_\_\_. Finally, \_\_\_\_\_.*

### EMERGING

Have students review the first page of “A Pet for Calvin.” Then, using the text and pictures if necessary, have them summarize the page using complete sentences. **DEVELOPING**

Have students review the images throughout “A Pet for Calvin.” Then ask them to summarize the text in their own words. Remind them to leave out their personal feelings and opinions about the text. **EXPANDING**

Have student pairs review the sequence of events in “A Pet for Calvin.” Then have each partner take turns summarizing the conflict and resolution. **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.

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.

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Informational and Argumentative Text T • 193

## Fluency

Assess 2–4 students



### PROSODY

Have student pairs practice reading a short passage with appropriate rhythm.

### ORAL READING RATE AND ACCURACY

Use pp. 67–72 in Unit 3 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

### SUMMARIZE

**Talk About Independent Reading** Ask students to reread their sticky notes. Have them talk with a partner about summarizing the story in logical order while maintaining meaning.

### Possible Conference Prompts

- How did you decide on the best information to summarize?
- How did summarizing deepen your understanding of the story?
- What kind of details did you leave out of your summary?

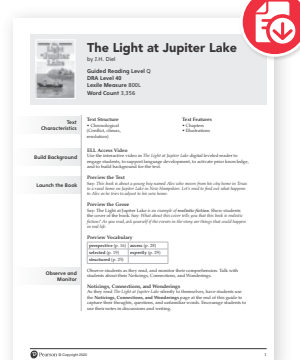
**Possible Teaching Point** Don't expect reading a summary to substitute for reading a full text. Summaries must leave out many elements of the author's craft and purpose.

## Leveled Readers



### SUMMARIZE

- For suggested titles, see “Matching Texts to Learning,” pp. T90–T91.
- For instructional support on how to summarize, see *Leveled Reader Teacher's Guide*.



## Whole Group

**Share** Bring the class back together. Invite volunteers to tell what they learned about summarizing. Praise students for 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.
- read aloud the dialogue from “A Pet for Calvin.”

### Centers



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

### Literacy Activities



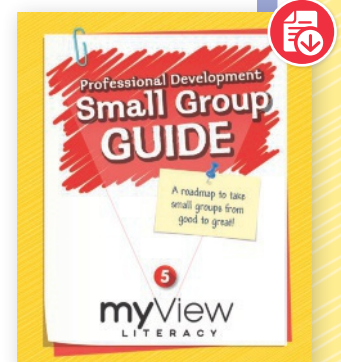
Students can

- complete the graphic organizer on *Student Interactive* p. 73.
- write about summarizing in their reader's notebook.
- play the *myView* games.
- with a partner, take turns reading a text with appropriate rhythm.

### SUPPORT INDEPENDENT READING

Help students set goals for their reading. Tell them they should track progress toward their goals.

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



# Reflect and Share



A Pet for Calvin

## OBJECTIVES

Use text evidence to support an appropriate response.

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

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

## 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 does “A Pet for Calvin” demonstrate about reaching a goal?
- Can you recall texts you have read in which the experiences of others reflected your own?

## Write to Sources

### Minilesson

**FOCUS ON STRATEGIES** Explain to students that freewriting means writing down ideas without editing them. Tell them that they are going to freewrite about how determination helped people in the books they read this week reach their goals.

- Think about how determination helped Calvin achieve his one clear goal of having a pet.
- Consider characters in the other books you read who were determined to reach a goal.
- Ask yourself what challenge these characters faced and how they overcame it to reach their goals.

**MODEL AND PRACTICE** Model freewriting using the Write to Sources prompt on p. 74 in the *Student Interactive*.

I remember how determined Calvin was to have a pet, and his determination helped him overcome many obstacles. Other characters in the books I read used determination to reach their goals too. I think determination is a valuable tool when trying to reach a goal, so I'm going to start my freewriting with that one central idea.

**ELL Targeted Support Retell Information** Remind students about the infographic on *Student Interactive* pp. 52–53. Ask them to recall that it was about pet ownership in the United States.

Display the infographic. Have a volunteer read the title. As students look at the pictures, ask simple questions: **What do the numbers mean? Which pet is the most popular? Which pet is the least popular?** **EMERGING**

Display the infographic. Have students tell what the graphic shows using simple sentences. **DEVELOPING**

Display the infographic. Discuss with students what they learned from the infographic and what else they'd like to know about pets in the United States. **EXPANDING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for making connections between texts.

**OPTION 1 Use the Shared Read** Have students do a quick freewrite about one way Calvin shows his determination to make the worm his pet.

**OPTION 2 Use Independent Text** Have students use their self-selected independent reading texts to compare and contrast two characters' challenges and solutions in a quick freewrite.

**QUICK CHECK**

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

**Decide**

- **If students struggle**, revisit instruction for making text comparisons in Small Group on pp. T134–T135.
- **If students show understanding**, extend instruction for making text comparisons in Small Group on pp. T134–T135.

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

STUDENT INTERACTIVE, p. 74



## RESPOND TO TEXT

**Reflect and Share**

**Write to Sources** In “A Pet for Calvin,” Calvin overcomes many obstacles to keep his pet—even if it is a pet worm! How does determination help people reach their goals? Use the following process to write and support a response to the question.



**Freewrite** For many writers, characters and events can inspire ideas. For your response, consider the texts you have read this week. Choose texts about characters who face challenges or problems as they try to attain a goal. Identify evidence in each text that tells you how or if the characters met their goals.

Next, freewrite to explore what you think about these texts. In freewriting, you write ideas without editing them. To get started, ask yourself questions, such as *What problem or challenge does this character face?* or *How does the character try to reach a goal?*

Use your freewriting to compose a brief response about how determination helps people reach their goals.

**Weekly Question**

What are some different ways in which people can reach a goal?

**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 10 of “A Pet for Calvin,” we read “As always, his kooky grandmother made Calvin laugh and feel better . . .” Why do you think the author describes the relationship between two characters this way? Use text evidence to support your opinion.

# Word Study Suffixes *-ize, -ance, -ence, -ist*

## 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 *-ize, -ance, -ence, and -ist*.

## WEEKLY STANDARDS PRACTICE

To assess student progress on Word Study, use the Weekly Standards Practice at [SavvasRealize.com](http://SavvasRealize.com).

## FLEXIBLE OPTION

### LESSON 5

#### Assess Understanding

To assess students' understanding of how knowing the meaning of the suffixes *-ize, -ance, -ence, and -ist* can help them understand unfamiliar words:



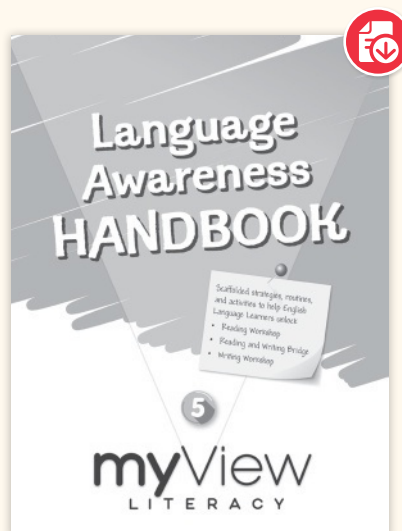
Have students explain the meaning of each base word and the way the meaning changes when the suffix is added. (*tour*, “to visit,” + *-ist* = *tourist*, “one who visits”; *confer*, “to discuss” + *-ence* = *conference*, “the process of discussing”; *victim*, “someone harmed or injured” + *-ize* = *victimize*, “to make into a victim”; *observe*, “to look at” + *-ance* = *observance*, “the act of looking at”). Then have students use each word in a sentence.





## Develop Language Awareness

For additional practice with suffixes, complete the activity on p. 33 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to understand suffixes.



				FLEXIBLE OPTION
<b>LESSON 1</b>	<b>LESSON 2</b>	FLEXIBLE OPTION	FLEXIBLE OPTION	<b>LESSON 5</b>
Teach Suffixes <i>-ize, -ance, -ence, -ist</i>	Apply Suffixes <i>-ize, -ance, -ence, -ist</i>	More Practice	<b>Spiral Review:</b> Words with Latin Roots	<input checked="" type="checkbox"/> <b>Assess Understanding</b>



Use the  **QUICK CHECK** on p. T131 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** Critical readers notice how different authors handle characters with similar challenges, such as reaching a goal. Determination is needed to reach a goal, but sometimes it also takes patience, hard work, and perhaps education. Have students use a three-column chart to list several texts they have read, characters trying to reach a goal, and what it took for those characters to succeed.

### ELL Targeted Support

Tell students that there are many ways to reach a goal, and sometimes it takes more than one strategy.

Have students pick two texts they have read this week. Ask them to select a character from each who is trying to reach a goal. Provide sentence frames for students to give information about how each character achieved his or her goal. *(The character) wanted \_\_\_\_\_.* *(The character) got it by \_\_\_\_\_.* **EMERGING**

Have students pick three texts they have read this week. Ask them to select a character from each who is trying to reach a goal. Have them give information in several sentences about how each character achieved his or her goal.

### DEVELOPING



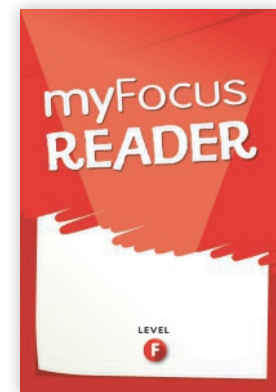
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 32–33 with students. Go online to SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of the ways in which people reach their goals 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

After gathering their findings on different ways in which people can reach a goal, students should organize those findings in an effective format.

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

See *Extension Activities* pp. 126–130 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 across texts. Have them refer to p. 74 in the *Student Interactive*, if desired.

### Possible Conference Prompts

- Between which characters can you make connections?
- Between which ideas can you make connections?
- Between which events can you make connections?

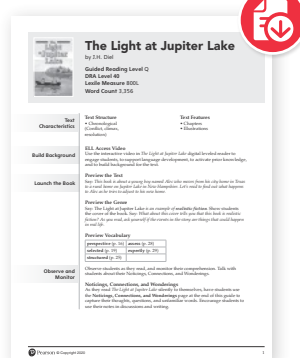
**Possible Teaching Point** Readers think about other texts they have read to make connections between characters, ideas, and events.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T90–T91.
- For instructional support on how to compare texts, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to share what they have learned about making connections among texts.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the infographic 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 keeping a pet.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T470–T471, for

- teacher’s summary of chapters in *The Thing About Georgie*.
- 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 3 WEEK 3

## SUGGESTED WEEKLY PLAN

### Suggested Daily Times

#### READING WORKSHOP

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

#### WRITING WORKSHOP

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

### Learning Goals

- I can learn more about *Reflections* by comparing literary structures in a legend and a drama.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

#### 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.5.3, W.5.1.a, W.5.1.d, SL.5.2, L.5.4.a, L.5.6

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Infographic: Weekly Question T140–T141
- Listening Comprehension: Read Aloud: “Flying Free” T142–T143
- Drama and Legend T144–T145
- Quick Check** T145

#### READING BRIDGE

- Academic Vocabulary: Context Clues T146–T147
- Word Study: Teach Unusual Spellings T148–T149

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T153
- Strategy, Intervention, and On-Level/Advanced Activities T152
- ELL Targeted Support T152
- Conferring T153

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T153
- Literacy Activities T153

**BOOK CLUB** T153, T472–T473 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T374–T375
  - » Develop an Introduction and a Conclusion
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T375
- Conferences T372

#### WRITING BRIDGE

- FLEXIBLE OPTION**
  - Spelling: Words with Unusual Spellings T376

**Assess Prior Knowledge** T376

- FLEXIBLE OPTION**
  - Language and Conventions: Spiral Review: Pronouns and Antecedents T377

#### LESSON 2

RL.5.2, RL.5.10, RF.5.3, W.5.1.a, SL.5.6, L.5.4

#### READING WORKSHOP

##### SHARED READ

- Introduce the Texts T154–T173
  - » Preview Vocabulary
  - » Read and Compare Texts
- Respond and Analyze T174–T175
  - » My View and Develop Vocabulary
- Quick Check** T175
- » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Unusual Spellings T176–T177

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T179
- Strategy and Intervention Activities T178
- Fluency T178
- ELL Targeted Support T178
- Conferring T179

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T179
- Literacy Activities T179
- Partner Reading T179

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T378–T379
  - » Develop Reasons and Supporting Information
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T379
- Conferences T372

#### WRITING BRIDGE

- Spelling: Teach Words with Unusual Spellings T380

- FLEXIBLE OPTION**
  - Language and Conventions: Oral Language: Possessive Pronouns T381

## LESSON 3

RL.5.5, RL.5.10, RF.5.4,  
W.5.1.c, L.5.1, L.5.6

### READING WORKSHOP

#### CLOSE READ

- Explain Literary Structure T180–T181
- Close Read: *The Carp* and *The Hermit Thrush*
- ✓ Quick Check T181

### READING BRIDGE

- Read Like a Writer: Analyze Stereotypes and Anecdotes T182–T183
- Word Study: More Practice: Unusual Spellings T184–T185

FLEXIBLE OPTION

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T187
- Strategy and Intervention Activities T186
- Fluency T186
- ELL Targeted Support T186
- Conferring T187

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T187
- Literacy Activities T187

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T382–T383
  - » Compose with Transitions
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T383
- Conferences T372

### WRITING BRIDGE

- Spelling: More Practice: Words with Unusual Spellings T384
- Language and Conventions: Teach Possessive Pronouns T385

## LESSON 4

RL.5.3, RF.3.a, W.5.1.a,  
SL.5.1, L.5.1

### READING WORKSHOP

#### CLOSE READ

- Synthesize Information T188–T189
- Close Read: *The Carp* and *The Hermit Thrush*
- ✓ Quick Check T189

### READING BRIDGE

- Write for a Reader: Avoid Stereotypes and Use Anecdotes T190–T191
- Word Study: Spiral Review: Suffixes *-ize*, *-ance*, *-ence*, *-ist* T192–T193

FLEXIBLE OPTION

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T195
- Strategy and Intervention Activities T194
- Fluency T194
- ELL Targeted Support T194
- Conferring T195

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T195
- Literacy Activities T195
- Partner Reading T195

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T386–T387
  - » Use Formatting
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T387
- Conferences T372

### WRITING BRIDGE

- Spelling: Spiral Review: Words with *-ize*, *-ance*, *-ence*, *-ist* T388
- Language and Conventions: Practice Possessive Pronouns T389

## LESSON 5

RL.5.2, W.5.1, W.5.6,  
W.5.9.a, SL.5.1.a, L.5.2.e

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T196–T197
  - » Write to Sources
- ✓ Quick Check T197
- » Weekly Question

### READING BRIDGE

- Word Study: Unusual Spellings T198–T199
- ✓ Assess Understanding T198

FLEXIBLE OPTION

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T150–T151, T201
- Strategy, Intervention, and On-Level/Advanced Activities T200
- ELL Targeted Support T200
- Conferring T201

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T201
- Literacy Activities T201

BOOK CLUB T201, T472–T473 SEL

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T390
  - » Use Technology to Interact and Collaborate
  - » Share Back

#### INDEPENDENT WRITING

- Select a Genre T391
- Conferences T372

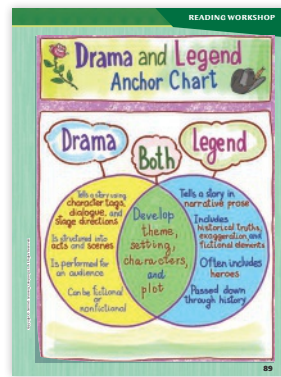
### WRITING BRIDGE

- Spelling: Words with Unusual Spellings T392
- ✓ Assess Understanding T392
- Language and Conventions: Standards Practice T393

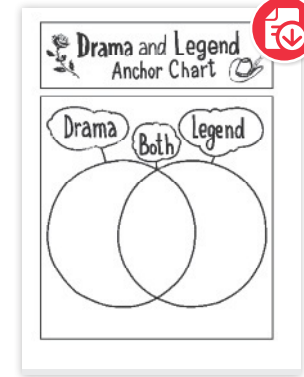
# Materials



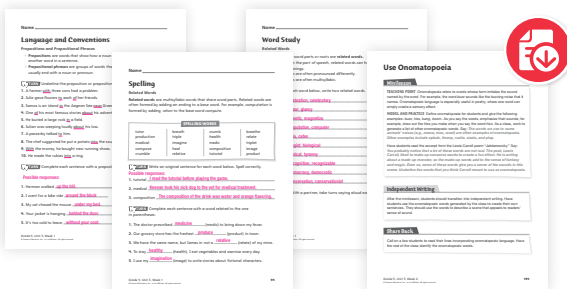
**INFOGRAPHIC**  
Art: Then and Now



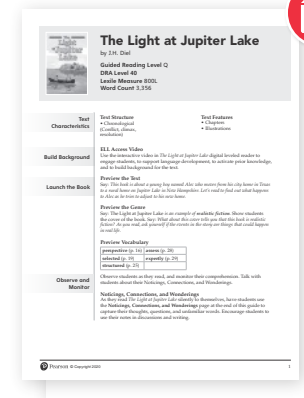
**READING ANCHOR CHART**  
Drama and Legend



**EDITABLE ANCHOR CHART**  
Drama and Legend



**RESOURCE DOWNLOAD CENTER**  
Additional Practice



**LEVELED READERS**  
TEACHER'S GUIDE

## Words of the Week

### Develop Vocabulary

quell  
tactics  
persevere  
conscientious

### Spelling Words

league  
sergeant  
yacht  
fatigue  
debt  
embarrass  
vague  
anxious  
genealogy  
queue  
epitome  
intrigue  
villain  
cantaloupe

flood  
depot  
cordial  
disguise  
jeopardy  
liaison

### Challenge Spelling Words

onomatopoeia  
auxiliary  
reminiscent

### Unit Academic Vocabulary

appeal  
confide  
demonstrate  
perspective  
recall

**WEEK 1 LESSON 1**  
**READING WORKSHOP** GENRE & THEME

### Listening Comprehension

**OBJECTIVES**  
Listen actively to voice messages, identify important details, and make personal connections. Use appropriate voice pitch, volume, and intonation when reading aloud.

**ELL Language Transfer**  
Digestive food is the Spanish equivalent of "digestive".  
• digest: absorb  
• digest: eat

**FLUENCY**  
After completing the Read Aloud, students should be able to read the story aloud with accuracy and fluency. Use appropriate voice pitch, volume, and intonation when reading aloud. Use appropriate eye contact and facial expressions when reading aloud. Use appropriate body language when reading aloud.

**THINK ALOUD**  
Annie Baker cannot read the book. She is trying to read it to her son, Arno. She is trying to read it to her son, Arno. She is trying to read it to her son, Arno. She is trying to read it to her son, Arno.



READ ALOUD TRADE BOOK LIBRARY

**Interactive Read Aloud**

**Fiction Lesson Plan**

**WHY**  
Interactive Read Aloud:  
• enables students to focus on their independent reading level.  
• allows students to make connections.  
• enhances students' overall language development.  
• 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.  
• Select the title and theme of the story.  
• Determine the Teaching Point.  
• Write your independent reading level.  
• Write your independent reading level.  
• Write your independent reading level.  
• Write your independent reading level.

**BEFORE READING**  
• Show the cover of the book to introduce the title, author, illustrator, and genre.  
• Ask the students to predict the story.  
• Point out interesting pictures or photos.  
• Ask the students to predict the story.  
• Discuss key vocabulary essential for understanding.

**DURING READING**  
• You can choose to use the reading to introduce the plot of the story and apply Think Aloud and open-ended questioning for a deeper dive into the text.  
• Read with expression to draw in students.  
• Ask questions to guide the discussion and draw attention to the teaching point.  
• Use Think Aloud to model strategies and assist students use to monitor comprehension and correct reading when they  
• Help students draw connections to their own experiences, think they have read or heard in the past, or in the world.  
• Encourage and allow students to share thoughts about the story.  
• Support student comprehension by modeling the Think Aloud strategy of the story.  
• Encourage and assign a Student Response Form available on ReadAloud.com.

**AFTER READING**  
• Encourage and allow students to share thoughts about the story.  
• Support student comprehension by modeling the Think Aloud strategy of the story.  
• Encourage and assign a Student Response Form available on ReadAloud.com.



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

READ ALOUD "Flying Free"



SHARED READ The Carp and The Hermit Thrush

**BOOK CLUB**

Titles related to Spotlight Genre and Theme: T472-T473

**Mentor STACK**

Writing Workshop T371



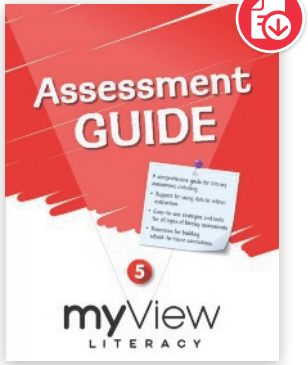
LITERACY STATIONS



SCOUT

# Assessment Options for the Week

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



ASSESSMENT GUIDE

# Interact with Sources

## OBJECTIVES

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

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

## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the images, ask: [What can music demonstrate about a person's experiences? What can you recall about the art you have seen in your life?](#)

- demonstrate • perspective
- recall • appeal
- confide

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

## Explore the Images

Remind students of the Essential Question for Unit 3: *How do the experiences of others reflect our own?* Point out the Week 3 Question: *How are the experiences of people in ancient times similar to those of people in the modern world?*

Direct students' attention to the images on pp. 86–87 in the *Student Interactive*. Explain that the images show different kinds of art, including painting and sculpture. Have students read the text and study the images. Guide them to discuss how ancient art is similar to the art of today, and ways that art can reflect experiences of the past as well as related to their own experiences and ideas of the present. 

Use the following questions to guide discussion:

- What have you learned about art from long ago and today?
- What personal connections can you make between the art and artists and your own experiences?
- How have the methods artists used changed over time?
- What do you think art can reveal about people and their experiences?

**WEEKLY QUESTION** Reread the Week 3 Question: *How are the experiences of people in ancient times similar to those of people in the modern world?* Tell students they just learned about the methods and techniques artists use from the past and the present. Explain that they will read more about art and creative expression this week.

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



### EXPERT'S VIEW Jim Cummins, Professor Emeritus, University of Toronto

“Having a strong conceptual foundation in the first language creates a solid foundation for learning academic language in English. It is good to encourage kids to continue to learn and read in their first language. Knowledge transfers from one language to another. If students have the concept in their first language, it is an easier lift because they only have to learn the English vocabulary.”

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



**ELL Targeted Support Background Knowledge** Read aloud the paragraph with each image on pp. 86–87. Then have students work directly with you or with peers to develop background knowledge about art.

Choose an art form. Then work with students to identify key words associated with the form. Finally, work with each student to write a caption to describe that art form. **EMERGING**

Have pairs reread the infographic and choose an art form. Then have them identify key words and details about that art form and write a one-sentence caption for it. **DEVELOPING**

Have pairs reread the infographic and write a brief caption for each art form. Have pairs compare responses. **EXPANDING**

Have students work individually to write captions to describe each art form and then share their captions orally with the whole group. **BRIDGING**

## STUDENT INTERACTIVE, pp. 86–87

WEEK  
3

## WEEKLY LAUNCH: INFOGRAPHIC

INTERACTIVITY

ART:  
Then and Now

## PAINTING

Cave dwellers—the earliest painters—mixed powders with grease to paint on cave walls. Ancient Egyptians painted murals on the tombs of their rulers. The ancient Egyptians also developed watercolor paints. **Today**, tablet computers allow contemporary artists to create art in new ways and share it with the world.



**ORIGAMI** Origami—the ancient art of folding paper into decorative shapes and figures—originated in East Asia in A.D. 105. In ancient Japan, origami was built from simple designs and used in religious ceremonies. **Today**, people from all over the world enjoy and practice origami. Mathematicians and scientists even use origami to solve mathematical puzzles!



## CERAMICS

Early hunter-gatherers created ceramics, or pottery, to store items and to cook their meals. **Today**, artists still make vases, bowls, and cups. People visit museums to view pottery from ancient and contemporary artists.



## MUSIC

People created flutes out of bone and ivory more than 43,000 years ago. Since then, new types of music have developed slowly as different groups have made new instruments and invented ways to play them. **Today**, different technologies offer new ways to access and create music.



## Weekly Question

**How are the experiences of people in ancient times similar to those of people in the modern world?**

**TURN and TALK** With a partner, discuss how you express yourself creatively. You might dance, sing, or play a sport. How is your form of creative expression different from or similar to that of an adult you know? Take notes on your discussion.



# 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 “Flying Free.”

- piano : *piano*
- recitals : *recitales*
- music : *música*
- moment : *momento*

## FLUENCY

After completing the Read-Aloud Routine, display “Flying Free.” Model reading aloud a short section of the play, asking students to pay attention to your prosody, or expression, and to how you read the lines of dialogue. Invite partners to practice expressive reading using their favorite lines from the text.

## THINK ALOUD

**Analyze Drama** I notice that the sisters wake up to a baby bird that is learning to fly. I wonder why the author starts the play with this story. As I read on, I notice that one of the sisters is scared of singing in public for the school assembly. She reminds me of the baby bird that is scared to fly. I think that’s why the author started the play that way. The bird symbolizes, or stands for, the girl.

## Drama

Tell students you are going to read a short play aloud. Have students listen as you read “Flying Free.” Explain that students should listen actively, paying careful attention to the characters and plot as you read. Prompt them to ask questions to clarify information and follow agreed-upon rules for discussion.

### START-UP

#### READ-ALOUD ROUTINE

**Purpose** Have students actively listen for the literary structure of a drama.

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

**REREAD** the text aloud, pausing to model Think Aloud strategies related to the genre and the characters in the play.

## Flying Free

### CHARACTERS

AIKO, a 12-year-old girl

MOM, their mother

YUNA, her twin sister

MR. DAVIS, a teacher

### SETTING

A girls’ bedroom and a school auditorium in New York City

### ACT 1

#### Scene 1

*Morning, a girls’ bedroom. AIKO and YUNA look out the window.*

**AIKO.** (*pointing downward*) Look! There’s a nest in the tree. I think a baby bird is learning to fly.

*(In a leafy tree, a father bird coos to a baby bird in a nest. The baby bird flaps its wings but can’t take flight.)*

**YUNA.** Oh no! It’s afraid to fly.

**AIKO.** (*calling out to the bird*) Don’t be afraid! It will feel so good to fly.

*(The baby bird stirs in the nest. It flaps its wing, faster and faster. Suddenly, it takes flight. AIKO and YUNA cheer, pumping their fists.)*

**MOM.** (*offstage*) Girls! Time to get ready for school!

*(AIKO’s smile suddenly turns to a frown.)*



“Flying Free,” continued

**AIKO.** The assembly is today. Why did I let you talk me into this?

**YUNA.** It’ll be fun. You sing; I play.

**AIKO.** But you’ve played piano in recitals lots of times. I’ve never sung in public before!

**YUNA.** Don’t worry. You’ll be great.

### Scene 2

*Later that afternoon, students and faculty members are seated in the packed auditorium of a school.*

**MR. DAVIS.** Up next, it’s Aiko and Yuna!

*(AIKO and YUNA rise from their seats and walk to the stage. AIKO trails behind her sister. Her shoulders are slumped and she wears a frown. Onstage, YUNA sits down at a piano and AIKO steps up to the microphone. AIKO looks over to YUNA, who begins to play.)*

**AIKO.** *(under her breath)* Okay, here we go.

*(As the music PLAYS, AIKO gulps, staring out at the crowd. She opens her mouth to sing, but nothing comes out. The crowd begins to murmur and shift in their seats. YUNA rises from the piano and pulls her sister aside.)*

**YUNA.** I know it’s scary. But you can do it. What did you say to the baby bird this morning?

**AIKO.** *(smiling)* Don’t be afraid. It will feel so good to fly.

**YUNA.** Want to try again?

**AIKO.** Okay.

*(YUNA sits back down at the piano and begins to play. AIKO starts to sing. Her beautiful voice fills the auditorium. AIKO smiles, enjoying the moment. As her song continues, she stretches out arms and almost looks like she’s about to take flight.)*

### THINK ALOUD

**Analyze Drama** The stage directions, or text in parentheses, tell me how the characters look, act, and feel. They also tell me how the stage or setting looks. For example, as Aiko walks onto the stage, the stage directions say that her shoulders are slumped and she’s wearing a frown. That lets me know she’s not feeling happy about getting up to sing.

### ELL Access

To help prepare students for the oral reading of “Flying Free,” read aloud this short summary:

This play is about a girl named Aiko. She is performing at a school assembly with her twin sister Yuna. Aiko enjoys singing, but has never sung in public before. As a result, she becomes very nervous and develops stage fright. However, her sister reminds her about their experience watching a baby bird learn to fly earlier that day. It inspires Aiko to stand on a stage and sing in front of the whole 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.



### WRAP-UP

Plot		
Event 1:	Event 2:	Event 3:

Use a sequence chart to help students note three important events from the play.

# Legend and Drama

## LEARNING GOAL

I can learn more about *Reflections* by comparing literary structures in a legend and a drama.

## OBJECTIVES

Demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales.

Explain structure in drama such as character tags, acts, scenes, and stage directions.

## LANGUAGE OF THE GENRES

After discussing the genres and anchor chart, remind students to use words related to legend and drama in their discussions.

- exaggeration
- heroes
- scenes
- stage direction

## FLEXIBLE OPTION ANCHOR CHARTS

- Review the genres throughout the week by having students work with you to add to the class anchor chart.
- Have students add specific titles as they read new texts.

## ELL Language Transfer

**Cognates** Point out the Spanish cognate related to legends and dramas:

- event : *evento*

## Minilesson

**FOCUS ON STRATEGIES** Both legends and dramas tell stories. Each type of genre focuses on a character who faces a problem and must find the solution. The search for this solution makes up the plot, or the sequence of events in the story. Although legends and dramas have this in common, the way they tell stories is very different. They have different literary structures and include different elements, such as narrative prose or stage directions.

- Ask yourself: How are legends and dramas alike and how are they different?
- Think about how the stories unfold in each genre. Identify distinguishing characteristics of well-known literature that the authors use to tell their tales.
- Look for problems the characters face and how they solve them.

**MODEL AND PRACTICE** Model comparing a legend and a drama. “Flying Free” looks different from a legend. It is divided into acts and scenes and has separate lines of dialogue for characters. I don’t see a series of paragraphs. The story is told through dialogue and extra information set in parentheses. I know a play is meant to be performed. I think that is why it looks different. It is easy to tell who is speaking, what they’re saying, and how they’re saying it.

Remind students to look for characteristics of dramas and legends as they read well-known literature independently.

**ELL Targeted Support Elements of Drama** Help students acquire grade-level vocabulary by having them review the structures of drama.

Display an example of a drama. Ask: **How is this drama different from other texts you have read?** Guide students to note elements such as acts, scenes, stage directions, and how the characters’ names and dialogue are structured. **EMERGING**

Provide copies of a drama to student pairs. Guide them to underline examples of acts, scenes, stage directions, and character tags. Then have pairs write the terms next to each element. **DEVELOPING**

Provide lines from a drama to individual students. Have them explain how they would write the characters, setting, and plot elements in prose format. **EXPANDING/BRIDGING**

## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to compare and contrast legends and dramas.

**OPTION 1 TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 88 of the *Student Interactive*. Circulate to discover if students can compare and contrast the two genres.

**OPTION 2 Use Independent Text** Have students complete their own Venn diagrams to compare and contrast their self-selected text to a drama or legend.

 QUICK CHECK

**Notice and Assess** Can students identify similarities and differences between a legend and a drama?

## Decide

- **If students struggle**, revisit instruction about legends and dramas in Small Group on pp. T152–T153.
- **If students show understanding**, have them continue practicing the strategies for reading legends and dramas using the Independent Reading and Literacy Activities in Small Group on pp. T152–T153.

## STUDENT INTERACTIVE, pp. 88–89



## GENRE: LEGEND AND DRAMA

## READING WORKSHOP

## Learning Goal

I can learn more about *Reflections* by comparing literary structures in a legend and a drama.

## Legend and Drama

A **legend** is a type of folktale based on a real cultural hero but with made-up parts. It includes

- Some real people and events
- Exaggerated or made-up details
- Stories that are linked to a historical time and passed down from generation to generation

Look for these characteristics of the genre as you read well-known legends during your independent reading.

A **drama**, or play, is written to be performed and to entertain. A drama

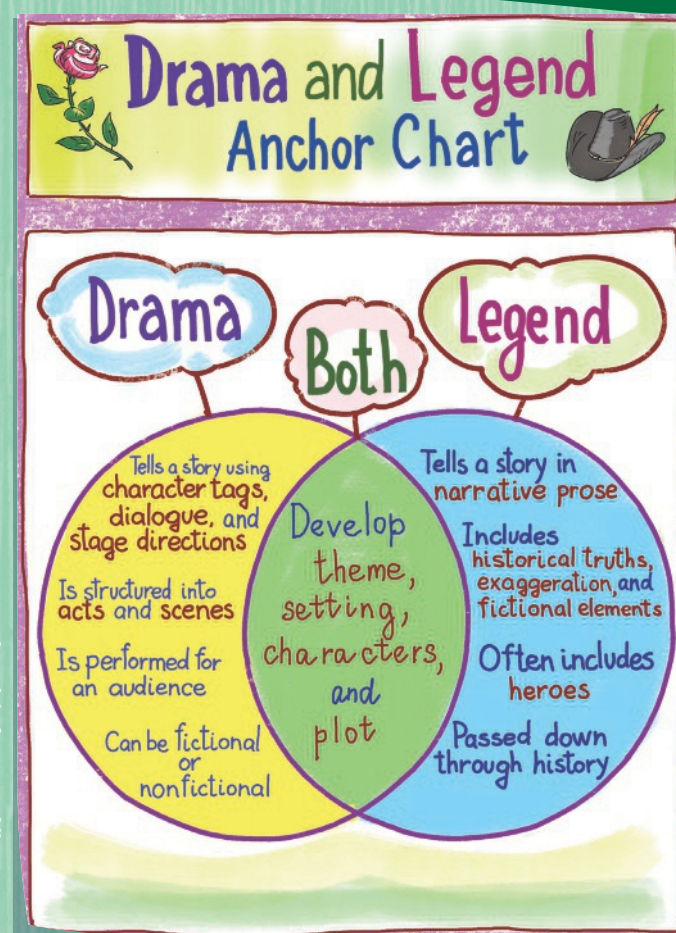
- Tells the story through **character tags**, or the names of who is speaking, and **dialogue**, or the lines the characters speak
- Includes **stage directions**, or instructions telling characters how to act or move on stage
- Is structured in **acts** (major divisions) and **scenes** (minor divisions)

Dramas are meant to be performed for an audience.



**TURN and TALK** With a partner, use the anchor chart to compare and contrast a legend and a play. What do both genres have in common? How are they different? Explain the similarities and differences in structure.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

# 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 or multiple-meaning words.

Respond using newly acquired vocabulary as appropriate.

## ELL Language Transfer

**Cognates** Tell your Spanish and French speaking students that identifying similarities between English and their native language can help them decode words:

- demonstrate : *demostrar* and *démontrer*
- perspective : *perspectiva* and *perspective*

## WEEKLY STANDARDS PRACTICE



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

## Context Clues

### Minilesson

**FOCUS ON STRATEGIES** Remind students that when they come across a word they do not understand, they should look for clues to its meaning in the context, or words and sentences that surround it.

- Consider what the context reveals about the word's part of speech. That is often the first clue to its meaning.
- Look for clues to the meaning of the word within and beyond the sentence the unfamiliar word is in. Ask yourself what the words around it suggest it might mean.

**MODEL AND PRACTICE** Model using context clues to determine the meaning of the Academic Vocabulary word *demonstrate*.

Display this sentence: *A worker will demonstrate how the machine works so others can learn to use it. I notice first that demonstrate is a verb describing an action someone will do. The action describes "how this machine works." Since others are watching a worker perform this action, I think that demonstrate means "show."*

Have students apply this strategy to the first sentence of the activity on p. 115. Discuss their answers and correct any misunderstandings.

**ELL Targeted Support Academic Vocabulary** Use a shared writing activity to encourage students to use the Academic Vocabulary words.

Have students confirm understanding of the words *demonstrate*, *perspectives*, and *appeal*. Work with them to write synonyms for the words. **EMERGING**

Have students help you write a sentence using one or more of the Academic Vocabulary words. **DEVELOPING**

Use the above activity, but have students work in pairs to write sentences using the Academic Vocabulary words. **EXPANDING**

Use the above activity, but have students write a paragraph using at least two Academic Vocabulary words. **BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Have students follow the same strategy as they complete the activity on p. 115. Remind students that they will use these academic words throughout this unit.

## STUDENT INTERACTIVE, p. 115



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

**Context clues** are the words and sentences around a word that can give clues to a word's meaning, such as a definition, example, synonym, or antonym. Use context clues to determine the meanings of unfamiliar or multiple-meaning words.

## Learning Goal

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

**My TURN** For each item,

1. **Underline** the context clues for each boldfaced word.
2. **Confirm** the meaning of the boldfaced word in a dictionary.
3. **Write** a new sentence using the word.

**Possible responses:**

1. Our teacher had a different **perspective** on our quiz scores. From her point of view, we had not studied enough.  
**I had a new perspective on running after three weeks of track and field practice.**
2. The general chose to **recall** the soldiers after the battle. Military intelligence supported the decision to **withdraw**.  
**The auto company had to recall its pickup trucks after safety issues were discovered.**
3. The medical board had to **appeal**, or **ask for assistance**, for funding for a new research wing at the hospital.  
**To appeal to change the dress code, students published a group editorial in the school newspaper.**
4. Sofia wished she could **confide** in her sister. However, Sofia knew that if she did, **everyone** in town would know her business.  
**The boy's best friend was the one person he felt he could trust and confide in.**

# Word Study Unusual Spellings

## OBJECTIVES

Demonstrate and apply phonetic knowledge.

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

---

## LESSON 1

### Teach Unusual Spellings

**FOCUS ON STRATEGIES** Explain that many English words are not spelled the way they sound. Some words include unusual combinations of letters or letters that sound different from their usual pronunciation. Other words have silent letters. Encourage students to use a print or online dictionary to check the spellings of words.

**MODEL AND PRACTICE** Demonstrate with the words *tough* and *taught*. Point out that *gh* is an unusual spelling for the sound /f/ at the end of the word *tough*. Then ask what is unusual about the spelling of *taught*, eliciting that in this case the *gh* is silent.

Have students work in small groups to think of other words in which *gh* is pronounced /f/ (*rough, laugh, enough*) or is silent (*bought, eight, high, right*). Also have them think of words in which *gh* is pronounced /g/ (*ghost, spaghetti*).



### ELL Targeted Support

**Unusual Spellings** Stress that many familiar English words are not spelled the way they sound.

Say the word *anxious*, and have students repeat it. Elicit or explain that it means “worried.” Ask students how they think it should be spelled, and then show them how it is actually spelled. **EMERGING**

Repeat the activity using *doubt* and *taught*. **DEVELOPING**

Have students use an online or print dictionary to write down the meaning and correct spelling of the word *anxious*. Point out that its spelling does not match its sound. Then have students find the correct spellings of *delicious*, *obvious*, and *ambitious*. **EXPANDING**

Ask students to determine the correct spelling of the words *bought*, *lightweight*, and *flight*. Then have them write a sentence or short paragraph using all three words. **BRIDGING**



### LESSON 1

Teach Unusual Spellings

### LESSON 2

Apply Unusual Spellings

### LESSON 3

More Practice

### LESSON 4

 **Spiral Review:**  
Suffixes *-ize, -ance, -ence, -ist*

### LESSON 5

**Assess Understanding**



# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



LEVEL S

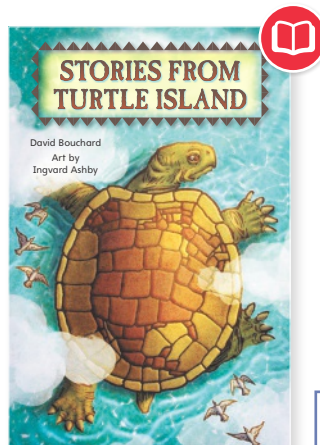
**Genre** Science Fiction

**Text Elements**

- Complex ideas
- Long stretches of descriptive language

**Text Structure**

- Chronological



LEVEL S

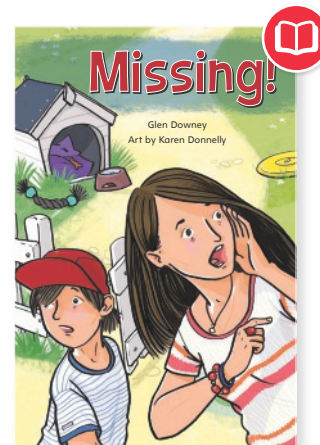
**Genre** Traditional Literature

**Text Elements**

- Long stretches of descriptive language
- Figurative language

**Text Structure**

- Chronological



LEVEL T

**Genre** Mystery

**Text Elements**

- Themes about issues of preadolescents
- Wide range of sentence types

**Text Structure**

- Chronological

## Guided Reading Instruction Prompts

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

### Identify Legends and Dramas

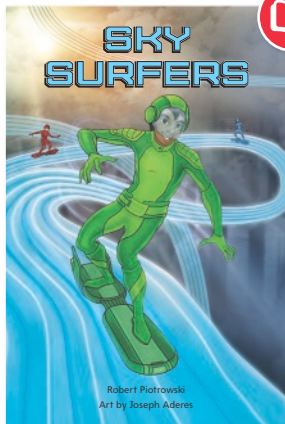
- Is this text a legend or a drama? How can you tell?
- What special elements does this story include?
- Who is the main character?

### 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 plot of the story?
- What words in the text were unfamiliar to you?

### Explain Literary Structure

- How is the text structured: by acts and scenes or as a series of paragraphs?
- What is the setting of the story?
- What is the sequence of events that makes up the plot?
- What happens in the conclusion, or end, of the story?



LEVEL U

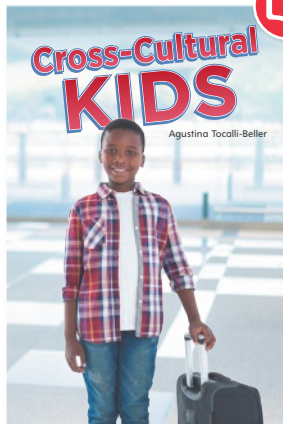
**Genre** Fantasy

**Text Elements**

- Requires inference to understand why characters change
- Content appealing to preadolescents

**Text Structure**

- Chronological



LEVEL V

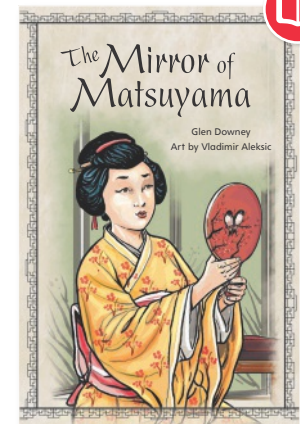
**Genre** Informational Text

**Text Elements**

- Variety of text features
- Societal themes

**Text Structure**

- Description



LEVEL W

**Genre** Traditional Literature

**Text Elements**

- Minimal illustration
- Figurative language

**Text Structure**

- Chronological

## Synthesize Information

- What problem does the main character face?
- What characters from other texts faced a similar problem?
- What is the theme, or message, the author tells through the story?

## Compare Texts

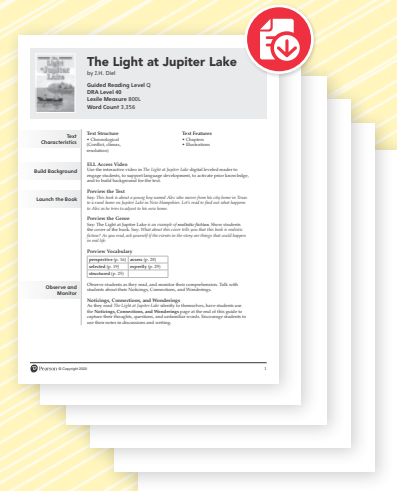
- What connections can you make to other books?
- What other dramas or legends have you read?

## 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 online to [SavasRealize.com](http://SavasRealize.com).



Use the  **QUICK CHECK** on p. T145 to determine small group instruction.

# Teacher-Led Options

## Strategy Group

### IDENTIFY LEGENDS AND DRAMAS

**Teaching Point** Today I want to remind you that legends and dramas are two types of fiction genres. They have similarities and differences. Both tell stories with characters, plots, settings, and themes. However, they include different elements, such as prose and scenes. Review the anchor chart on p. 89. Ask students to identify the different elements described.

### ELL Targeted Support

Tell students that drama and legends have some literary elements in common. Review those elements with students.

Provide a two-column chart labeled *Drama* and *Legend*. Give students strips that list elements of both genres. Read and discuss each term. Then have students place each strip in the correct column. After students complete the chart, echo-read it with them. **EMERGING**

Have students describe how dramas and legends are similar and different. Provide sentence frames, such as, *A play has \_\_\_\_\_.* *A legend has \_\_\_\_\_.* *Both plays and legends have \_\_\_\_\_.* Discuss students' completed sentences. **DEVELOPING**



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

## Intervention Activity

### READING LEGENDS AND DRAMAS

Use Lesson 14, pp. T93–T98, in the *myFocus Intervention Teacher's Guide* for instruction on the literary structures of legends and dramas.

LEVEL F • READ

**Lesson 14** Genre: Traditional Tales

**DIRECTIONS** Read each traditional tale. Think about the characters, settings, and events.

**Paul Bunyan Tames the Whistling River**

- Paul Bunyan was the most famous of lumberjacks, way back in the 1800s. He was the biggest and best of all the lumbermen. Why, with one swing of his double-sided ax Paul could chop down twenty-five trees.
- Lots of stories were told about Paul in the lumber camps. But one of the finest might be the time that Paul tamed the Whistling River. Twice a day, that river reared up to a height of two hundred feet and let out a whistle that could be heard for more than six hundred miles. That ornery river tied the loggers' logs into knots and broke apart their rafts. It was just plain mean-spirited.
- Paul paid that river no mind because it didn't bother him much. But one day he was sitting by the river combing his beard with a pine tree. The Whistling River reared right up and spit hundreds of gallons of muddy water onto Paul's beard. *Maybe that was just a hiccup*, thought Paul. Then the river reared up a second time. It spit more muddy water onto Paul's beard, and this time there were mud turtles, fish, and even a muskrat in the mix.
- Paul was so mad, he yelled, "By jingo, I am going to tame that river!"
- Paul figured the only way to tame the river was to pull out the kinks. He would hitch the river to Babe the Blue Ox and let him yank it straight. Of course, that wouldn't work with water. So Paul and Babe took a short walk to the North Pole. Paul captured two blizzards and brought them back in sacks to the logging camp on the bank of the Whistling River.
- Paul staked out a blizzard on each side of the river. Overnight, that river froze up solid for more than seventeen miles. It had a hard time rearing up to whistle. In the morning, Paul hitched up Babe to an enormous chain and wrapped the other end of the chain around the foot of the Whistling River.
- On Paul's command of "Pull, Babe, pull, with all your might!" the blue ox gave a powerful yank on the chain. With that, the pesky river was pulled straight as an arrow. Straight now, the Whistling River lost its gumption and that ended its vexation of the loggers.

Reading Literature T • 93

## On-Level and Advanced

### INQUIRY

**Question and Investigate** Have students use the infographic on *Student Interactive* pp. 87–88 to generate questions about art and then choose one to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 126–130 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### IDENTIFY LEGENDS AND DRAMAS

**Talk About Independent Reading** Ask students to share what they have learned about the literary structure of a legend or a drama in the book they are reading and how identifying the genres helped them understand the text.

#### Possible Conference Prompts

- How can a reader tell if a text is a legend or a drama?
- Is the book similar to a legend or a drama? If so, how?

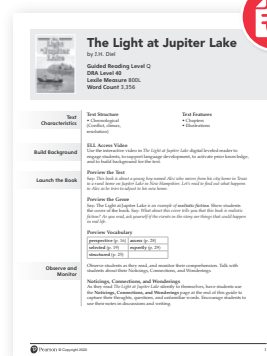
**Possible Teaching Point** Legends and dramas both focus on characters who have problems and work to find the solutions. Through the plot, the writer reveals a theme, or main message to readers about the story.

## Leveled Readers



### IDENTIFY THEME

- For suggested titles, see “Matching Texts to Learning,” pp. T150–T151.
- For instructional support on how to identify theme, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one student to share some similarities and differences from the Turn and Talk discussion. Reinforce with students the reading strategies the class 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. T465.

### Centers



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

### Literacy Activities



Students can

- write about their book 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. T472–T473, for

- teacher’s summary of chapters in *The Thing About Georgie*.
- 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 Texts



The Carp

## Compare Texts

Point out that students will read two texts in this lesson, *The Carp* and *The Hermit Thrush*. As they read, encourage students to think about the Week 3 Question: *How are the experiences of people in ancient times similar to those of people in the modern world?*



The Hermit Thrush

## 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. 90 in the *Student Interactive* and define them as needed.

**quell:** put an end to something

**tactics:** planned actions for a specific purpose

**persevere:** do something in spite of discouragement

**conscientious:** diligent; thorough

- These words will help you understand dialogue, description, and sequence of events in *The Carp*. As you read, highlight the words when you see them. Ask yourself what they help you understand about the structure of story.

## Shared Read Plan

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

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

## Read



Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this first of two selections is for enjoyment.

### FIRST READ STRATEGIES

**NOTICE** Remind students to focus on the words and pictures as they read to understand the story and its structure.

**GENERATE QUESTIONS** Encourage students to list questions before, during, and after reading about the characters and events.

**CONNECT** Ask students to consider how the text connects to their own experiences.

**RESPOND** Have students talk about parts of the text related to the challenges the characters experience.

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

**ELL Targeted Support Matching** Reinforce meaning by having students match vocabulary words to definitions.

Work with students to write each vocabulary word and their definitions on separate index cards. Have students echo read the words and their definitions. Then have them work in small groups to play a matching game. Student pairs should take turns matching a word with its definition. Have students complete two rounds of the game. **EMERGING/DEVELOPING**

Have students play the matching game individually and complete two or three rounds of the game. After playing, have them use one of the vocabulary words in a sentence. **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 painters or painting.

STUDENT INTERACTIVE, pp. 90-91



Meet the Author



**Marie Yuen** writes poems, short stories, plays, and musicals, and she sometimes writes for TV, too. She lives in Chicago, once lived in Hong Kong, and has vacationed in Kyoto, where this legend takes place. Back in preschool, she had a pet fish, although it was not a carp.

**The Carp**

**Preview Vocabulary**

As you read *The Carp*, notice the vocabulary words. Pay attention to how the words help develop the characters and their responses to events.

quell	tactics
persevere	conscientious

**Read**

Before you begin reading the first text, establish a purpose for reading. Keep in mind that you will read two texts. Active readers follow these strategies.

<p><b>Notice</b></p> <p>how the words and pictures help you better understand the story.</p>	<p><b>Generate Questions</b></p> <p>about how the author presents characters and events.</p>
<p><b>Connect</b></p> <p>this text to your personal experiences.</p>	<p><b>Respond</b></p> <p>by discussing the challenges the characters experience.</p>

**First Read**

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

Genre Legend



## First Read

### Notice

**THINK ALOUD** At the beginning of the story, I learn that a boy named Rosetsu wants to become the greatest painter in all of Japan. That sounds like it would not be easy. Also, he does not come from a wealthy family, which may make his goal even harder to accomplish. I want to keep reading to see if he can make his dream come true.

## Close Read

### Explain Literary Structure

Remind students that a legend is a folktale passed down through generations. Originally, it may have contained real people and events. However, over time, the details changed into something different.

Explain that the literary structure of a legend includes the characters, the setting, and the plot. Have students scan **pp. 92–93**. Say: **Underline details that tell you about the setting and what is happening. See student page for possible responses.**

Ask: **How did you decide on your response?**

**Possible Response:** The sentence “Rosetsu hoped to study with the master painter Maruyama Okyo” explains the legend’s situation. It helps me understand what he will try to accomplish.

DOK 2

### OBJECTIVES

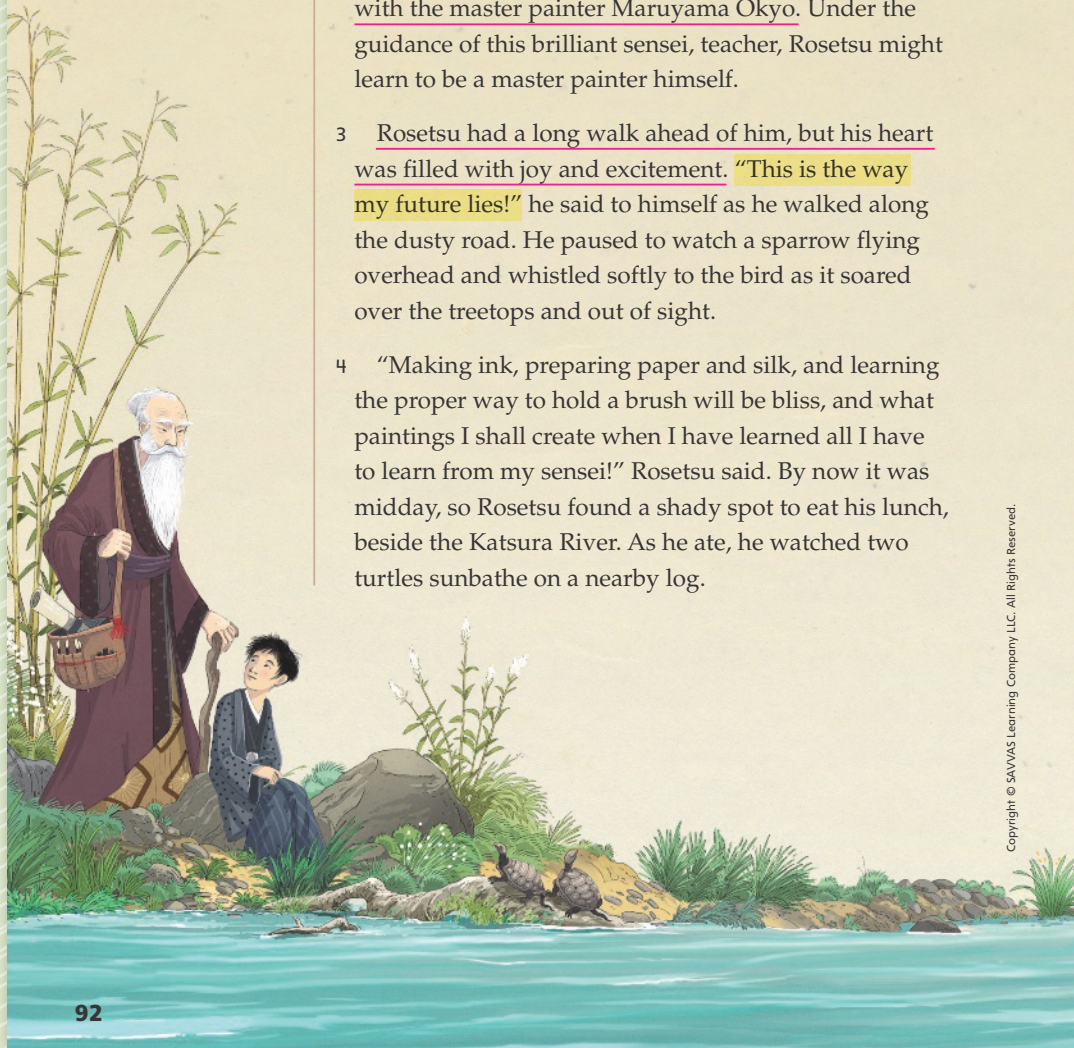
Recognize and analyze genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.

Demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales.

### CLOSE READ

#### Explain Literary Structure

Underline details on both pages that introduce the setting or situation.



- 1 Long ago in Japan, there lived a boy named Rosetsu who dreamed of becoming a painter. Not just any painter, but the greatest in all of Japan.
- 2 Rosetsu’s mother and father scraped and saved every penny so Rosetsu could attend art school. When the time came, Rosetsu kissed his parents goodbye and headed down the road to Kyoto, home of the famous Maruyama School, where Rosetsu hoped to study with the master painter Maruyama Okyo. Under the guidance of this brilliant sensei, teacher, Rosetsu might learn to be a master painter himself.
- 3 Rosetsu had a long walk ahead of him, but his heart was filled with joy and excitement. “This is the way my future lies!” he said to himself as he walked along the dusty road. He paused to watch a sparrow flying overhead and whistled softly to the bird as it soared over the treetops and out of sight.
- 4 “Making ink, preparing paper and silk, and learning the proper way to hold a brush will be bliss, and what paintings I shall create when I have learned all I have to learn from my sensei!” Rosetsu said. By now it was midday, so Rosetsu found a shady spot to eat his lunch, beside the Katsura River. As he ate, he watched two turtles sunbathe on a nearby log.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point



#### Academic Vocabulary | Context Clues

Use the Academic Vocabulary lesson on pp. T146–T147 in the Reading-Writing Workshop Bridge to underscore how readers can use clues from the text to understand unfamiliar words. Guide students to identify clues in paragraph 2 that help them understand the definition of the Japanese word *sensei*. The surrounding words *teacher* and *under the guidance* point to the word’s meaning.



- 5 Just as Rosetsu finished his lunch, an elderly man, gray-bearded and bent from years of toil, appeared before him. Without so much as a hello, the man shook his crooked walking stick at Rosetsu and demanded, "Who are you, and what do you want?"
- 6 "My name is Rosetsu, and I want to go to Kyoto so I can study at the feet of Sensei Maruyama Okyo and become a great painter," Rosetsu replied.
- 7 "What makes you think you can be a great painter?" asked the man.
- 8 "When I dream at night, that is what I am."
- 9 "Hmm, it's a mystery how you can become a painter when you don't even have a painting brush," replied the man, nodding and stroking his beard.
- 10 Rosetsu's eyes widened, and he asked, "How did you know that I have no brush?"
- 11 The man seemed not to have heard Rosetsu. "Let's see how you do without one. Paint a picture for me."
- 12 "Without a brush, or ink, or paper, or silk?"
- 13 "Long ago, painters worked without any of these," the man answered. "If you are meant to be a painter, prove it now, to quell the doubts inside you."
- 14 "But I have no doubts about—"
- 15 "Yes, you do."

## CLOSE READ

Synthesize  
Information

Highlight text on both pages that shows how the author introduces the main character.

quell put an end to something

## First Read

## Respond

**THINK ALOUD** The elderly man mentions that it will be difficult for Rosetsu to become a painter if he doesn't have a brush. I can see how that would be true! It seems like Rosetsu needs a number of things to make his dream come true. I will keep reading to see if he gets them.

## Close Read

## Synthesize Information

Ask students who the main character of this story is. Then tell them to silently reread pp. 92–93 and highlight text that shows how the author introduces Rosetsu to readers. **See student page for possible responses.**

Ask: **What do you learn about the main character when you synthesize, or put together, all of these details?**

**Possible Response:** I learn that he has a dream of becoming a great painter and the idea fills him with joy and excitement.

DOK 1

## OBJECTIVE

Synthesize information to create new understanding.



## Possible Teaching Point



## Read Like a Writer | Author's Craft

**Anecdotes** Use the Read Like a Writer lesson on pp. T182–T183 in the Reading-Writing Workshop Bridge to teach students how to analyze anecdotes. Explain that an anecdote is a very short story that reveals a theme or makes a point. Point out in paragraphs 11–13, the old man tells Rosetsu that painters long ago did not have brushes or other tools. Ask students to consider what point this anecdote makes and what message the author conveys. (Tools are not as important as one's attitude.)



## First Read

### Respond

Ask: How does Rosetsu handle the challenge of not having a brush, ink, or other tools?

**Possible Response:** He makes “tools” from the environment, such as bark from a tree for paper and berries for ink.

## Close Read

### Synthesize Information

Have students reread paragraphs 16–18. Ask them to highlight text that shows how Rosetsu and the old man interact. See student page for possible responses.

Ask: When you put together all of these details, how would you describe Rosetsu’s interaction with the old man?

**Possible Response:** Even though the old man challenges Rosetsu, they have a friendly interaction, and Rosetsu seems to respect the stranger.

DOK 2

### OBJECTIVE

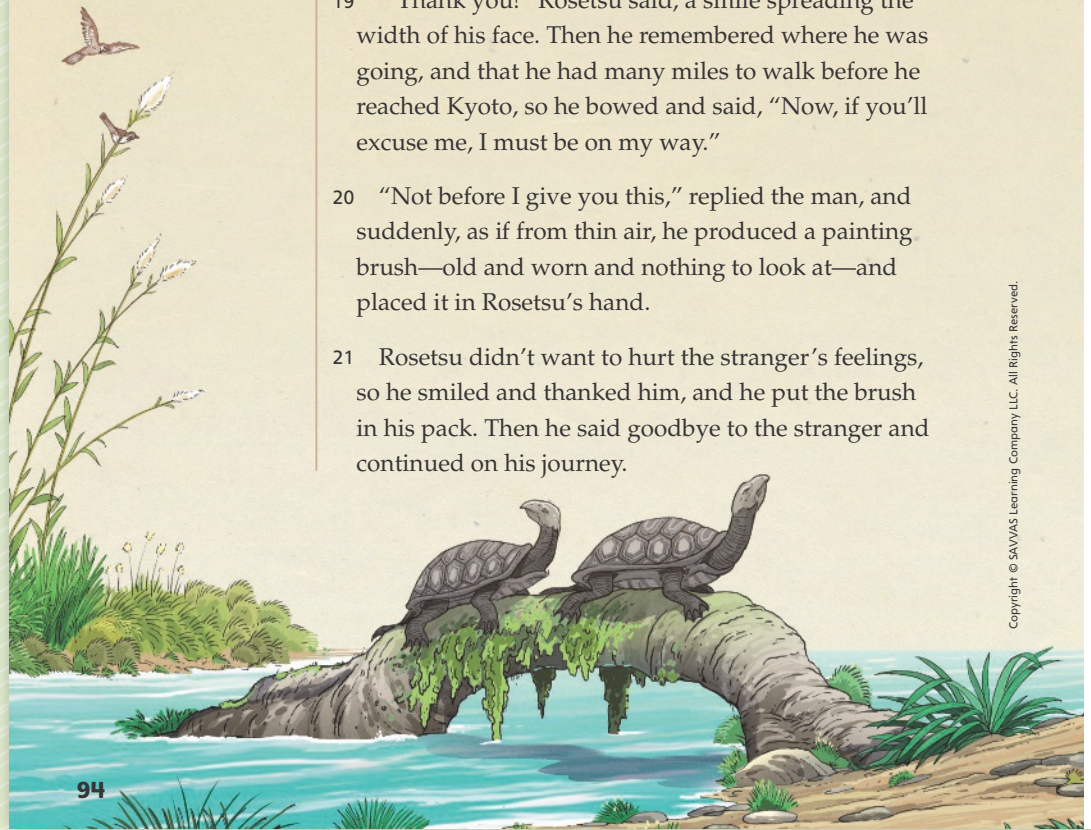
Synthesize information to create new understanding.

#### CLOSE READ

#### Synthesize Information

Highlight details that show how Rosetsu and the stranger interact.

- 16 Rosetsu looked around in a panic until his eyes landed on a nearby tree. He broke off a twig and picked off a few berries, mashing and mixing them to form a kind of ink, and then he peeled off a piece of pale bark to paint on. With a few strokes of the twig, Rosetsu painted a picture of a sparrow and two turtles, and then he handed it to the stranger.
- 17 The man stared at the painting in silence, as Rosetsu nervously drew circles in the dirt with his foot.
- 18 Suddenly, the stranger clapped Rosetsu on the back and announced, “You young man, are a painter—one destined to paint pictures more wondrous than the world has ever seen.”
- 19 “Thank you!” Rosetsu said, a smile spreading the width of his face. Then he remembered where he was going, and that he had many miles to walk before he reached Kyoto, so he bowed and said, “Now, if you’ll excuse me, I must be on my way.”
- 20 “Not before I give you this,” replied the man, and suddenly, as if from thin air, he produced a painting brush—old and worn and nothing to look at—and placed it in Rosetsu’s hand.
- 21 Rosetsu didn’t want to hurt the stranger’s feelings, so he smiled and thanked him, and he put the brush in his pack. Then he said goodbye to the stranger and continued on his journey.



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

#### CROSS-CURRICULAR PERSPECTIVES

#### Social Studies



One well-known style of Japanese art is called ink-wash painting. It originated in China during the late 900s and was brought to Japan by monks in the fourteenth century. This art form uses only black ink to create images. With broad strokes, the artist sweeps, or “washes,” the ink over a piece of paper or silk to create landscapes, animals, and other images. A young painter who wanted to become great would have probably studied and perfected this style of painting. Today, many artists in Japan and around the world continue to make striking images with black ink.



- 22 By the time Rosetsu arrived in Kyoto, it was nearly evening, and he worried the school would be closed. He was relieved to arrive at the gate and see the gatekeeper dozing there.
- 23 The boy coughed loudly and then announced, "I am Rosetsu, and I have come to see Sensei Okyo. It has long been my dream to learn from the sensei. One day I hope to become a great painter like him."
- 24 The gatekeeper yawned, rubbed his eyes, and then said, "That is a noble dream, my boy, but what if the sensei does not want to teach you?"
- 25 This idea had never crossed Rosetsu's mind. "Then I would plead with him to reconsider," he replied. "I know he is a generous man, and when he hears my dream he will surely take me on as his student."
- 26 "Hmm," said the gatekeeper, furrowing his brow. "How long have you been painting?"

## CLOSE READ

Explain  
Literary  
Structure

Underline descriptive language that shows how the setting shapes the characters' actions.

## First Read

## Connect

**THINK ALOUD** Rosetsu just arrived at the art school. He's excited and hopeful that he'll be accepted as a student. I think he's probably nervous too. I know I would be in his place. When you're excited about something, but aren't sure if it will actually happen, it's natural to be nervous.

## Close Read

## Explain Literary Structure

Review the sequence of events of the story thus far as well as how the setting has changed. Have students scan **paragraphs 22–24** and underline words and phrases that show the reader how the setting shapes the character's actions. **See student page for possible responses.**

DOK 2

## OBJECTIVES

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

Demonstrate knowledge of well-known children's literature such as folktales, fables, legends, myths, and tall tales.



**ELL Targeted Support Vivid Verbs** Explain that verbs express action. Reread p. 95 and tell students to listen closely to the vivid verbs on the page. Define *vivid* as "dramatic and expressive."

Say the vivid verbs aloud and define them for students. Have students repeat after you. If necessary, use gestures and pantomime to help define strong verbs such as *dozing*, *announced*, *yawned*, *rubbed*, and *furrowing*.

**EMERGING/DEVELOPING**

With students, choose the best examples of vivid verbs on p. 95 and write them down. Have students work with a partner to define each word. If necessary, encourage students to use context clues to determine the meaning of an unfamiliar verb. **EXPANDING/BRIDGING**

## First Read

### Generate Questions

**THINK ALOUD** As I read, I am going to think of questions I have about the text. I will underline paragraph 34 because I have questions about how Rosetsu will prove himself to be a worthy painter. I want to know more about that.

## Close Read

### Synthesize Information

Explain that dialogue and conflict are often connected in stories. Authors use dialogue between characters to help advance the plot. Readers often need to synthesize, or put together, all of the dialogue of the characters to understand the conflict.

Have students scan **paragraphs 27–29**. Ask: *Which line of dialogue moves the story forward?* Guide students to highlight the response and discuss how it helps advance the plot. **See student page for possible responses.**

DOK 3

#### OBJECTIVE

Synthesize information to create new understanding.



#### CLOSE READ

#### Synthesize Information

Highlight an example of dialogue that develops the conflict and the plot.

- 27 Rosetsu's heart beat faster as he responded, "Not long, sir, but I am eager to learn. I also have a brush. . . ." As Rosetsu pulled the painting brush from his pack, the gatekeeper stared at it, his face reddening.
- 28 "Where did you get this brush?" he demanded. "Did you steal it?"
- 29 "No!" cried Rosetsu. "I met a stranger on my way to Kyoto. He told me to paint a picture, and then he gave me the brush!"
- 30 "Did he tell you his name?"
- 31 "No, I have no idea who he was."
- 32 The gatekeeper laughed and replied, "I now know you didn't steal this painting brush because you don't know its owner or its true worth. The brush once belonged to my own sensei, the great Ishida Yutei!"
- 33 "Ishida Yutei!" Rosetsu repeated, his eyes widening. "He taught Sensei Okyo!"
- 34 "Yes, I am Sensei Maruyama Okyo, and the stranger you met on your way here was Sensei Yutei. If my sensei gave you his brush, he must think highly of you indeed. Of course you will be admitted to Maruyama School. Here is your brush. Keep it safe so that one day—after proving yourself worthy—you will be ready to paint with it."
- 35 "Thank you, sensei!" cried Rosetsu.

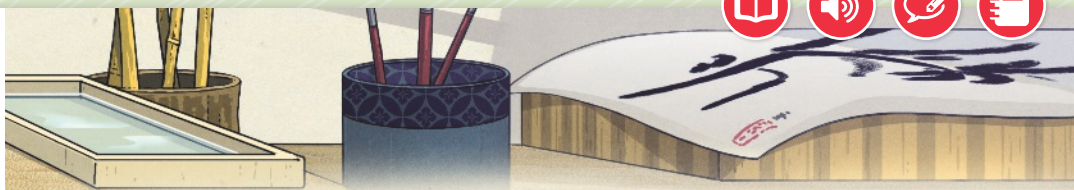
Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

#### CROSS-CURRICULAR PERSPECTIVES

#### Social Studies



Maruyama Okyo was a Japanese artist who became famous during the late 1700s. He was known for creating very realistic, natural-looking images, which was somewhat at odds with other artists of his time whose work was more fanciful. Okyo believed it was important to show the world as it actually was and not the way people hoped or wanted it to be. Although other artists were critical of his work, Okyo was popular among the public. He opened a school in the city of Kyoto to teach young painters his style of art. Several of his students became successful in their own right.



- 36 Rosetsu began to work and study in Sensei Okyo's studio. He started by preparing ink, paper, and silks for painting, and learning to care for and repair brushes. Each morning he eagerly awoke in hopes that he'd be found worthy enough to paint with Sensei Yutei's brush, and every night he told himself, "Soon, soon."
- 37 Three years passed quickly. Rosetsu worked and studied, but he didn't make as much progress as he'd like. As his classmates finished school and went on to become great painters, Rosetsu was left behind. He often felt discouraged and full of self-doubt.
- 38 One day as when Rosetsu was grinding more ink for class, he heard two students speaking in the hall.
- 39 "Rosetsu has never completed a painting, not even once!" one student said, adding, "It must be because he is missing something—like talent, or taste."
- 40 "Sensei Okyo is very hard on Rosetsu—much harder than he is on the rest of us," the other student said. "I think he's disappointed that Rosetsu will never be great."
- 41 As the sound of their footsteps died away down the hall, Rosetsu was flooded with embarrassment and shame. He packed up his belongings and ran out of the school, relieved to escape into the cold winter night.
- 42 He trudged through the snow for hours with no thought to his destination. Finally, when he could walk no more, he collapsed into a snow bank beneath some pine trees, where he burrowed under the snow and fell asleep.

## CLOSE READ

Explain  
Literary  
Structure

Underline a descriptive paragraph that marks a turning point in the story.

## First Read

## Respond

**THINK ALOUD** The other students think Rosetsu must not be a good painter because the sensei is very hard on him. But I'm not sure if their conclusion is correct. Sometimes you are hard on a person because you believe in the person and know he or she can do better. Maybe that's what's happening with Rosetsu and Sensei Okyo.

## Close Read

## Explain Literary Structure

Review the sequence of events of the story thus far. Remind students that the climax, or turning point, is a major development in the plot. It causes the story to shift in a different direction.

Have students scan **p. 97**, and underline a descriptive paragraph that provides a turning point in the story. **See student page for possible responses.**

Ask: **How can you tell this is a turning point?**

**Possible Response:** I can tell this is a turning point because Rosetsu had been studying at the art school for three years and has decided to leave very suddenly. The story seems to be changing.

DOK 2

## OBJECTIVES

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

Demonstrate knowledge of well-known children's literature such as folktales, fables, legends, myths, and tall tales.

## Possible Teaching Point



## Word Study | Unusual Spellings

Use the Unusual Spellings lesson on pp. T148–T149 in the Reading-Writing Workshop Bridge to remind students that many words sound different from how they are spelled. Point out the word *self-doubt* in paragraph 37. Explain that this word is unusual because there is a silent *b* in *doubt*. List other words with a silent *b* for students, including *lamb*, *thumb*, *debt*, and *subtle*.

## First Read

### Notice

**THINK ALOUD** As I look at the picture of the carp, I think about what Rosetsu learned by watching the fish struggle. In paragraph 46, Rosetsu comes to understand that you have to be persistent if you want to succeed. You can't give up, just like the carp never stopped reaching for the cracker.

## Close Read

### Synthesize Information

Explain to students that chronological order is the order in which events occur. Have students scan **pp. 98–99**. Ask them to highlight words or phrases that show the plot unfolds in chronological order. **See student page for possible responses.**

Say: *Synthesize, or put together these details, to determine how long the carp struggled to reach the cracker.*

**Possible Response:** Rosetsu first noticed the carp “when the sun was overhead.” Morning and noon passed, and the sun was sinking in the sky before the carp got the cracker. The carp spent almost all day trying for the treat.

DOK 2

### OBJECTIVE

Synthesize information to create new understanding.

### CLOSE READ

#### Synthesize Information

**Highlight** words on both pages that show that the story is organized chronologically, or in time order.

**tactics** planned actions for a specific purpose

**persevere** do something in spite of discouragement

- 43 The sun was overhead by the time Rosetsu awoke. As he shook the snow off, he heard a loud splashing nearby. **Soon** he found the source. A giant carp was jumping wildly in the middle of a half-frozen pond. Just out of reach, on the ice, lay a sembei—a sweet-salty Japanese cracker.
- 44 Rosetsu watched the carp as it twisted and turned and tried all sorts of tactics to reach the sembei. He marveled at the carp’s determination. Each time the fish jumped, it broke a tiny bit of the ice and moved closer to its prize.
- 45 **Morning passed, noon came and went,** and the sun began to sink, yet the bruised and exhausted carp still did not give up. **Finally,** with one last leap, the fish broke through the remaining bit of ice between it and the sembei, grasped its hard-won treat in its mouth, and swam away.
- 46 Rosetsu laughed and clapped, cheered by the carp’s spirit and determination. “If I am to succeed,” Rosetsu said to himself, “I must be just like that carp: determined, persistent, and unwilling to give up. I’ll ask Sensei Okyo how I can become worthy of Sensei Yutei’s brush, and then I’ll persevere until I gain my prize.”



### CROSS-CURRICULAR PERSPECTIVES

### Social Studies



*Sembei* are Japanese rice crackers made by frying, baking, or grilling over charcoal. They can be homemade or purchased in stores. The crackers come in different shapes and sizes, including thick and round, and they can be made using different flavors, such as soy sauce. Typically, the crackers have a savory taste, but they can also be sweet. *Sembei* usually are eaten with tea or as a snack. They often are served when guests come to visit.



- 47 Rosetsu returned to the Maruyama School with a fire in his belly and a gleam in his eyes. The next day, he was granted permission to meet privately with Sensei Okyo.
- 48 “I must know why I have been kept behind these three years, when all of my classmates have surpassed me,” Rosetsu said. “Have I been careless with my work?”
- 49 “No,” the sensei replied, “you are a conscientious worker, but your own doubts have held you back. A great painter doesn’t abandon his paintings halfway through for fear they won’t be good enough! You must believe in your own talents if you want others to do so.”
- 50 Rosetsu said, “So you don’t think I am without talent?”
- 51 “Had you no talent, I wouldn’t have accepted you in the first place. Did not Sensei Yutei give you his brush?”
- 52 “Yes!” Rosetsu said. He smiled and bowed. “Thank you, sensei. I shall do my best every day from now on, and soon, I hope, I will be ready to use my brush.”
- 53 Rosetsu studied and worked harder than ever, and he completed many paintings, each one more dazzling than the last. After another year passed, his skills and knowledge were almost equal to those of Sensei Okyo.
- 54 Then came the glorious day he was allowed to paint with Sensei Yutei’s brush. His choice of subject matter? It was a carp, of course, in honor of the one that inspired him to persist no matter what. And so it was that Rosetsu became not only one of Sensei Okyo’s best pupils, but one of Japan’s greatest painters of all time.

Copyright © Savvas Learning Company LLC. All Rights Reserved.

## CLOSE READ

Explain  
Literary  
Structure

Underline details that show how the author resolves the conflict of the story.

**conscientious** diligent; thorough



99

## First Read

## Respond

Ask: At the end of the story, Rosetsu has become a great painter. How do you think the story would be different if he had not seen the carp on the ice? What would have changed?

**Possible Response:** Rosetsu learned an important lesson about being persistent by watching the fish. If he had not seen the carp that day, he probably would have given up on his dream and never become a painter.

## Close Read

## Explain Literary Structure

Remind students that the conflict is the problem the main character faces. Then have them scan **paragraphs 53 and 54** and underline details that tell how the author resolves the conflict of the story. **See student page for possible responses.**

DOK 2

## OBJECTIVES

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

Demonstrate knowledge of well-known children’s literature such as folktales, fables, legends, myths, and tall tales.

## Possible Teaching Point



## Academic Vocabulary | Context Clues

Call on a volunteer to read aloud paragraph 49. Point out the word *conscientious*. Remind students that context clues can help them determine the meaning of unfamiliar words. Discuss with students the kind of worker Rosetsu has been in the story so far. (He has been a hard worker who always tries his best.) Ask students what these details suggest about the meaning of the word *conscientious*. Then have a volunteer use a print or digital dictionary to read aloud the definition of *conscientious*. For more instruction on context clues, see pp. T146–T147.

# Introduce the Text



## Compare Texts

Before students read *The Hermit Thrush*, tell them that afterward, they will compare and contrast its literary structure to that of *The Carp*.



## 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 word on p. 100 in the *Student Interactive* and define it as needed.  
**supportive:** encouraging; helpful
- This word will help you understand dialogue, description, and sequence of events in *The Hermit Thrush*. As you read, highlight the word when it appears. Ask yourself what it helps you understand about the structure of the play.

## 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 and Compare



**Compare Texts** Prepare students to compare and contrast ideas across texts. *We just finished reading *The Carp*. As we read *The Hermit Thrush*, notice similarities and differences between the two texts, including the literary structure of each.* Discuss the First Read Strategies with students.

### FIRST READ STRATEGIES

**NOTICE** Remind students to focus on the ways the two texts are similar and different.

**GENERATE QUESTIONS** Encourage students to list questions before, during, and after reading about the themes, or messages, that are shared by the two texts.

**CONNECT** Ask students to consider how the two texts connect to each other.

**RESPOND** Have students chat with a partner about the parts of *The Carp* and *The Hermit Thrush* that most interested them.

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

**ELL Targeted Support Concept Mapping** Tell students that concept mapping, can help them learn new words and understand their meanings.

Draw a web diagram on the board with the vocabulary word *supportive* in the center. Discuss the meaning of *supportive*. Then, work as a group to fill in the diagram with different ways to be supportive. For example, you could help a relative with chores or listen to a friend who has a problem. After completing the chart, have students echo read it.

**EMERGING/DEVELOPING**

Have students work in pairs to complete a web diagram with the vocabulary word *supportive* in the center. Guide student partners to fill in the diagram with different ways to be supportive. After they finish, ask them to hold a brief discussion to talk about a time when they provided support for a family member or friend. **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 music or songwriting.

STUDENT INTERACTIVE, pp. 100-101



Genre Drama

Meet the Author



**Dana Crum** is an award-winning poet, novelist, and journalist. He loves animals (especially cats), music (especially hip-hop), and words (especially ones kids like reading).

**The Hermit Thrush**

**Preview Vocabulary**

As you read *The Hermit Thrush*, watch for the vocabulary word.

supportive

**Read and Compare**

Before you compare texts, establish a purpose for reading. Active readers follow these strategies when they read and compare texts.

<p><b>Notice</b> how the texts are similar and different.</p>	<p><b>Generate Questions</b> about themes, or messages. <i>The Hermit Thrush</i> shares with <i>The Carp</i>.</p>
<p><b>Connect</b> what you read in the <i>The Carp</i> to what you read in <i>The Hermit Thrush</i>.</p>	<p><b>Respond</b> by discussing the most interesting parts of <i>The Carp</i> and <i>The Hermit Thrush</i> with a partner.</p>

**First Read**

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.



by Dana Crum

AUDIO

ANNOTATE



## First Read

### Notice

**THINK ALOUD** Every member of the Watanabe family plays a musical instrument. The text also says that they perform a weekly concert. Music must be very important to them. That reminds me of Rosetsu in *The Carp*. Another art was just as important to him—painting.

## Close Read

### Explain Literary Structure

Explain that a drama is very different from a legend. A drama is meant to be performed by actors. As a result, it contains mostly lines of dialogue with stage directions.

Have students underline details on p. 102 that the playwright uses to set up the story. Then direct them to underline details that indicate which characters are speaking and how they should behave. **See student page for possible responses.**

DOK 2

### OBJECTIVES

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

Explain structure in drama such as character tags, acts, scenes, and stage directions.

### CLOSE READ

#### Explain Literary Structure

Underline details that show how the playwright introduces the situation of the drama.

Then underline details that tell you which character is speaking and how he or she should behave on stage.

#### 1 CHARACTERS

HAYATE WATANABE, a 13-year-old boy

WAKANA, HAYATE's 15-year-old sister

MOM

DAD

BEN, HAYATE's best friend

#### 2 SETTING

The Watanabe home in Los Angeles, California.

#### ACT 1

##### Scene 1

- 3 It's Saturday, the day of the family's weekly concert. MOM, DAD, and WAKANA sit in the living room. An acoustic guitar leans against Dad's chair. MOM holds a pair of drumsticks in her lap. WAKANA thumbs through a book of sheet music. HAYATE is last to arrive, carrying his saxophone. He sits in the corner and stares down at his sneakers.
- 4 DAD (to HAYATE). You made it!  
(HAYATE shrugs.)
- 5 MOM. Let's get started. Who would like to go first this week?
- 6 WAKANA. HAYATE, didn't you say you wanted to go first?
- 7 HAYATE. (He looks up. He stares at WAKANA.) No, I didn't.
- 8 MOM. I'll start. I'm going to play the drum solo from a song I loved in college.  
(MOM plays her drum solo expertly. When she finishes, she stands.)
- 9 WAKANA. That was awesome!
- 10 DAD. Yes, it was a little *too* good. Don't leave us and join a rock band, okay?

102

### CROSS-CURRICULAR PERSPECTIVES

#### Social Studies



Sheet music, like the kind the Watanabe family uses, is a written form of music. It includes symbols for the notes, rhythm, and chords and can also show song lyrics. Printed music makes it possible for musicians to play all kinds of songs, even ones they barely know. It also helps musicians keep time and perform in unison. One of the oldest examples of written music appears on an ancient tablet from the Middle East. Today, millions of songs can be found on sheet music in books, music magazines, and even computer programs.



(MOM smiles.)

11 MOM. So who's next?

12 HAYATE (*sighing*). I'll go. I might as well get it over with.

13 DAD. What will you play this week, HAYATE?

14 HAYATE. Just a jazz piece my music teacher taught me.

(HAYATE stands and raises his saxophone to his mouth. He takes a breath. Harsh sounds come from the saxophone. Beads of sweat appear on HAYATE's forehead. He stops playing before finishing the song.)

15 WAKANA. Yikes, your sax sounds like a sick moose.

16 MOM. Wakana!

17 DAD. Be more supportive of your brother.

18 WAKANA. Sorry, HAYATE. I was just joking!

(HAYATE storms out of the living room. MOM follows him and stops him in the hallway.)

19 MOM. Don't pay attention to WAKANA.

## CLOSE READ

### Synthesize Information

**Highlight** details that show how a drama develops characters differently than a story.

**supportive**  
encouraging; helpful

## First Read

### Generate Questions

**THINK ALOUD** I wonder why *The Hermit Thrush* is paired with *The Carp*. Do the two texts have something in common? Both are about art. Both are about a boy struggling with his art. Will this play have a similar message to the one in *The Carp*?

## Close Read

### Synthesize Information

Remind students that legends use narrative prose to tell a story. A legend's author can explain how the characters are thinking or feeling. Dramas are different because they have to rely on what they can show to an audience.

Have students scan **p. 103**. Ask them to highlight details that show how a drama and a legend develop characters differently than a story. **See student page for possible responses.** Discuss the stage directions that students highlight and how the playwright uses them to tell about characters in a drama.

DOK 2

### OBJECTIVE

Synthesize information to create new understanding.



103

## Possible Teaching Point




### Academic Vocabulary | Context Clues

Explain that content clues sometime provide a meaning that is the opposite of an unknown word. Call on volunteers to read aloud lines 15–17. Point out the word *supportive*. Ask students how Wakana is behaving toward her brother. (She makes fun of him and is not helpful.) Her behavior is opposite of being *supportive*. Have them consider what these details suggest about the meaning of *supportive*. Then have a volunteer read aloud the definition.

## First Read

### Connect

 **THINK ALOUD** Hayate tells his mother that he's been taking lessons for a long time and practices every day, but playing the saxophone is still a struggle. That reminds me of Rosetsu. He stayed in school for three years without finishing a painting.

## Close Read

### Explain Literary Structure

Remind students that dramas are structured into sections, or *acts* and *scenes*. Point out that Act 2 of the play starts on p. 104. Have students scan **pp. 104–105** and underline details that show how the second act is different from the first. **See student page for possible responses.**

Ask: **How does Act 1 differ from Act 2?**

**Possible Response:** The time and the place have changed in Act 2. It is the next day, and the setting is now Hayate's bedroom. Also, in Act 2, Hayate's sax playing is good; it was bad in Act 1.

DOK 2

### OBJECTIVES

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

Explain structure in drama such as character tags, acts, scenes, and stage directions.

### CLOSE READ

#### Explain Literary Structure

Underline details on both pages that help you determine how Act 2 is different from Act 1.

- 20 HAYATE. She's right, though. I can't play well. I've been taking lessons for a long time now, and I practice every day. But I don't think I have what it takes.
- 21 MOM. I know you're frustrated, but just keep at it. Everyone struggles sometimes.
- 22 HAYATE. I don't see you, DAD, or WAKANA struggling. You all play your instruments perfectly, and it seems to come to you naturally. Why don't you have these Saturday concerts without me? I should do something else—something I'm actually good at.
- 23 MOM. Don't give up so easily. Why don't you come back to the concert? Your father and WAKANA haven't performed yet.
- 24 HAYATE. Can I just go to my room, please?
- 25 MOM. Okay, I suppose so.
- (HAYATE slumps as he walks down the hall to his room.)

### ACT 2

#### Scene 1

- 26 *It's Sunday, the next day.* HAYATE is standing in his room, clutching his saxophone. His friend BEN is glancing at HAYATE's sheet music.
- 27 BEN (*looking up*). Let's go shoot some hoops.
- 28 HAYATE. Okay. I don't feel like practicing this song anymore, anyway. What's the point? I'll never be any good.
- 29 BEN. Not with that attitude you won't, young man!
- (HAYATE frowns at BEN.)

104

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**ELL Targeted Support Expressions** Tell students that expressions communicate ideas or feelings but may not mean exactly what the words say.

Read aloud line 27. Explain that “shoot some hoops” means play basketball. **EMERGING**

Complete the above activity, and then have students use a dictionary to find out how the words *shoot* and *hoop* relate to basketball. **DEVELOPING**

Read the last sentence of line 20. Explain that Hayate does not think he has the right skills. Ask students to complete this sentence: *I have what it takes to \_\_\_\_\_.* **EXPANDING**

Read line 21. Have students explain what Mom wants Hayate to do. Ask them how the expression “just keep at it” communicates her idea. **BRIDGING**



30 BEN. Just kidding, dude. That's what my parents said all the time when I wanted to quit piano. Lessons and practicing scales and all that—I got really sick of it. It made me all stressed out, too. My parents kept insisting I should have a better attitude. I told them I'd have a better attitude if I could quit!

31 HAYATE. So they just let you?

32 BEN. Well, no. It was kind of strange, actually. They gave me an electronic keyboard for my birthday. And for some reason, when I started playing that, it was fun. I didn't feel anxious when I played it—I just loosened up. And that helped me relax when I played our big grand piano, too.

(HAYATE starts quietly playing a tune he made up.)

33 BEN. Whoa—that's good!

34 HAYATE. I'm just messing around. That's the only time I sound okay.

35 BEN. You know, maybe you need to loosen up, too. Spend more time playing what you want to play and less time trying to be perfect.

36 HAYATE (*his voice full of doubt*). Maybe . . .

#### CLOSE READ

#### Synthesize Information

**Highlight** details from the dialogue in Act 2: Scene 1 that develop the conflict.

## First Read

### Notice

**THINK ALOUD** Hayate's friend Ben also plays a musical instrument. He used to struggle with piano just like Hayate struggles with the saxophone. The character in *The Carp* is different. Rosetsu did not have a friend who struggled with painting. Everyone around him excelled more quickly than he did.

## Close Read

### Synthesize Information

Remind students that the conflict is the problem that the main character faces. With students, synthesize all that has happened in the play so far. Then have students scan pp. 104–105 to highlight details from the dialogue that develop the conflict and move the story forward. **See student page for possible responses.**

Ask: **How does the dialogue connect to the conflict?**

**Possible Response:** The dialogue shows that Hayate still thinks he isn't a good musician, but Ben disagrees. After he hears Hayate "messing around," Ben thinks Hayate should "loosen up" and enjoy playing for the fun of it.

DOK 2

### OBJECTIVE

Synthesize information to create new understanding.

### Possible Teaching Point




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

**Anecdotes** Use the Read Like a Writer lesson on pp. T182–T183 in the Reading-Writing Workshop Bridge to teach students how to analyze anecdotes. Define anecdotes as very short stories that demonstrate a theme. Point out the story Ben tells in lines 30 and 32. He describes what happened when he got an electronic keyboard for his birthday. Ask students to consider Ben's point in sharing this anecdote. (Ben began to enjoy playing when he switched instruments.)

## First Read

### Generate Questions

 **THINK ALOUD** As I read, I am going to continue to write down questions about the themes of both stories. In line 49, Hayate says that he isn't going to the next family concert. This reminds me of Rosetsu giving up and running away from school. Will this play also be about determination?

## Close Read

### Explain Literary Structure

Remind students that the setting is the time and place that the story happens. Point out that each new act and scene begins with stage directions that indicate a change in setting—the time, the place, or both—has occurred. Tell students that stage directions are important elements of a drama's structure.

Have students scan **p. 106** to identify the setting of the second scene of Act 2 and underline it. **See student page for possible responses.**

Ask: *What happens in Scene 1? How does Scene 2 develop or expand on something from Scene 1?* **Possible Response:** In Scene 1, Hayate starts to consider that perhaps he could be a good player someday, if he changed his approach. In Scene 2, this idea is built upon when Wakana leads Hayate to think about playing because he likes to play.

DOK 2

### OBJECTIVES

Explain structure in drama such as character tags, acts, scenes, and stage directions.

Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

### CLOSE READ

#### Explain Literary Structure

Identify the setting of Scene 2. Underline your answer. Consider how Scene 2 builds on the events of Scene 1.

#### Scene 2

- 37 *It's Monday.* HAYATE *is practicing in his room, staring at his sheet music. His saxophone wails. He throws the music aside.*
- 38 HAYATE. I don't even like that song! I never want to play it again.
- 39 WAKANA (*peering around his open doorway*). Sounds like a good idea to me!
- 40 HAYATE. Yeah, yeah, I know—I sounded like a sick moose.
- 41 WAKANA. No, it wasn't bad. You should only play music you love, though.
- 42 HAYATE. I'd ruin that too. Maybe I shouldn't play anything at all.
- 43 WAKANA. If you don't like the saxophone, why don't you tell MOM and DAD you want to quit?
- 44 HAYATE. I love the sax—I'm just not good. Anyway, they'd be so disappointed.
- 45 WAKANA. Well, you should only keep playing if you like to. Do you know this quote? "The bird doesn't sing to please others. It sings because it is happy."
- 46 HAYATE. What?
- 47 WAKANA. Just something I read once.

#### Scene 3

- 48 *It's Thursday. After practicing his sax, HAYATE has gone outside to the backyard to get some fresh air.*
- 49 HAYATE (*talking to himself*). Why can't I learn to play better? Last week I left the concert early. This week I won't go at all.

106

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point



#### Word Study | Unusual Spellings

Remind students that many English words sound different from how they are spelled. You may have to look them up in a dictionary to make sure you are spelling them correctly. Point out the word *saxophone* in line 37. Explain that this word does not provide enough clues about how to spell it. Have students practice writing it, along with other words that include the letter x pronounced in different ways, such as *anxious* and *xylophone*.



(Suddenly, HAYATE hears the beautiful sound of a hermit thrush singing in a nearby tree. HAYATE watches and listens.)

- 50 HAYATE (to the hermit thrush). If only I could play as well as you sing, little bird.

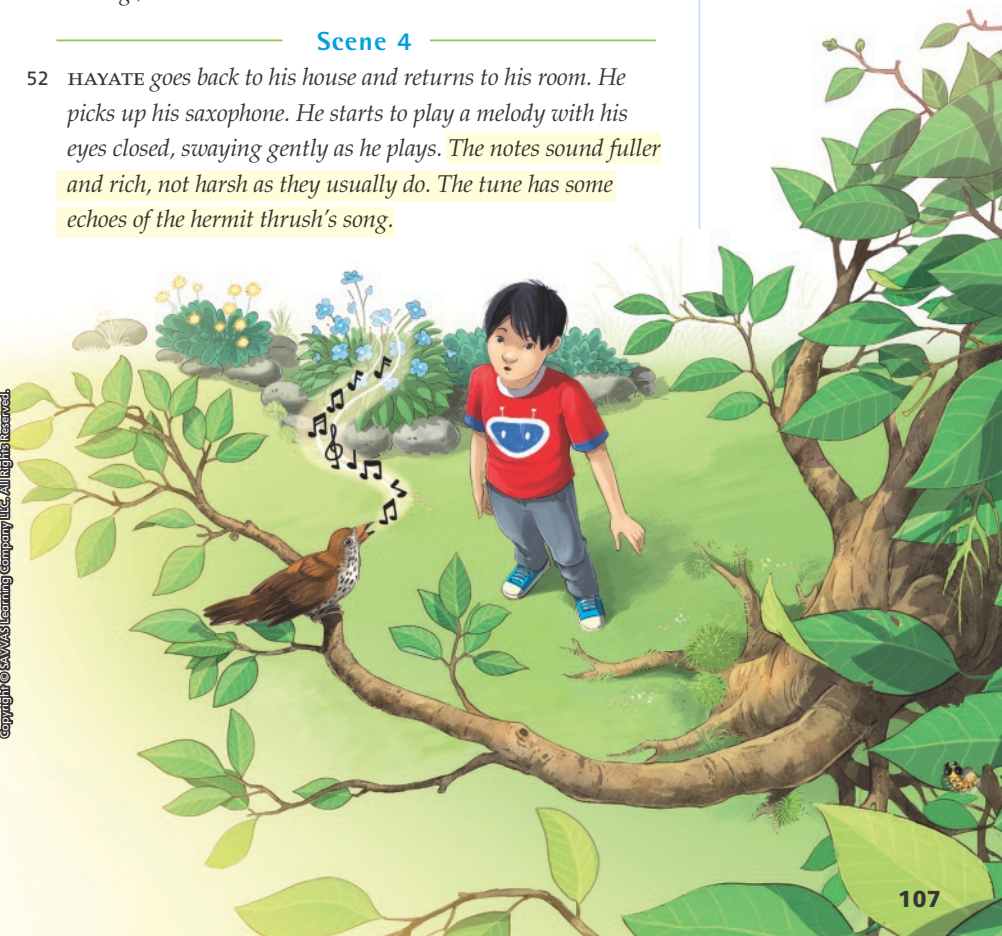
(He listens as the bird finishes its song and then starts again.)

- 51 HAYATE (to the hermit thrush). You don't study music. You can't read notes. But you sing beautifully. (HAYATE looks thoughtful.) Maybe I should do what you do. I should play what's in my heart. I should feel the music and stop thinking so much. (The hermit thrush continues to sing.)

#### Scene 4

- 52 HAYATE goes back to his house and returns to his room. He picks up his saxophone. He starts to play a melody with his eyes closed, swaying gently as he plays. The notes sound fuller and rich, not harsh as they usually do. The tune has some echoes of the hermit thrush's song.

Copyright © Savvas Learning Company LLC. All Rights Reserved.



107

#### CLOSE READ

#### Synthesize Information

Identify how Scene 4 fits into the structure of the drama.

**Highlight** details in the scene that create the climax of the drama.

## First Read

### Respond

**THINK ALOUD** Some birds have very pretty songs. They can sound a lot like music. I can understand why the hermit thrush's song may have inspired Hayate. I think it's interesting that in both stories, animals inspire the main character.

## Close Read

### Synthesize Information

Remind students that the climax is the moment when the main character reveals the solution to his or her problem. To understand the climax, readers need to synthesize all of the dialogue and plot events that have come earlier.

Ask: How does Scene 4 fit into the structure of the drama? How does the plot change?

**Possible Response:** The play changes direction as Hayate begins to find the answer to his problem. He becomes inspired after listening to the hermit thrush sing.

Have students reread p. 107 and highlight details from the beginning of the scene that help to create the climax of this play. **See student page for possible responses.**

DOK 2

#### OBJECTIVE

Synthesize information to create new understanding.

#### CROSS-CURRICULAR PERSPECTIVES

#### Social Studies



Found mostly in the forests of North America, the hermit thrush is a small, unremarkable-looking bird. Nonetheless, it is known for a lilting song that sounds like a flute. Some consider the birdsong of the hermit thrush to be one of the most beautiful in nature. It has inspired a variety of artists, including the poet Walt Whitman. Whitman wrote a poem about a singing thrush in remembrance of President Abraham Lincoln after his death.

## First Read

### Notice

Ask: How is the ending of the play similar to the ending of the legend?

**Possible response:** Both Rosetsu and Hayate learn to believe in themselves and their art.

## Close Read

### Synthesize Information

Call on a volunteer to define the setting as the time and place in which the story happens. Have students highlight details on p. 108 that show how the setting of this play changes from scene to scene. **See student page for possible responses.**

Ask: How does a change in setting in a play differ from a similar change in a legend or other kind of prose?

**Possible Response:** In a play, the scenes are divided and numbered, the setting is stated at the beginning of each scene. In prose writing, there are not scene divisions, so it may not be as obvious that the setting has changed. Also, the author of a legend may use many descriptive details to explain a new setting. In contrast, in a play, those kinds of details may be shown on stage with scenery, but may not be written in the text.

DOK 2

### OBJECTIVE

Synthesize information to create new understanding.

### CLOSE READ

#### Synthesize Information

**Highlight** details that show how the setting of a play develops. Consider how this differs from how the setting of a story develops.

#### Vocabulary in Context

**Context clues** are words or phrases that surround an unfamiliar word and help you to understand its meaning.

**Underline** words that help you understand the meaning of *ode*.

### ACT 3

#### Scene 1

53 *It's Saturday.* MOM, DAD, WAKANA, and HAYATE sit in the living room. DAD is the first to perform. Hunched over his acoustic guitar, he strums and sings a beautiful tune.

54 WAKANA. That was great, DAD.

55 MOM. Who'd like to go next?

56 HAYATE. I'll go. (*He stands.*) I'm going to perform a song I'm writing. It's not finished yet. (*He begins to play. His performance is heartfelt and animated, and he smiles and sways as he plays. He hits a few off notes, but mostly he plays well.*)

57 WAKANA. You sounded good, HAYATE—and you looked happy for a change!

58 MOM. I didn't know you were writing your own music!

59 HAYATE. Yeah, I just got inspired, I guess.

(*HAYATE grins as he sits down. MOM winks at him. DAD pats him on the back.*)

#### Scene 2

60 *It's Saturday, two months later. In the living room, the Watanabe family watches and listens while HAYATE plays his saxophone. He looks relaxed and happy he plays.*

61 DAD (*smiling*). That was great, HAYATE! What was that song?

62 HAYATE. It's the song I started writing a couple of months ago.

63 MOM. It's beautiful! It sounded almost like a birdsong.

64 HAYATE (*blushing*). Thanks. I call it "Ode to a Hermit Thrush."

108

### CROSS-CURRICULAR PERSPECTIVES

#### Social Studies



An ode can be a song, but it is most often a poem. Typically, it has a formal style and is written to praise a person, place, event, or idea. Odes can reveal what was important to a culture when they were written. For example, Ancient Greek odes often celebrated victories of athletes. In the 1800s, a number of English poets wrote noteworthy odes that celebrated youth and love. One of the most well-known is "Ode to a Nightingale" by John Keats. Like Hayate's saxophone ode, it celebrates the song of a bird.



Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.

## First Read

### Connect

**THINK ALOUD** Now that I have finished reading both texts, I can see how they are connected. Hayate writes a song for the animal who inspired him, just as Rosetsu finished a painting in honor of the carp who taught him perseverance.

## Close Read

### Vocabulary in Context

Have students underline context clues in **lines 61–63** that help the reader understand the definition of the word *ode*. **See student page for possible responses.**

**DOK 2**

#### OBJECTIVE

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



# Respond and Analyze

## Compare Texts



- *The Carp*
- *The Hermit Thrush*

## OBJECTIVES

Demonstrate understanding of words and phrases as they are used in a text.

Demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales.

Explain structure in drama such as character tags, acts, scenes, and stage directions.

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

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text.

## My View

Have students look back at *The Hermit Thrush* and *The Carp* and prompt them to respond to their initial readings.

- **Brainstorm** How do the main characters respond to challenges?
- **Discuss** What is the theme of the drama?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that authors choose certain words to convey information about the characters in a story and make dialogue more engaging. The vocabulary words *persevere*, *conscientious*, and *supportive* tell about the emotions and relationships of the characters in *The Carp* and *The Hermit Thrush* to help readers connect with them.

- Remind yourself of the meaning of *conscientious*.
- Ask yourself what the author is trying to convey about one of the characters.

**MODEL AND PRACTICE** Model filling out the graphic organizer on p. 110 using the word *conscientious*.

In *The Carp*, the author describes Rosetsu as a conscientious worker. I know that he worked hard as an art student. He always tried to do a good job and was very careful with his work. Another way to say that is he was very careful and precise. I will add the words *careful*, *hard-working*, and *precise* to the first circle. Those all connect the meaning of the word *conscientious*.

**ELL Targeted Support Vocabulary** Display the words in the graphic organizer on p. 110. Explain that you can use these words to describe people and their behavior.

Display the vocabulary words and provide simple cloze sentences. 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. 110 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. Then have them write synonyms for the unfamiliar words.

 QUICK CHECK

**Notice and Assess** Can students identify how vocabulary words help readers understand the characters in *The Carp* and *The Hermit Thrush*?

## Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T178–T179.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T178–T179.

**Check for Understanding MyTURN** Have students complete p. 111 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 110–111



VOCABULARY	COMPREHENSION	READING WORKSHOP
<p><b>Develop Vocabulary</b></p> <p>Authors use precise words to describe and develop characters' emotions and relationships. These words make details vivid and help readers connect with the characters and story.</p> <p><b>MyTURN</b> Complete the graphic organizer. For each vocabulary word, write three other words with related meanings. You may use words from <i>The Carp</i>, <i>The Hermit Thrush</i>, or a print or online thesaurus.</p> <p>Possible responses:</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 2px solid #90EE90; border-radius: 50%; padding: 10px; text-align: center;"> <p>persevere keep going persist continue</p> </div> <div style="border: 2px solid #90EE90; border-radius: 50%; padding: 10px; text-align: center;"> <p>conscientious careful hard-working precise</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;"> <div style="border: 2px solid #90EE90; border-radius: 50%; padding: 10px; text-align: center;"> <p>supportive helpful encouraging understanding</p> </div> </div> <p style="font-size: small; margin-top: 20px;">Copyright © SAVVAS Learning Company LLC. All Rights Reserved.</p>	<p><b>Check for Understanding</b></p> <p><b>MyTURN</b> Look back at the texts to answer the questions.</p> <p><b>Possible responses:</b></p> <p><b>DOK 2</b> 1. How is the legend <i>The Carp</i> different from the play <i>The Hermit Thrush</i>? Use examples in your explanation.</p> <p>The legend is a narrative text, but the play is a drama with a list of characters, acts and scenes, unpunctuated dialogue, and stage directions. The legend <i>The Carp</i> takes place long ago in a faraway place. <i>The Hermit Thrush</i> takes place in modern times in a familiar place.</p> <p><b>DOK 3</b> 2. What is the author's message in <i>The Carp</i>? How do you know?</p> <p>The author's message is that one should never give up, even when there are obstacles and doubt from others. The author uses strong words such as <i>determined</i>, <i>persistent</i>, and <i>persevere</i> to describe Rosetsu's attitude and work ethic.</p> <p><b>DOK 2</b> 3. Visual elements add to the meaning, beauty, and tone, or feeling, of a text. How do the illustrations in <i>The Carp</i> affect your understanding of the text?</p> <p>Responses will vary but should include examples, such as the illustration near paragraph 26 that explains how Rosetsu uses a twig to paint on a piece of bark or the illustration near paragraph 46 that supports the text's description of Rosetsu's determination.</p> <p><b>DOK 3</b> 4. Compare and contrast Rosetsu's experiences to those of a character in another legend you know.</p> <p>Responses will vary but should compare and contrast Rosetsu's experiences with those of a character in a well-known legend, such as Robin Hood, who also meets characters on the road.</p> <p style="font-size: small; margin-top: 20px;">Copyright © SAVVAS Learning Company LLC. All Rights Reserved.</p>	<p style="text-align: right;">111</p>

# Word Study Unusual Spellings

## OBJECTIVES

Demonstrate and apply phonetic knowledge.

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

## LESSON 2

### Apply Unusual Spellings

**APPLY MyTURN** Have students complete the chart on p. 116 of the *Student Interactive*.

indict

liaison

colonel

Then ask students to explain the meanings of *indict* (“formally accuse”), *liaison* (“close communication or person who maintains it”) and *colonel* (“high-ranking military officer”).



STUDENT INTERACTIVE, p. 116



WORD STUDY

### Unusual Spellings

Many English words sound different than how they are spelled. Some words have letters you do not hear, such as the *b* in *doubt*. Other words you hear may not give you clues about how they should be spelled, such as the word *anxious*.

To verify the spelling or pronunciation of a word you do not know, use a print or digital dictionary. When searching in print, keep in mind that the letters may be in an unexpected order.

**My TURN** Read each word. Think about how the word might be pronounced. Then check a print or digital dictionary to see if you were correct. Mark the result in the chart. If you had the wrong pronunciation, write a tip that can help you remember.

**Possible responses:**

Word	Was I correct?	How I can remember
indict	No	rhymes with <i>right</i> and <i>kite</i>
liaison	No	pronounced <i>lee-ay-zon</i>
language	Yes	I practice reading this word in my textbook.
colonel	No	same pronunciation as the word <i>kernel</i>

Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.

116



## LESSON 2

### Apply Unusual Spellings

## LESSON 1

Teach Unusual Spellings

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Suffixes *-ize*, *-ance*,  
*-ence*, *-ist*

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T175 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** When you read closely, you pay attention to the words that authors use to describe characters, their emotions, and their relationships. Have students look back at *The Carp* and *The Hermit Thrush* to identify additional words the authors use to describe the characters.

### ELL Targeted Support

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

Choose pictures from a magazine or book that can help readers understand the meaning of *conscientious*, *persevere*, and *supportive*. Ask students questions about each picture.

### EMERGING

Have students draw pictures to represent the meaning of the words *conscientious*, *persevere*, and *supportive*. **DEVELOPING**

Have students work individually or with a partner to look up the definitions of the words *conscientious*, *persevere*, and *supportive* in a dictionary. Then they should write the meaning of each word in their notebooks. **EXPANDING/BRIDGING**



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

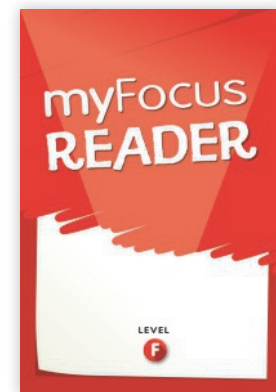
## Intervention Activity



### myFOCUS READER

Read pp. 34–35 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on creative expression and personal experience.

Provide instructional support for comprehension and word study—Unusual Spellings and Academic Vocabulary words.



## Fluency

Assess 2-4 students



### PROSODY

Have students choose a passage of at least two paragraphs from the text. Tell pairs to take turns reading the passage, paying attention to the words they emphasize to help convey the author's meaning. Remind students that reading with fluency is about reading for meaning, not speed. If needed, model reading with expression.

### ORAL READING RATE AND ACCURACY

Use pp. 73–78 in Unit 3 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 words the author uses to describe characters, their emotions, and their relationships.

### Possible Conference Prompts

- What words did the authors use to help readers understand the characters?
- Why do you think the authors chose those words?

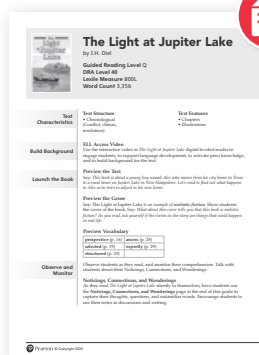
**Possible Teaching Point** Readers pay attention to the words that authors use to learn more about the characters in a story. They might ask, “Why did the author choose this word? What does it help me understand?”

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T150–T151.
- For instructional support on how to develop vocabulary, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back. Invite two students to share new vocabulary words they learned from their reading, the meanings of the words, and why the author may have chosen them.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to *The Carp*, *The Hermit Thrush*, 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



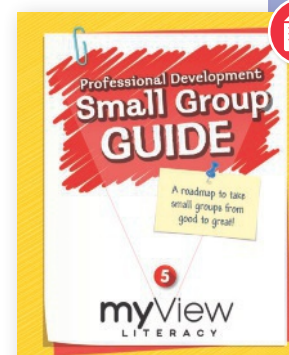
Students can

- complete the graphic organizer on *Student Interactive* p. 110.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 111.
- play the *myView* games.

### 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 Literary Structure

## Compare Texts



- *The Carp*
- *The Hermit Thrush*

## OBJECTIVES

Explain structure in drama such as character tags, acts, scenes, and stage directions.

Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

## ACADEMIC VOCABULARY

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

- *The authors include details in the text that demonstrate \_\_\_\_.*

## ELL Access

Discuss with students the importance of understanding the main character in a story. Have partners complete a character web for the selections.

## Minilesson

**FOCUS ON STRATEGIES** As a story consists of paragraphs that may make up chapters, a play consists of scenes that may make up acts. Plays also contain stage directions and character tags, which give information to readers and instruction to performers. Readers of stories and plays interpret the structural elements of the texts to understand characters and plots.

- Actions and movements may be described in paragraphs or stage directions.
- Direct speech, or dialogue, is used in both stories and plays.
- A scene can be compared to a paragraph. It focuses on one event in one setting.
- In both stories and plays, plot structure includes an introduction, the rising action, the climax, the falling action, and the resolution.

**MODEL AND PRACTICE** Use the Close Read note on p. 92 of the *Student Interactive* to model annotating the story to analyze the literary structure: *The Carp* begins “Long ago in Japan” and also introduces a main character and a conflict, or problem. I will underline these details, which establish the story’s elements in the first paragraph.

**Compare Texts** Now have pairs underline an example from *The Hermit Thrush*. Remind them that stage directions often establish setting.

**ELL Targeted Support Retell** Tell students that retelling main events of a story is a good way to check their understanding of plot and setting.

Give students sentence frames or starters they can use to retell *The Carp* or *The Hermit Thrush*, such as *The setting of the play’s first scene is \_\_\_\_.*  
*The climax of the legend is \_\_\_\_.* **EMERGING/DEVELOPING**

Have students retell either *The Carp* or *The Hermit Thrush*, including the plot and setting. **EXPANDING/BRIDGING**



## EXPERT’S VIEW Judy Wallis, Literacy Specialist and Staff Developer

“We need to be mindful of how we are teaching comprehension. When we ask questions —such as *What color is Mary’s dress? How is the character feeling now?*—we are testing comprehension rather than teaching it. To teach comprehension, we need to model and demonstrate—show kids what we are thinking in our heads.”

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



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for explaining literary structure.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Explain Literary Structure and then use the text evidence from their annotations to complete the chart on p. 112.

**OPTION 2 Use Independent Text** Have students use a similar graphic organizer to identify details related to the main characters, setting, and sequence of events in the text they are reading.

## QUICK CHECK

**Notice and Assess** Can students explain the literary structure of a legend or a drama?

**Decide**

- **If students struggle**, revisit instruction about explaining literary structure in Small Group on pp. T186–T187.
- **If students show understanding**, extend instruction about explaining literary structure in Small Group on pp. T186–T187.

## STUDENT INTERACTIVE, p. 112



## CLOSE READ

## Explain Literary Structure

Authors and playwrights use dialogue and description as well as a sequence of events to develop stories. A playwright can group major events into **acts**, which can be divided into **scenes**. **Character tags** tell which character is speaking, and **stage directions** explain what the actors are doing. These elements work together to provide structure and meaning in a story or drama.

1. **MyTURN** Go to the Close Read notes in *The Carp* and *The Hermit Thrush*. Underline parts that show the structure of each text.
2. **Text Evidence** Identify the text or texts that use each element. Use the parts you underlined to explain how the elements work together.

## Possible responses:

**Stage Directions**

Stage directions in *The Hermit Thrush* explain what is happening on stage: “*It’s Saturday, the day of the family’s weekly concert.*”

**Dialogue**

Both texts use dialogue to develop stories. Dialogue is set off with quotation marks in the legend and character tags in the play.

**Acts and Scenes** Acts and scenes in the drama work together.

For example, Scene 2 of Act 2 shows that Hayate is even more frustrated by playing poorly because he had played so well in Scene 1.

**Descriptive Paragraphs**

*The Carp* uses descriptive paragraphs to organize the events of the story. For example, paragraph 41 begins the climax.



# Read Like a Writer

## OBJECTIVE

Explain the purpose of hyperbole, stereotyping, and anecdote.

## Analyze Stereotypes and Anecdotes

### Minilesson

**FOCUS ON STRATEGIES** Explain that unlike a round or dynamic character that has individual traits, a stereotype is a character notable for having traits typical of a category or group. An anecdote is a brief story, often included in a longer narrative, used to show something about a character or to make a point.

- Does the character immediately remind you of a class or group? Authors may use stereotypes to sketch a character that readers will quickly recognize and understand.
- Is the story short and to the point? Including an amusing sidenote lets authors add detail, humor, or interest using few words.

**MODEL AND PRACTICE** Model analyzing the use of stereotypes and anecdotes.

- *When I encounter a character in a text, I look for details or descriptions I have seen before. Can you think of any stories, myths, or legends that feature a stranger, dressed in tatters or rags, who is weak or in poor health?* Guide students to identify the stereotype and make a connection to other texts in which it appears.
- Ask students what the author's purpose was in including this stereotype.
- Help students draw a conclusion about the effects of the stereotype.

**ELL Targeted Support** **Literary Devices** Review key terminology.

Provide a word bank with terms that students can use when discussing stereotype and anecdote, such as *character, trait, personality, unique, individual, typical, and develop*. Review the meaning of each term.

#### EMERGING

Use sentence frames to help students discuss characters in texts with which they are familiar. \_\_\_\_\_ *is unlike any other character I know about.*  
\_\_\_\_\_ *is very similar to other \_\_\_\_\_ I have read about. In legends, if you read about a \_\_\_\_\_ they are probably \_\_\_\_\_.* **EXPANDING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students locate stereotypes and anecdotes used in *The Carp*, *The Hermit Thrush*, or other texts they have read. Then have them complete the activity on p. 117.

## STUDENT INTERACTIVE, p. 117



## ANALYZE AUTHOR'S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

A **stereotype** is a flat, or undeveloped, character with general traits of a group of people but no individual traits. Literary stereotypes are not the same as stereotypes of real people. An **anecdote** is a story that illustrates a point.

**Model!** Read the text.

The **stranger** wore tattered clothes and carried a cane. "In my youth, I was always in a hurry. I never took time to enjoy life," he croaked **in a weak voice**.

stereotype

anecdote

- 1. Identify** The stranger seems old but wise. The anecdote shows he did not appreciate his youth when he was young.
- 2. Analyze** What is the purpose of the stereotype and anecdote?
- 3. Conclude** The stereotype helps me picture the wise, old character, and the anecdote emphasizes a theme.

Read the text.

Giang's sister ignored him, texting her friends instead of helping him with his homework. It was just like last summer, when Bian would not drive him to music class.



**MyTURN** Explain the purpose of stereotyping and anecdote.

- 1. Identify** Bian **ignores Giang and texts with her friends** \_\_\_\_\_. The anecdote describes **when Bian did not drive Giang to music class** \_\_\_\_\_.
- 2. Analyze** What is purpose of the stereotype and anecdote?
- 3. Conclude** The stereotype helps me picture **Bian as a typical teenager** \_\_\_\_\_. The anecdote **makes the point that Bian is not the best big sister** \_\_\_\_\_.

# Word Study Unusual Spellings

## OBJECTIVES

Demonstrate and apply phonetic knowledge.

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

---

FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Remind students that words with unusual spellings often sound different than expected.

**MODEL AND PRACTICE** Write or display the word *phlegm*. Ask a few students to share their thoughts on how the word is probably pronounced and to explain their reasoning. Ask the class to pick the pronunciation they think is correct. Then, as a class, look the word up in the dictionary to determine the correct pronunciation.



**APPLY** Have students complete *Word Study* p. 91 from the *Resource Download Center*.

Name \_\_\_\_\_

**Word Study**

**Unusual Spellings**  
In the English language, there are many words that are not spelled the way they sound when spoken.

- Silent Consonants** Some words contain consonants that are silent, such as the *b* in the word *subtle* or the *k* in the word *knight*.
- Silent Vowels** Some words contain vowels that are silent, such as the *e* in the word *riddle* and the *u* in the word *guard*.

**My Turn** First, read each word below. Then, write whether the word contains a silent letter. If a word does not, write *no*. If it does, write *yes*, and write what the silent letter is.

1. drive	YES: <i>r</i>	5. cup	NO
2. sword	YES: <i>w</i>	6. listen	YES: <i>f</i>
3. remark	NO	7. knob	YES: <i>k</i>
4. numb	YES: <i>b</i>	8. guild	YES: <i>u</i>

**My Turn** Use a dictionary to find additional words containing a silent letter *k*, a silent *w*, and a silent *b*. **Possible responses:**

1. silent <i>k</i> : knock knack knapsack	2. silent <i>w</i> : wrist wrestle write	3. silent <i>b</i> : debt doubt doubtful
--	---	---

Grade 5, Unit 3, Week 3  
© Pearson Education, Inc., or its affiliates. All rights reserved.

91

**Word Study, p. 91**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Unusual Spellings

**LESSON 2**

Apply Unusual Spellings

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Suffixes *-ize*, *-ance*,  
*-ence*, *-ist*

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T181 to determine small group instruction.

# Teacher-Led Options

## Strategy Group

### EXPLAIN LITERARY STRUCTURE

**Teaching Point** Readers need to pay attention to the literary structure of fiction, including stories, legends, and plays. Literary structure refers to the way events and plot are developed in a text. Paying attention to the structure can help readers better understand the story.

### ELL Targeted Support

To help students explain literary structure, guide them to use words such as *character*, *dialogue*, *setting*, *plot*, *stage directions*, *act*, *scene*, and *theme*.

Have students draw a picture of one setting from either text. Ask them to describe the story event or events that take place in that location.

### EMERGING

Ask students to choose one setting from either text and use text evidence to provide details that describe the time and place. **DEVELOPING**

Have one student choose a setting from the legend or the play. Ask him or her to describe it to a partner without naming the text or characters. The partner should identify the text based on the time and place of the setting.

Then have partners switch roles.

### EXPANDING/BRIDGING



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

## Intervention Activity

### EXPLAIN LITERARY STRUCTURE

Use Lesson 16, pp. T105–T110, in the *myFocus Intervention Teacher's Guide* for instruction on explaining literary structure.

LEVEL F • READ

**Lesson 16** Genre: Poetry and Drama

**DIRECTIONS** Read the following poem and drama. Notice how the structure of the poem and drama are like and unlike other kinds of literature you have read.

**The Seasons**

1 Ice-cream cones and ice pops that taste so cool and sweet,  
Summer picnics in the park with endless games of tag or  
tug-of-war;  
But heavy, hot mornings and long, sticky evenings are no treat;  
I must jump barefooted, like a kangaroo, in order to cross the hot  
sidewalk.

5 Crisp, colorful leaves float from treetops to grass;  
We carve plump pumpkins as perfectly round as the moon;  
But I must go early to be bright-eyed in class,  
And autumn storms sneak up to soak me on my walk home from  
school.

Sparkling snowflakes fall so silently and soft;  
10 We race like the wind on a bright red sled, screaming down the  
snow-covered hill;  
But that frozen winter wind swirls and blows,  
And nips at my ears, fingers, and toes.

Bursts of spring color—red, purple, and yellow flowers—rise  
out of the ground;  
We ride fast bikes with the warm breeze gently blowing through  
our hair;

15 I put away my heavy coat and take out the baseball and bat that  
have been waiting not so patiently for the season to begin.  
The only problem with spring is that it is all too short before the  
cycle of seasons begins again.

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved.

Reading Literature T • 105

## Fluency

Assess 2-4  
students

### PROSODY

Have student pairs practice reading a short passage with appropriate expression.

### ORAL READING RATE AND ACCURACY

Use pp. 73–78 in Unit 3 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

### EXPLAIN LITERARY STRUCTURE

**Talk About Independent Reading** Ask students to refer to an independently read text and comment on its structure.

### Possible Conference Prompts

- Was the text arranged in scenes? Acts? Paragraphs? Chapters?
- What sequence of events takes place?
- How does analyzing the literary structure help you understand this text?

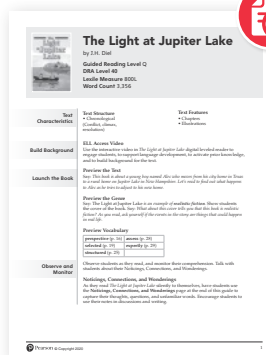
**Possible Teaching Point** Readers pay attention to literary structure to better understand themes and messages.

## Leveled Readers



### EXPLAIN LITERARY STRUCTURE

- For suggested titles, see “Matching Texts to Learning,” pp. T150–T151.
- For instructional support on how to explain literary structure, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite several students to identify elements of the literary structure in a text they have read, such as setting or dialogue. Ask them to explain how this helps them better understand the text.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to *The Carp*, *The Hermit Thrush*, or another text they have 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



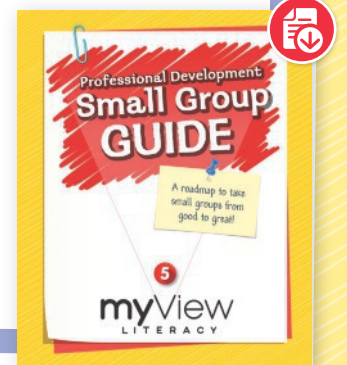
Students can

- complete the graphic organizer on p. 112.
- practice this week’s word study focus by listing words with unusual spellings.
- play the *myView* games.
- take turns with a partner reading a passage with appropriate expression.

### SUPPORT INDEPENDENT READING

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

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



# Synthesize Information

## Compare Texts



- *The Carp*
- *The Hermit Thrush*

## OBJECTIVES

Synthesize information to create new understanding.

Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

## ADDITIONAL VOCABULARY

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

- I often can recall \_\_\_ about the movies or TV.
- I think legends appeal to readers because \_\_\_.

## Minilesson

**FOCUS ON STRATEGIES** Readers can synthesize information and ideas across texts. Combining details from multiple sources with prior knowledge can lead to deeper understanding.

- Think about the ways the texts are similar and how each text features characteristics of its genre.
- Compare and contrast the main characters, plot, and theme of each text.
- Notice how each text develops its setting or settings. Compare and contrast the importance and effect of time and place in each text.

**MODEL AND PRACTICE** Use the Close Read note on p. 103 of the *Student Interactive* to model how to annotate the text to synthesize genre information across the two texts:

*The Carp* is a legend, and *The Hermit Thrush* is a drama. They have certain elements in common, such as characters, settings, and a sequence of events that makes up the plot. However, they tell stories in different ways. For instance, a legend can directly state a character's feelings and motivations to the reader, but a drama can only reveal feelings and motivations through a character's dialogue and actions. I will look for examples of differences like that in the texts and highlight them.

**ELL Targeted Support Summarize** Tell students that summarizing what they've read, either verbally or in notes, is the first step to synthesizing information.

Help pairs read p. 103 to each other and paraphrase the information verbally. Provide sentence frames to help them summarize: *Hayate plays* \_\_\_\_\_. *His sister makes fun of* \_\_\_\_\_. *Hayate feels* \_\_\_\_\_. **EMERGING/DEVELOPING**

Have students read p. 103 and write a short paragraph to summarize it. Tell them to include the key ideas about character and plot. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for synthesizing information.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes for Synthesize Information and then use the text evidence from their annotations to complete the *Student Interactive* p. 113.

**OPTION 2 Use Independent Text** Have students complete a two-column chart to compare and contrast two texts of different genres with similar plots or themes. Then have them write sentences to synthesize ideas or themes the two texts have in common.

## QUICK CHECK

**Notice and Assess** Can students synthesize information while reading different forms of literature?

**Decide**

- **If students struggle**, revisit instruction for synthesizing information in Small Group on pp. T194–T195.
- **If students show understanding**, extend instruction synthesizing information in Small Group on pp. T194–T195.

## STUDENT INTERACTIVE, p. 113



## READING WORKSHOP

## Synthesize Information

When you read two texts that have a similar structure, characters, or theme, you can **synthesize information** about both texts. Combine details about what you know with what you read to create new understanding.

1. **MyTURN** Go back to the Close Read notes and highlight details that help you synthesize information about the legend and the play.
2. **Text Evidence** Complete the graphic organizer by using your highlighted text to synthesize information from both texts. **Possible responses:**

Genre Information	Legend	Drama
Character Development	Uses description and dialogue to show characters' actions, such as in Rosetsu's conversation with Ishida Yutei	Uses character tags, dialogue, and stage directions to show what characters do, such as how Hayate reacts to his performances
Plot Structure	Uses chronological order to develop events	Uses acts and scenes to break up action into series of events, such as Act 2: Scene 4 that reveals the climax of the story

How does genre affect the structure of these literary texts?

Responses will vary but should identify that the structure of each text fits its genre, but that some structural elements, such as description and dialogue, are common to both genres.



# Write for a Reader

## OBJECTIVES

Explain the purpose of hyperbole, stereotyping, and anecdote.

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

## Avoid Stereotypes and Use Anecdotes

### Minilesson

**FOCUS ON STRATEGIES** Explain that while literary stereotypes can quickly establish a character’s defining traits, students should try to develop well-rounded, realistic characters. One way to do that is with an anecdote that shows the reader what a character is like.

**MODEL AND PRACTICE** Use p. 118 of the *Student Interactive* to discuss how students might avoid stereotyping and use anecdotes in their own writing. Model an example for them.

- Identify a character you would like to create. Think about the personality traits and behavior you want to show about this character.
- Consider what stereotypes to avoid in portraying the character. For instance: *My character is a younger sister. She fits the stereotype of little sisters who annoy their older siblings. But I want to show that she is also a brave and confident person.*
- Consider what anecdote you can use to portray the character. For instance: *I could tell the story of how she stood up to bullies who were picking on small children, even though she was not so big herself.*
- As a class, outline a short story that brings the character to life. Encourage students to point out ways they could avoid stereotyping and use anecdotes in the story.

**ELL Targeted Support Anecdotes** Have students use their own experiences to write an anecdote that makes a point or explains what a person is like.

Have students think of someone they admire. Provide a sentence frame, such as *I admire \_\_\_\_\_ because he/she is \_\_\_\_\_*. Ask them to write traits that describe that person. **EMERGING/DEVELOPING**

Have students think of someone they admire and an incident that shows why they admire this person. Ask them to write an anecdote based on the incident that includes two or three reasons they admire the person. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Encourage students to think about their past experiences with stereotypes and anecdotes in their reading. Then have them complete the activity on p. 118 in the *Student Interactive*.

## Writing Workshop

Have students avoid stereotypes and use anecdotes in their opinion essays from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to include anecdotes in their writing.

## STUDENT INTERACTIVE, p. 118



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

One purpose of literary stereotypes is to establish a certain kind of character quickly. Stereotypes often appear in traditional literature, but most contemporary authors choose to write well-developed, complex characters instead of stereotypes. Writers use anecdotes to make a point or highlight an important theme.

**MyTURN** Think about how stereotypical characters and anecdotes affect you as a reader. Now identify how you can influence your readers by using anecdotes and avoiding flat characters in your own literary text.

An anecdote can emphasize a theme an author wants readers to understand.



1. If you were trying to show an interesting and well-rounded character in a legend or myth, what anecdotes would you use? What stereotypes would you avoid?

**Responses will vary but may include an anecdote described in detail.**

**Responses should also include stereotyped or flat characters that students would avoid, such as the powerful hero, the damsel in distress, and so on.**

2. Introduce a well-rounded character for a scene or story. Be sure to avoid stereotypical traits. Use anecdotes to reveal the theme.

**Responses will vary but should include an anecdote. Responses should also include characters with nonstereotypical traits.**

---



---



---



---

# 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 *-ize*, *-ance*, *-ence*, and *-ist*.



FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Suffixes *-ize*, *-ance*, *-ence*, *-ist*

**FOCUS ON STRATEGIES** See pp. T88–T89 to review the strategies from the previous week about suffixes *-ize*, *-ance*, *-ence*, and *-ist* to help determine word meanings.

**MODEL AND PRACTICE** Ask a student to remind the class of the definition of the suffix *-ist*. Discuss how knowing that the suffix means “someone who performs an action” can help them define the meaning of the word *novelist*.

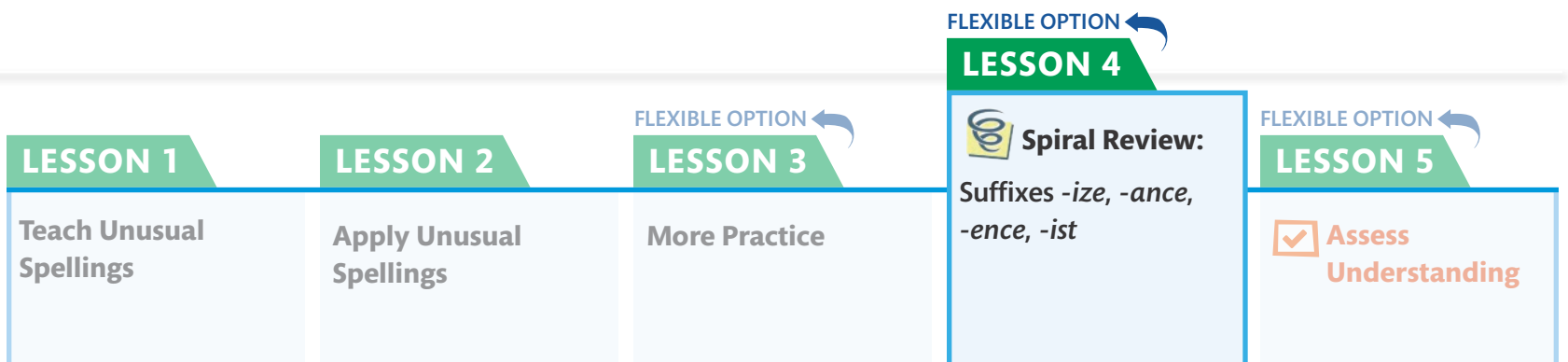
**APPLY** Have students work in pairs to define the remaining suffixes. Tell them to create a list of words that end in the suffixes *-ize*, *-ance*, *-ence*, and *-ist* with at least three words for each category. Then have students share their lists with their classmates.



## ELL Targeted Support

**Decode Words With Suffixes** Help students pronounce the suffixes *-ize*, *-ance*, *-ence*, and *-ist*.

Say the suffixes aloud. Have students repeat them. Point out that there is no difference in the pronunciation (or meaning) of *-ance* and *-ence*. Display the words *memorize*, *attendance*, *excellence*, and *biologist*. Discuss the meanings, and have students say the words aloud. Correct mispronunciations. **EMERGING/DEVELOPING**



Use the  **QUICK CHECK** on p. T189 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### SYNTHESIZE INFORMATION

**Teaching Point** When you synthesize information from different texts, you combine details about what you know to better understand what you have read. Guide students to list similarities or differences between *The Carp* and *The Hermit Thrush*.

### ELL Targeted Support

Guide students to synthesize information across *The Carp* and *The Hermit Thrush*.

Review the Close Read notes in the selections.

Help students identify similarities between the characters and conflicts in both stories. Ask:

**What do Rosetsu and Hayate have in common?**

Provide sentence frames for students to respond:

*Both characters have trouble \_\_\_\_\_. Who or what helps both characters realize something important? A \_\_\_\_\_ helps Rosetsu. A \_\_\_\_\_ helps Hayate. What lesson do they both learn? They learn to \_\_\_\_\_.* **EMERGING/DEVELOPING**

Have student pairs review and compare their Close Read notes for both selections. Then have them discuss the characters, conflict, and events in the texts and list similarities and differences.

Ask: **How are the characters similar? What conflict do both characters face? Which events share similarities? How is the order of events the same across both texts?** Have students use their list to write an explanation of the shared theme in the stories. **EXPANDING/BRIDGING**



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

## Intervention Activity



### SYNTHESIZE INFORMATION

Use Lesson 24, pp. T159–T164, in the *myFocus Intervention Teacher's Guide* for instruction on synthesizing information.

LEVEL F • READ

**Lesson 24** Compare and Contrast Literature

**DIRECTIONS** Read "Jules Is Missing!" silently. Then listen as your teacher reads the text aloud. Follow the same process for "The Snack Bandit." Consider how the two texts are similar and different.

**Jules Is Missing!**

1 Everyone in Mr. Jordan's fifth-grade class agreed that Jules the hamster was the best class pet they had ever met. Jules loved to run around the classroom in his exercise ball. Recently, Jules had escaped from his cage several times. Nobody could figure out how it was happening. Fortunately, the PE teacher found Jules in the gymnasium.

2 One Monday morning, Claire got to class early. She looked in the cage and saw that Jules was gone again. "That's it!" she exclaimed. "It's time for me to solve this mystery once and for all!"

3 With Mr. Jordan's permission, Claire, Jeff, and Ashton launched their investigation. First, they examined the cage. It was intact, and it didn't appear that anyone tampered with it. Everyone agreed that someone had to be letting Jules out of his cage. But how was it happening? How were they going to solve the crime?

4 Ashton suggested, "Let's hide in the classroom tonight and see who comes in."

5 Jeff replied, "I don't think we will be allowed to stay after school without an adult here. Maybe we can set up a hidden camera."

6 "That's a great idea!" said Claire. "Let's do it!"

7 Mr. Jordan got the school video camera, and Claire cut a hole in a box and hid the camera inside. At the end of the day, Claire turned the camera on.

8 The next morning, Jules was missing again. Claire, Ashton, and Jeff got to school early and watched the video. It turned out that their theory was wrong. Jules was getting out on his own!

9 They watched as Jules climbed up on top of his wheel. Then he was able to push the top of his cage up just enough to squeeze out. From there he climbed down some books, onto the counter, and ran out of camera range.

10 Claire and her team were relieved to have solved the mystery so quickly. From that day on, they put a heavy book on top of the cage every day before they left the classroom.

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved.

Reading Literature T • 159

## Fluency

Assess 2-4 students



### PROSODY

Have student pairs practice reading a short passage with appropriate expression.

### ORAL READING RATE AND ACCURACY

Use pp. 73–78 in Unit 3 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

### SYNTHESIZE INFORMATION

**Talk About Independent Reading** Ask students to use two or more independent reading texts to share how synthesizing information helped them better understand the texts.

#### Possible Conference Prompts

- What theme did both texts have in common?
- How were the texts similar and different?
- How did synthesizing information help you better understand the texts?

**Possible Teaching Point** Skilled readers pay attention to important details. They combine details from more than one text with their background knowledge.

## Leveled Readers



### SYNTHESIZE INFORMATION

- For suggested titles, see “Matching Texts to Learning,” pp. T150–T151.
- For instructional support on how to synthesize information, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to explain what they learned from synthesizing information across two texts.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to other texts that have similar stories in different genres.
- read a self-selected trade book or their Book Club text.
- support their partners in identifying details in a text that they can confirm or combine with information from a similar story.

### Centers



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

### Literacy Activities



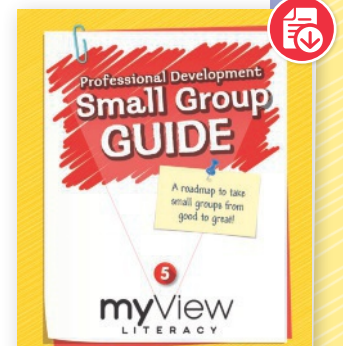
Students can

- write about their book in their reader’s notebook.
- research other forms of art based on the infographic.
- play the *myView* games.

### SUPPORT PARTNER READING

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

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



# Reflect and Share

## Compare Texts



- *The Carp*
- *The Hermit Thrush*

## OBJECTIVES

Use text evidence to support an appropriate response.

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

Apply grade 5 Reading standards to literature.

Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

## ACADEMIC VOCABULARY

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

- How did watching the carp change Rosetsu's perspective?
- What did the stage directions demonstrate about how Hayate was feeling?

## Write to Sources

### Minilesson

**FOCUS ON STRATEGIES** Explain that before writing about multiple sources, readers think carefully about each text they read. This helps them generate a claim about the texts that can be supported with evidence.

- Briefly summarize each text, making sure to include all the important information about characters, events, and settings in a logical order.
- Compare and contrast settings and events in the texts.
- Note similarities and differences in how main characters respond to challenges and experiences.
- Use details to determine a theme, or message, of each text.

**MODEL AND PRACTICE** Use *The Carp* and *The Hermit Thrush* to model stating and supporting an opinion about texts by closely examining elements such as character and story events.

First, I will summarize the drama and the story. Once I am sure I have included all the relevant information, I will compare and contrast key elements. This may help me determine a common theme, such as *some experiences are universal and shared by people from different times and cultures*. Then I will choose text evidence that helps me support a claim about that common theme. In both the drama and the story, the arts are an important part of the main character's life. In line 20 of *The Hermit Thrush*, the playwright writes that Hayate has been taking saxophone lessons for a long time. In paragraph 2 of *The Carp*, the author writes that Rosetsu intends to go to the Maruyama School to study art.

**ELL Targeted Support Express an Opinion** Help students practice comparing and contrasting texts before stating an opinion. Have a volunteer select two texts that students have read.

Have students discuss the following prompts: *Who is the main character of the first text? The second text? Does the first text have one setting or multiple settings? The second text?* **EMERGING/DEVELOPING**

## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to select relevant text evidence.

**OPTION 1 Use the Shared Read** Have students use evidence from different texts to support a claim about universal experiences.

**OPTION 2 Use Independent Text** Students should choose two self-selected independent reading texts and annotate text evidence about the characters' experiences that could serve to support a claim.

 QUICK CHECK

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

## Decide

- **If students struggle**, revisit instruction for making text connections in Small Group on pp. T200–T201.
- **If students show understanding**, extend instruction for making text connections in Small Group on pp. T200–T201.

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

STUDENT INTERACTIVE, p. 114



## RESPOND TO TEXT

## Reflect and Share

**Write to Sources** In this unit, you have read about characters and their experiences. Compare and contrast the texts you have read this week. Do people from different times and cultures share challenges and experiences? Use this question to help you explain which experiences are universal.



**Use Text Evidence** When writing an opinion, it is important to include text evidence that directly relates to your claim.

On a separate sheet of paper, write an opinion sentence about which challenges and experiences are universal. Consider the characters, settings, and events in each story or drama. Then choose two texts you read this week, and identify evidence from each text. Use these questions to evaluate the evidence:

- Does this evidence clearly support my opinion?
- Will this evidence help me convince others of my opinion?
- Are there better pieces of evidence to make my opinion even more convincing? If yes, review your annotations and notes.

Briefly summarize how the characters in each story or drama respond to challenges and experiences. Finally, write your response in a short paragraph.

## Weekly Question

How are the experiences of people in ancient times similar to those of people in the modern world?

## 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.

Reread the first and last scenes of the legend, *The Carp*. In the first, Rosetsu observes a bird and two turtles before making his painting for Sensei Yutei. In the last, Rosetsu paints the persistent carp he observed breaking ice in a pond. Make a claim about the influence of setting on the events of the tale. Use text evidence to support your opinion.



# Word Study Unusual Spellings

## OBJECTIVES

Demonstrate and apply phonetic knowledge.

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

## WEEKLY STANDARDS PRACTICE



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

FLEXIBLE OPTION



## LESSON 5

### Assess Understanding

To assess students' understanding of unusual spellings, offer them the following sentences.

1. The pig was so big, it broke the bathroom scale when we **waid** him.
2. The vet told us we should have **weighed** him with a proper scale.

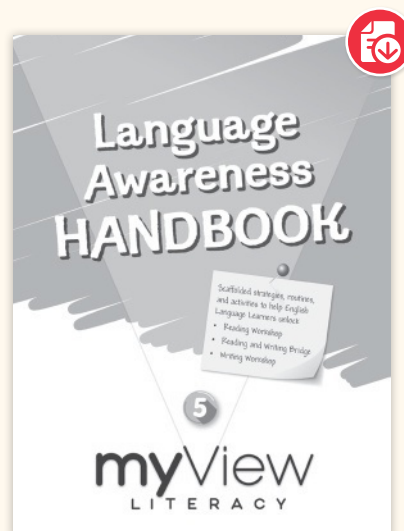
Have students use their knowledge of unusual spellings to identify the sentence with the correct spelling.





## Develop Language Awareness

For additional practice with unusual spellings, complete the activity on p. 34 of the *Language Awareness Handbook*. In this practice activity students will use contextual support to learn unusual spellings.



				FLEXIBLE OPTION
<b>LESSON 1</b>	<b>LESSON 2</b>	FLEXIBLE OPTION <b>LESSON 3</b>	FLEXIBLE OPTION <b>LESSON 4</b>	<b>LESSON 5</b>
Teach Unusual Spellings	Apply Unusual Spellings	More Practice	<b>Spiral Review:</b> Suffixes <i>-ize, -ance, -ence, -ist</i>	<input checked="" type="checkbox"/> <b>Assess Understanding</b>

Use the  **QUICK CHECK** on p. T197 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** As you read different texts, you will form opinions about what you read. It is important to be able to express opinions in a way that others understand. Have students compare and contrast how *The Carp* and the infographic on pp. 86–87 present information and themes.

### ELL Targeted Support

Have students form and express an opinion about which text is more effective in answering the Weekly Question: *How are the experiences of people in ancient times similar to those of people in the modern world?*

Have students complete this sentence frame: *In my opinion, \_\_\_\_\_ is more effective, because \_\_\_\_\_.* Encourage students to read their opinions aloud, using strategies presented in the minilesson. **EMERGING**

Have students partners develop a short presentation comparing and contrasting the two texts and giving their opinion about which provides a better answer to the Weekly Question. **DEVELOPING**

Assign pairs of students opposing points of view about which text is more effective. Tell students that even if they don't agree with an opinion, finding evidence that supports it is a useful exercise. Have each student try to convince the other of his or her assigned point of view.

### EXPANDING/BRIDGING



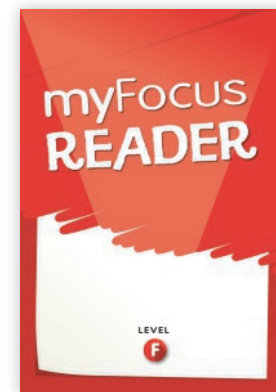
For additional language support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 34–35, 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 different people having shared experiences 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 and text evidence related to art into an effective format.

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

See *Extension Activities* pp. 126–130 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 identifying text evidence to support a claim across two texts.

### Possible Conference Prompts

- How were the characters and settings similar in the two texts you read?
- How were the characters and settings different in the two texts?
- What universal experiences did characters in both texts share?

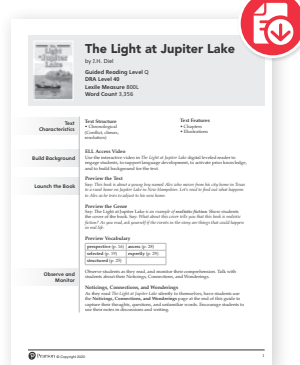
**Possible Teaching Point** Readers can annotate copies of their text to note whether people from different times and cultures share universal experiences.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T150–T151.
- For instructional support on how to compare texts, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to talk about the experiences that were universal in the texts they read.

## Independent/Collaborative

## Independent Reading



Students can

- reread or listen to “Art: Then and Now” 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 forms of art based on the infographic.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T472–T473, for

- teacher’s summary of chapters in *The Thing About Georgie*.
- 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 3 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 *Reflections* by reading poetry.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

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

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore the Riddles: Weekly Question T206–T207
- Listening Comprehension: Read Aloud: “Nana” T208–T209
- Poetry T210–T211
- ☑ **Quick Check** T211

#### READING BRIDGE

- Academic Vocabulary: Figurative Language T212–T213
- Word Study: Teach Suffixes *-ous*, *-eous*, *-ious* T214–T215

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T219
- Strategy, Intervention, and On-Level/Advanced Activities T218
- ELL Targeted Support T218
- Conferring T219

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T219
- Literacy Activities T219

**BOOK CLUB** T219, T474–T475 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T398–T399
  - » Edit for Capitalization
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T399
- Conferences T396

#### WRITING BRIDGE

- Spelling: Words with *-ous*, *-eous*, *-ious* T400
  - ☑ **Assess Prior Knowledge** T400
- Language and Conventions: Spiral Review: Possessive Pronouns T401

#### LESSON 2

RL.5.5, RL.5.7, RL.5.10, L.5.2.d, L.5.4.a, L.5.6

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T220–T227
  - » Preview Vocabulary
  - » Read: Poetry Collection
- Respond and Analyze T228–T229
  - » My View
  - » Develop Vocabulary
- ☑ **Quick Check** T229
- » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Suffixes *-ous*, *-eous*, *-ious* T230–T231
- High-Frequency Words T230

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T233
- Strategy and Intervention Activities T232
- Fluency T232
- ELL Targeted Support T232
- Conferring T233

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T233
- Literacy Activities T233

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T402–T403
  - » Punctuate Titles
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T403
- Conferences T396

#### WRITING BRIDGE

- Spelling: Teach Words with *-ous*, *-eous*, *-ious* T404
- Language and Conventions: Oral Language: Indefinite and Reflexive Pronouns T405

## LESSON 3

RL.5.2, RL.5.4, RL.5.6,  
RL.5.10, W.5.1.b, L.5.5.a

### READING WORKSHOP

#### CLOSE READ

- Explain Figurative Language T234–T235
- Close Read: Poetry Collection
- ✓ **Quick Check** T235

### READING BRIDGE

- Read Like a Writer: Analyze Mood T236–T237
- Word Study: More Practice: Suffixes *-ous, -eous, -ious* T238–T239 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, 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

- Opinion Essay T406–T407
  - » Revise by Rearranging Ideas for Clarity
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T407
- Conferences T396

### WRITING BRIDGE

- Spelling: More Practice: Words with *-ous, -eous, -ious* T408 **FLEXIBLE OPTION**
- Language and Conventions: Teach Indefinite and Reflexive Pronouns T409

## LESSON 4

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

### READING WORKSHOP

#### CLOSE READ

- Visualize T242–T243
- Close Read: Poetry Collection
- ✓ **Quick Check** T243

### READING BRIDGE

- Write for a Reader: Establish Mood T244–T245
- Word Study: Spiral Review: Unusual Spellings T246–T247 **FLEXIBLE OPTION**

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, 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

- Opinion Essay T410–T411
  - » Revise by Combining Ideas for Clarity
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T411
- Conferences T396

### WRITING BRIDGE

- Spelling: Spiral Review: Words with Unusual Spellings T412 **FLEXIBLE OPTION**
- Language and Conventions: Practice Indefinite and Reflexive Pronouns T413

## LESSON 5

W.5.2.c, W.5.2.e, W.5.5,  
SL.5.1.a, L.5.2.e

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T250–T251
  - » Write to Sources
- ✓ **Quick Check** T251
- » Weekly Question

### READING BRIDGE

- Word Study: Suffixes *-ous, -eous, -ious* T252–T253 **FLEXIBLE OPTION**
- ✓ **Assess Understanding** T252

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T216–T217, T255
- Strategy, Intervention, and On-Level/Advanced Activities T254
- ELL Targeted Support T254
- Conferring T255

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T255
- Literacy Activities T255

**BOOK CLUB** T255, T474–T475 **SEL**

### WRITING WORKSHOP

#### MINILESSON

- Opinion Essay T414
  - » Participate in Peer Editing
  - » Share Back

#### INDEPENDENT WRITING

- **WRITING CLUB** T414–T415 **SEL**
- Conferences T396

### WRITING BRIDGE

- Spelling: Words with *-ous, -eous, -ious* T416
- ✓ **Assess Understanding** T416
- Language and Conventions: Standards Practice T417 **FLEXIBLE OPTION**

# UNIT 3 WEEK 4 WEEK AT A GLANCE: RESOURCE OVERVIEW

## Materials

**WEEKLY LAUNCH: RIDDLES**

**Riddle Me This!**

When he married my sister, I promised this matter I'd name my first son after him. I am your mother, and he is your **uncle**.

When her brother, your dad, goes to see a movie with your mother, she takes care of your brother and you. She is your  **aunt**.

We are first or second, once or twice removed, because either our parents or grandparents were siblings. We are **cousins**.

They come to play with you when your parents, their children, have to travel far away. They are your **grandparents**.

When your dad married my mom, we became **brothers-in-law**.

Show a piece of advice given to you by someone in your family or a trusted adult. Talk about how this advice helps you and why you remember it.

**RIDDLES**  
Riddle Me This!

**READING WORKSHOP**

**Poetry anchor chart**

**PURPOSE:**  
To please and entertain the reader and to express ideas or feelings using sound, diction and mental images.

**ELEMENTS:**

- Rhythm
- Rhyme
- Imagery (sensory details)
- Repetition

**POETRY TEXT STRUCTURE:**  
Words are arranged in lines and groups of lines called stanzas.

**READING ANCHOR CHART**  
Poetry

**Poetry anchor chart**

**PURPOSE:**

**ELEMENTS:**

**POETRY TEXT STRUCTURE:**

**EDITABLE ANCHOR CHART**  
Poetry

**Language and Conventions**

**Word Study**

**Use Onomatopoeia**

**RESOURCE DOWNLOAD CENTER**  
Additional Practice

**Leveled Readers**

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

Guided Reading Level G  
ORA Level 4  
Lexile Measure 820L  
Word Count 1,356

**Text**  
Characteristics  
Build Background  
Launch the Book  
Explore the Genre  
Observe and Monitor

**LEVELED READERS**  
TEACHER'S GUIDE

## Words of the Week

### Develop Vocabulary

crinkled  
melodic  
retired  
trembles  
vivid

### Spelling Words

jealous  
fabulous  
enormous  
ridiculous  
humorous  
numerous  
adventurous  
curious  
furious  
mysterious  
victorious  
obvious  
previous  
precious

vicious  
suspicious  
cautious  
courageous  
courteous  
miscellaneous

### Challenge Spelling Words

advantageous  
impervious  
mischievous

### Unit Academic Vocabulary

demonstrate  
perspective  
recall  
appeal  
confide

**WEEK 1 LESSON 1**  
**READING WORKSHOP** GENRE & THEME

### Listening Comprehension

**OBJECTIVES**  
Listen actively to engage with and understand complex and varied content.  
Use appropriate active listening strategies to understand complex and varied content.  
Use appropriate active listening strategies to understand complex and varied content.

**ELL Language Transfer**  
Compare "Poetry and the Spanish Language" to "Nana".  
• color: color  
• emotion: emotion  
• emotion: emotion

**FLUENCY**  
Read aloud the poem "Nana" from the Read Aloud Trade Book Library. Read the poem "Nana" aloud several times to become familiar with the poem. Read the poem "Nana" aloud several times to become familiar with the poem. Read the poem "Nana" aloud several times to become familiar with the poem.

**THINK ALOUD**  
Read aloud the poem "Nana" from the Read Aloud Trade Book Library. Read the poem "Nana" aloud several times to become familiar with the poem. Read the poem "Nana" aloud several times to become familiar with the poem. Read the poem "Nana" aloud several times to become familiar with the poem.



READ ALOUD TRADE BOOK LIBRARY

**Interactive Read Aloud**

### Fiction Lesson Plan

**WHY**  
Interactive Read Alouds  
• engage students to learn about their independent reading levels.  
• engage students to learn about their independent reading levels.  
• engage students to learn about their independent reading levels.

**PLANNING**  
Select a text from the Read Aloud Trade Book Library or the school or district library.  
• Select the text to be read.  
• 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.

**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.  
• Gather prior knowledge and activate essential background necessary for understanding.  
• Discuss key vocabulary essential for understanding.

**DURING READING**  
• You can choose to stop and think aloud to students get the gist of the story and apply Think Alouds and open-ended questions for a deeper dive into the text.  
• Read with expression to draw in listeners.  
• Ask questions to guide the discussion and draw attention to the teaching point.  
• Use Think Alouds to model strategies and model how to monitor comprehension and understand meaning that text.  
• Help students draw connections to their own experiences, beliefs they have read or learned in the past, or the world.

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



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

READ ALOUD "Nana"

**Poetry Collection**

Artist to Artist  
by Davida Adebajuna  
Sepia  
by Malachi Michelle Iyengar  
Spruce  
by Malachi Michelle Iyengar



SHARED READ Poetry Collection

**BOOK CLUB**

Titles related to Spotlight Genre and Theme: T474-T475

**Mentor STACK**

Writing Workshop T395



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**

5

myView LITERACY

ASSESSMENT GUIDE



# Interact with Sources

## OBJECTIVE

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

## ACADEMIC VOCABULARY


**Language of Ideas** Academic language helps students access ideas. After you discuss the riddles, ask: [How did your perspective change after reading and answering the riddles? How do the riddles demonstrate a creative way of describing family members?](#)

- demonstrate
- perspective
- appeal
- recall
- confide

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

## Explore the Riddles

Remind students of the Essential Question for Unit 3: *How do the experiences of others reflect our own?* Point out the Week 4 Question: *What can our families teach us about ourselves?*

Direct students' attention to the riddles on pp. 126–127 in the *Student Interactive*. Explain that a riddle is a kind of fun poem in which something is described but is not actually named, meaning that the reader must guess what the “something” is. 

Have students read and complete the riddles. Discuss how we all come from a family and that although each one is unique, they all have things in common.

Use the following questions to guide discussion.

- How do the riddles make you think differently about family?
- Do you think everyone has cousins? Why or why not?
- What are some of the main ways that riddles and poetry are different from realistic fiction?

**WEEKLY QUESTION** Reread the Week 4 Question: *What can our families teach us about ourselves?* Work with students to briefly summarize your discussion about “Riddle Me This!” Explain that this week, students will read more about families.

**TURN, TALK, AND SHARE** As students begin the Turn and Talk activity on p. 127 of the *Student Interactive*, suggest that one way to quickly note some differences between a poem and a work of realistic fiction is to read aloud a portion of each. As time allows, encourage students to read one of the riddles aloud and a passage from a work of realistic fiction that they’ve read.



**ELL Targeted Support Visual Support** Call students' attention to the riddles and photos on pp. 126–127 of the *Student Interactive*. Point out that the photos can offer clues because they may help readers imagine or recall family relationships. Then tell students to listen closely as you read each riddle aloud and work with them to answer it.

Preview the riddles. Discuss how each relates to the topic. Preview key vocabulary, including the words *mister*, *learning*, *grandparents*, and *family tree*. Model drawing a family tree on the board to show family relationships. **EMERGING**

Preview key vocabulary, including the words *removed*, *positions*, *siblings*, and *married*. Ask: **What is another word for siblings? What does the phrase “new positions” in the last riddle refer to?** **DEVELOPING**

Preview key vocabulary, including the word *mister* and the phrase “once or twice removed.” Ask: **Why do you think the writer used the word mister? Are there any rhyming lines in the other riddles?** **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 126–127



WEEKLY LAUNCH: RIDDLES

INTERACTIVITY

# Riddle Me This!

When he married my sister, I promised this mister I'd name my first son after him. I am your mother, and he is your

uncle

When her brother, your dad, goes to see a movie with your mother, she takes care of your brother and you. She is your

aunt

We are first or second, once or twice removed, because either our parents or grandparents were siblings. We are

cousins



They come to play with you when your parents, their children, have to travel for work. They are your

grandparents

When your dad married my mom, we became

step

siblings.



## Weekly Question

WEEK 4

**What can our families teach us about ourselves?**

**TURN and TALK** Share a piece of advice given to you by someone in your family or a trusted adult. Talk about how this advice helps you and why you remember it.



# Listening Comprehension

## OBJECTIVES

Listen actively to interpret verbal and non-verbal 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 the poem “Nana.”

- brilliant : *brillante*
- center : *centro*
- enormous : *enorme*
- explosion : *explosión*

## FLUENCY

After completing the Read Aloud Routine, display the poem “Nana.” Model reading aloud a short section of the poem, asking students to pay attention to your prosody, or expression, and to how you read the punctuation as well as the words. Explain that fluency is about reading for meaning, not speed. Invite partners to practice expressive reading using their favorite sentences from the poem.

## THINK ALOUD

**Analyze Poetry** I notice how the poet uses specific words and punctuation to give the poem meaning and to create a rhythm. The descriptions help me “see” what the poet is describing.

## Poetry

Tell students you are going to read a poem aloud. Have students listen as you read the poem “Nana.” Explain that students should listen actively, paying careful attention to the figurative language 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 poetry.

**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 descriptive language in the poem.

## Nana

I can't recall the first time I heard her melodic voice say hello to her new grandson.

What I can remember, what I can see as clearly as if it were yesterday, is . . .

Her clear brilliant green eyes, the color of new grass, crinkled at each corner, her cheeks just meeting her bottom lashes because her smile went from ear to ear, pushing her whole face up toward the sky....

Her new grandson grabbed her finger and gurgled,  
blowing bitsy bubbles of baby slobber, cooing and kicking his feet.

Her smile grew  
— and her burst of laughter and delight

*"Nana," continued*

Left a vivid picture in my mind

— a picture that is burned into my heart and at the center of my memory.

And then she said, with an explosion of joy, "Hello my beautiful baby boy. I'm your Nana."

My heart skipped a beat.

And like an enormous clap of thunder in a summer storm,

My perspective changed in an instant.

I am Mom, and my mom, the center of my life, is Nana.

**THINK ALOUD**

**Analyze Poetry** As I reread the poem, I'm thinking about how green Nana's eyes are and how big her smile is. And I can almost see a baby boy laughing and kicking his feet. This poem is similar in some ways to realistic fiction—the description is so vivid and realistic that it draws me in and makes me feel like I'm witnessing the mother's first moments as a nana, or grandmother.

**ELL Access**

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

This poem tells the story of a woman meeting her newborn grandson for the first time. It's told from the perspective of the baby's mother, who is the speaker of the poem. The speaker witnesses her mother transition from being a mother to being both a mother *and* a grandmother, or nana.

**WRAP-UP**

Nana	
Descriptive Language	What It Helps Me Picture

Use a two-column chart to note descriptive language and the images they help create in readers' minds.

**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.



# Poetry

## LEARNING GOAL

I can learn more about *Reflections* by reading poetry.

## OBJECTIVES

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

## LANGUAGE OF THE GENRE

After discussing the genre and anchor chart, remind students to use words related to poetry.

- rhyme
- stanzas
- rhythm
- verse
- onomatopoeia

## FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank, poster-sized chart in the classroom.
- Review the genre throughout the week.
- Have students suggest headings and graphics.
- Have them add specific text titles as they read new texts.

## ELL Language Transfer

**Cognates** Point out the Spanish cognates related to poetry:

- poet : *poeta*
- poem : *poema*

## Minilesson

**FOCUS ON STRATEGIES** Explain that poems are sparked by a poet's imagination, and his or her ideas, emotions, and message are expressed through description, imagery, word choice, sound devices, and text features such as line breaks.

Explain to students that when they read a poem, they should ask themselves if the descriptions help them “see” what the poet wants them to see.

**MODEL AND PRACTICE** Model recognizing descriptive and figurative language. Say: *In the poem “Nana,” the poet describes the grandmother’s eyes as being brilliant green—the color of new grass. That description helps me visualize, or “see” how green Nana’s eyes are. And the use of alliteration, or words starting with the same sound, in the phrase “blowing bitsy bubbles of baby slobber” helps me see the baby’s happiness. I think the poet uses descriptive language so that readers will better understand the scene and can share the emotions that Nana and the speaker feel.*

Talk about how the same event—a woman meeting her newborn grandson for the first time and the baby’s mother witnessing it—might have been described in a work of realistic fiction. What might the author have done differently? Then, compare and contrast how realistic fiction and poetry are alike and different.

**ELL Targeted Support Prior Knowledge** Explain that before students read a text, they should consider what they already know and what they want to know. Then, after reading, they should reflect on what they learned.

Draw a K-W-L chart. Ask students to scan the poem “Nana” and find descriptive words that they recognize and understand. Then, ask them to suggest words from the poem that they cannot define. Finally, work with students to define the unfamiliar words. **EMERGING/DEVELOPING**

Direct students to draw a K-W-L chart and write down five descriptive words they already know. Have student pairs discuss the different words they have written down. After reading the poems, have students write any descriptive words they learned. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies to compare and contrast poetry and realistic fiction.

**OPTION 1 TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 128 of the *Student Interactive*. Circulate to discover if students can compare and contrast poetry and realistic fiction.

**OPTION 2 Use Independent Text** Have students use index cards to mark places in the text where they notice figurative language, descriptive language, rhyme, rhythm, alliteration, or onomatopoeia. Direct them to write down their examples for future discussion.

**QUICK CHECK**

**Notice and Assess** Can students identify what makes a literary work a poem?

**Decide**

- **If students struggle**, revisit instruction about poetry in Small Group on pp. T218–T219.
- **If students show understanding**, have them continue practicing the strategies for reading poetry using the Independent Reading and Literacy Activities in Small Group on pp. T218–T219.

## STUDENT INTERACTIVE, pp. 128–129



## GENRE: POETRY

## READING WORKSHOP

**Learning Goal**

I can learn more about *Reflections* by reading poetry.

**Poetry**

**Poetry**, also called **verse**, is a form of literature that may feature sound devices. Poets use sound devices to create a mood or emphasize the message of a poem. Poetry often features

- Content focused on **imagination, ideas, images, and emotions**
- **Rhythm**, a regular or varied pattern of sounds
- **Rhyme**, two or more words with the same ending sound
- **Repetition**, use of sounds, words, thoughts, or sentences over and over again
- **Onomatopoeia**, words that sound like their meaning

**TURN and TALK** Contrast poetry and realistic fiction. Use the chart to compare and contrast the genres. Take notes on your discussion.

**My NOTES**


---

---

---

---

---

---

---

---

Why is a poem fun to read? How is a poem the same as, or different from, a story?



**Poetry**  
anchor chart

**PURPOSE:**  
To please and entertain the reader and to express ideas or feelings using sound devices and mental images

**ELEMENTS:**

- Rhythm
- Rhyme
- Onomatopoeia
- Imagery (sensory details)
- Repetition

**POETRY TEXT STRUCTURE:**  
Words are arranged in lines and groups of lines called stanzas.

# Academic Vocabulary

## LEARNING GOAL

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

## OBJECTIVES

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

Respond using newly acquired vocabulary as appropriate.

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

## ELL Language Transfer

In Spanish, the double consonant *ll* makes a *y* sound. Help your Spanish speakers properly pronounce the double final consonant found in *recall*.

## WEEKLY STANDARDS PRACTICE



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

## Figurative Language

### Minilesson

**FOCUS ON STRATEGIES** Sometimes words have meanings beyond their literal definitions. This is called figurative language. For example, an idiom is an expression whose meaning cannot be determined by adding together the literal meanings of its words.

- Idioms are generally considered informal and conversational, and are not used as often in formal writing and speaking.

**MODEL AND PRACTICE** Model using figurative language for the Academic Vocabulary word *perspective*. Write or display the phrase “Walk a mile in someone’s shoes,” and model the strategy for students.

- To “walk a mile in someone else’s shoes” is to look at things from their point of view. You are not literally wearing their shoes. You are seeing things from their perspective. Another similar idiom, “put yourself in my shoes,” means the same thing.
- Tell students that they can confirm an idiom’s meaning by checking online or using a print resource, such as a dictionary of English idioms. Have students apply the same strategy using the Academic Vocabulary word *confide* and the idiom “spilled the beans.”

**ELL Targeted Support Academic Vocabulary** Help students use the Academic Vocabulary in idioms and expressions.

Have students complete this sentence frame: *Perspective means “a point of \_\_\_\_\_.”* **EMERGING**

Use the above activity. Ask students to discuss how *perspective* relates to the idiom “walk a mile in someone’s shoes.” **DEVELOPING**

Have student pairs discuss idioms from their home languages that deal with perspective. **EXPANDING**

Have students present idioms from their home languages that deal with perspective to the class. **BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students follow the same strategy as they complete the activity on p. 143. Remind students that they will use this Academic Vocabulary throughout this unit.

## STUDENT INTERACTIVE, p. 143



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

**Figurative language** gives words meanings beyond literal definitions. An **idiom** is an expression that cannot be understood from definitions alone. For example, *walk a mile in someone else's shoes* means "try to understand that person's perspective, or way of seeing or thinking about something."

## Learning Goal

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

**MyTURN** For each item,

1. **Underline** the idiom or expression that relates to *perspective*.
2. **Explain** the meaning of the idiom or expression.
3. **Confirm** your explanation by researching the idiom online.

Will you read my essay? It could use a fresh pair of eyes.

**Explanation:** A "fresh pair of eyes" means a different perspective or a new take on the material.

Let's look at the big picture before we assign roles for the group project.

**Explanation:** Looking at the big picture means getting an overview of a situation and not focusing too closely on details.

Right now, you can't see the forest for the trees.

**Explanation:** You are too caught up in particular details to think clearly about the overall plan or general situation.



# Word Study Suffixes *-ous*, *-eous*, *-ious*

## OBJECTIVE

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

---

## LESSON 1

### Teach Suffixes *-ous*, *-eous*, *-ious*

**FOCUS ON STRATEGIES** Remind students that adding suffixes to a base word changes its meaning. Each group of suffixes has a meaning. The suffixes *-ous*, *-eous*, and *-ious* all mean “full of” or “having.” Adding these suffixes to a base word turns it into an adjective. For example, when you add the suffix *-ous* to the noun *joy*, you get the adjective *joyous*, which describes someone or something that is full of joy.

**MODEL AND PRACTICE** Write or display the word *famous*. Explain that the suffix *-ous* was added to the base word *fame* to create a word that describes someone or something that has fame.

Then use the same strategy on the word *hazardous*. Guide students in properly identifying the base word, suffix, and the word’s meaning. Tell students that if they’re not familiar with a word, they can search for its definition in a print or online dictionary.



### ELL Targeted Support

**Suffixes -ous, -eous, -ious** Tell students that being able to recognize common word parts on sight can help them improve their language skills.

Display the suffixes, read them aloud, and have students repeat after you. For each suffix, write a basic word that contains the suffix and have students identify and circle the suffix. **EMERGING**

Provide sentence starters for students to complete, such as *The suffix -ous means “full of” or “having,” so joyous probably means \_\_\_\_.* **DEVELOPING**

Ask students to add the correct suffix ending to the word *courage*. **EXPANDING**

Have students work in pairs to create a list of words that end with the suffix *-ous*. **BRIDGING**



### LESSON 1

Teach Suffixes *-ous, -eous, -ious*

### LESSON 2

Apply Suffixes *-ous, -eous, -ious*


FLEXIBLE OPTION

### LESSON 3

More Practice

FLEXIBLE OPTION

### LESSON 4

 Spiral Review:  
Unusual Spellings

FLEXIBLE OPTION

### LESSON 5

Assess Understanding

# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



**LEVEL S**

**Genre** Traditional Literature

**Text Elements**

- Long stretches of descriptive language
- Figurative language

**Text Structure**

- Chronological



**LEVEL T**

**Genre** Realistic Fiction

**Text Elements**

- Many words with prefixes and suffixes
- Minimal illustration

**Text Structure**

- Chronological



**LEVEL T**

**Genre** Mystery

**Text Elements**

- Themes about issues of preadolescents
- Wide range of sentence types

**Text Structure**

- Chronological

## Guided Reading Instruction Prompts

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

### Identify Poetry

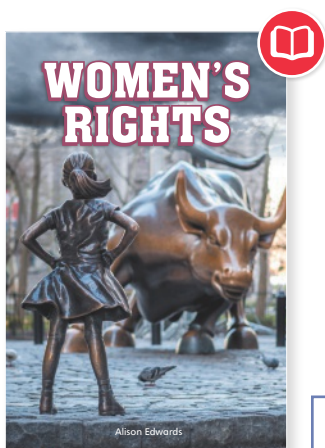
- How can you tell this is a poem?
- What kind of literary devices does the poet use?
- From what point of view did the poet write?
- How is a poem similar to a story?

### Develop Vocabulary

- What context clues lead us to the meaning of the words \_\_\_\_\_?
- What does the word \_\_\_\_ tell us about the poet's use of similes?
- What words did the poet use that were new to you?

### Analyze Figurative Language

- How could you use a metaphor to describe the main idea of the poem?
- How are alliteration and rhythm similar?
- Why do you think the author chose that particular figurative language?



LEVEL U

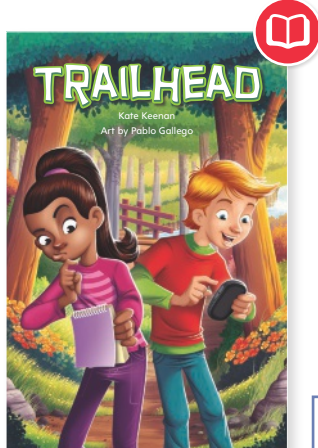
**Genre** Informational Text

**Text Elements**

- Content appealing to preadolescents
- Vocabulary words depend on context or glossary

**Text Structure**

- Description



LEVEL V

**Genre** Realistic Fiction

**Text Elements**

- Figurative language
- Changes of setting

**Text Structure**

- Chronological



LEVEL W

**Genre** Informational Text

**Text Elements**

- Content-specific words defined in text or glossary
- Words that offer decoding challenges

**Text Structure**

- Compare and Contrast

**Visualize**

- What types of literary devices did the author use to help you visualize what you read?
- How did the imagery in the poem help you visualize what was being described?
- How does onomatopoeia help you visualize what's being described?

**Compare Texts**

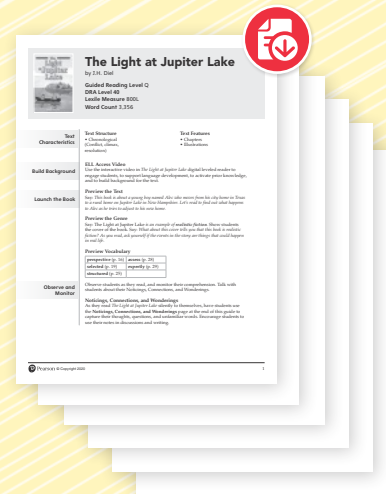
- What connections can you make to other books?
- How can a poem be similar to a work of realistic fiction?

**Word Study**

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

**Leveled Reader Teacher's Guide**

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



Use the  **QUICK CHECK** on p. T211 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### IDENTIFY POETRY

**Teaching Point** Reading poetry is different from reading other types of texts. It's important to use the punctuation and pauses when you read a poem because that's how the poet "heard" it in his or her mind when it was written. Review the anchor chart on p. 129 of the *Student Interactive*.

### ELL Targeted Support


Tell students that poetry is written to entertain and to express ideas or feelings.

Use a T-chart to list elements of poems on one side. Provide strips with definitions and have students place the definitions next to the appropriate element. Echo read the chart with students. **EMERGING**

Ask students to complete definitions for the elements of poetry. Provide this sentence frame: *When I hear words that have the same sound at the end of a \_\_\_\_\_, I know the poet is using \_\_\_\_\_.* **DEVELOPING**

Ask students: *Who are the poets writing about? How do you know? What was their motivation for writing the poems? Why do you think that?* **EXPANDING**

Have students explain who the poems are about and why they think the poets chose those people to write about. **BRIDGING**

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

## Intervention Activity



### READING POETRY

Use Lesson 16, pp. T105–T110, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of poetry.

LEVEL F • READ

**Lesson 16** Genre: Poetry and Drama

**DIRECTIONS** Read the following poem and drama. Notice how the structure of the poem and drama are like and unlike other kinds of literature you have read.

**The Seasons**

1 Ice-cream cones and ice pops that taste so cool and sweet,  
Summer picnics in the park with endless games of tag or  
tug-of-war;  
But heavy, hot mornings and long, sticky evenings are no treat;  
I must jump barefooted, like a kangaroo, in order to cross the hot  
sidewalk.

5 Crisp, colorful leaves float from treetops to grass;  
We carve plump pumpkins as perfectly round as the moon;  
But I must go early to be bright-eyed in class,  
And autumn storms sneak up to soak me on my walk home from  
school.

Sparkling snowflakes fall so silently and soft;  
10 We race like the wind on a bright red sled, screaming down the  
snow-covered hill;  
But that frozen winter wind swirls and blows,  
And nips at my ears, fingers, and toes.

Bursts of spring color—red, purple, and yellow flowers—rise  
out of the ground;  
We ride fast bikes with the warm breeze gently blowing through  
our hair;

15 I put away my heavy coat and take out the baseball and bat that  
have been waiting not so patiently for the season to begin.  
The only problem with spring is that it is all too short before the  
cycle of seasons begins again.

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved.

Reading Literature T • 105

## On-Level and Advanced



### INQUIRY

**Question and Investigate** Have students use the riddles on pp. 126–127 of the *Student Interactive* to generate questions about different ways to describe family members. Throughout the week, have students conduct research about the question. See *Extension Activities* pp. 126–130 in the *Resource Download Center*.

## Conferring

3 students / 3–4 minutes per conference

### IDENTIFY POETRY

**Talk About Independent Reading** Ask students to share what they have learned about figurative language, descriptive language, rhyme, rhythm, alliteration, or onomatopoeia in the text they are currently reading.

### Possible Conference Prompts

- What figurative language or sound devices does the writer use?
- How did recognizing and understanding these elements help you appreciate and understand what you read?

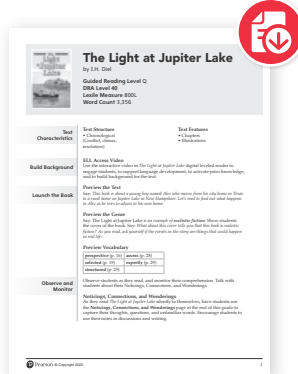
**Possible Teaching Point** *What did you learn about the elements of poetry? Recognizing these elements will help you become a better reader because you'll be on the lookout for the ways that authors express themselves.*

## Leveled Readers



### IDENTIFY THEME

- For suggested titles, see “Matching Texts to Learning,” pp. T216–T217.
- For instructional support on how to identify theme, see *Leveled Reader Teacher's Guide*.



## Whole Group

**Share** Bring the class back together. Invite one student to share some observations from his or her index cards or the Turn and Talk discussion. Reinforce with students the reading strategies that the student used.

## Independent/Collaborative

### Independent Reading



Students can

- read a self-selected trade book.
- read or listen to a previously read text.
- begin reading their Book Club text or one of the suggested titles on p. T465.

### Centers



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

### Literacy Activities



Students can

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

## BOOK CLUB



See Book Club, pp. T474–T475, for

- teacher's summary of chapters in *The Thing About Georgie*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

# Introduce the Text



## OBJECTIVES

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. 130 of the *Student Interactive* and define them as needed.
  - vivid:** clear, bright, and lifelike
  - retired:** no longer working
  - trembles:** shakes slightly
  - crinkled:** wrinkled or creased, as a crushed piece of paper
  - melodic:** pleasing and harmonious to hear; sweet sounding
- These words will help you understand what you read in the Poetry Collection. As you read, highlight the words when you see them in the text. Ask yourself what they tell you about the way the poets use language to create the poem.

## Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is for entertainment, to understand how descriptive language is used in poetry, and to read with punctuation and pauses.

### FIRST READ STRATEGIES

**NOTICE** how recognizing and understanding the elements of poetry affects their appreciation and comprehension of the poem.

**GENERATE QUESTIONS** by writing questions when something in a poem confuses them.

**CONNECT** the poems to each other and to other texts they have read.

**RESPOND** by discussing why they liked or didn't like a poem or part of a poem.

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



### EXPERT'S VIEW Pamela Mason, Harvard University

“Students need to feel that they have a voice and that they are not silenced because they haven't responded with an answer that is in the teacher's head. We all have our own experiences and cultural backgrounds. A student with a different experience and cultural background may interpret a text differently. It's important to understand why a student has responded in a certain way rather than assuming that they did not understand the question.”

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



**ELL Targeted Support Concept Mapping** Tell students that concept mapping can help them learn relationships between words and meanings.

Draw a web diagram with the vocabulary words circling the words *Descriptions/Reflections* at the center. Read each word aloud and have students repeat it. Allow them to pantomime if desired. Point out that all these words describe something about a character in the poems. Then, call on volunteers to add words to the web. **EMERGING/DEVELOPING**

Direct students to draw a web diagram in their notebooks with the five vocabulary words circling a blank center. Have student pairs discuss what all of the words tell about and write it at the center (*Descriptions or Reflections*). Have partners add additional words to the web and then share with the group. **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 poems they may already know or descriptive words they would like to share.

STUDENT INTERACTIVE, pp. 130-131



Meet the Author



**Malathi Michelle Iyengar** learned to play the clarinet while growing up in North Carolina. She studied music and education in college and spent a year in Asia studying clarinet. Now Iyengar lives in California and teaches at a public elementary school.

Poetry Collection

Preview Vocabulary

As you read the poems, pay attention to these vocabulary words. Notice how the words add meaning and make images sharp and memorable.

vivid	retired
trembles	crinkled melodic

Read

Before reading, think of how you will approach poetry differently from other texts. Follow these strategies as you read the poems for the first time.

<p><b>Notice</b></p> <p>how different elements of poetry create different effects.</p>	<p><b>Generate Questions</b></p> <p>about parts that confuse you.</p>
<p><b>Connect</b></p> <p>the poems to each other and other texts. How are they similar and different?</p>	<p><b>Respond</b></p> <p>by discussing your thoughts and feelings about the poems as you read.</p>

**First Read**

Genre Poetry

Poetry Collection

Artist to Artist

by Davida Adedjouma

Sepia

by Malathi Michelle Iyengar

Spruce

by Malathi Michelle Iyengar

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

AUDIO

ANNOTATE



## First Read

### Respond

**THINK ALOUD** This poem is titled “Artist to Artist,” which tells me right away that the speaker of the poem is speaking to or about another artist. The illustration shows a young girl watching an adult draw. The first lines “I write books, now, because my father wanted to be an artist” suggest the speaker’s father inspired her to become a writer. I will read on to see how else this relationship affected her as an artist.

## Close Read

### Explain Figurative Language

Explain that a simile is a comparison of two unlike things using the words *like* or *as*. In making the comparison, the author seeks to make a connection in readers’ minds and have them understand something new.

Direct students to scan the text for a simile. **See student page for possible responses.**

Confirm that students have located the simile “words as vivid as a 64-colors box of crayons.” Then ask them why the author might have included this simile.

**Possible Response:** A box of crayons contains many colors, and the speaker wants the words she uses to be equally “vivid,” or bright, as well as varied.

DOK 2

### OBJECTIVE

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

### CLOSE READ

#### Explain Figurative Language

A **simile** is a kind of figurative language that compares unlike things using the words *like* or *as*.

Underline a simile.

#### Vocabulary in Context

Context clues are the words, phrases, and sentences that surround a word or phrase. Context clues can help you understand the meaning of the phrase *oils & acrylics*.

Underline clues that support your definition.

**vivid** clear, bright, and lifelike

**retired** no longer working

## Artist to Artist

by Davida Adedjouma

- I write books, now, because my father wanted to be an artist he grew up & he was good at it, too. Drew people with meat on their bones in flesh-colored tones from my 64-colors box
- 5 of crayons. But every night—and sometimes even weekends & holidays—he dressed in the blue uniform & black shoes of many other fathers who also weren’t doctors or lawyers, teachers or preachers, & rode the 10:00 p.m. bus
- 10 to the downtown post office. Sorted mail by zip code—60620, 60621, 60622. He sorted mail all night & into the day because we had bills to pay. For 30 years my father rode the bus feeling black and blue. He never drew & his degrees in art & education sat
- 15 hardening on a shelf along with his oils & acrylics. But along with his gapped teeth, his bow legs & his first name with an A at the end, he gave me the urge to create characters with meat on their bones, in flesh-colored tones written in words as vivid as a 64-colors box of crayons.
- 20 I write, he drew. Daddy, thank you! & now that you’re retired . . .
- . . . what do you want to be?

Copyright © Savvas Learning Company LLC. All Rights Reserved.

132

**ELL Targeted Support Idioms** Tell students that idioms are phrases writers use to describe something that may not mean what the words literally say.

Display the sentence “For 30 years my father rode the bus feeling black and blue.” Read it aloud. Have students repeat it. Guide students to list words that help them understand the idiom (*sad, bruised, beaten, tired, worn*, and so on).

#### EMERGING/DEVELOPING

Display the word *confide*. Read it aloud and have students repeat it. Discuss the word’s meaning, leading into idioms for the word (*bend an ear, spill, let in on*). Draw three boxes. With student assistance, draw pictures that show the meanings of the word and its idioms. **EXPANDING/BRIDGING**



Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.

133

## First Read

### Generate Questions

**THINK ALOUD** The speaker says that her father wanted to be an artist. Why, then, did he work in the post office? I learn in line 12 that he “had bills to pay.” What does this tell me about the kind of person and parent the speaker’s father is? It shows that he puts his family before himself.

## Close Read

### Vocabulary in Context

Remind students that context clues are the words or phrases that offer hints about a word’s meaning.

Point out the phrase “oils / & acrylics” in lines 15 and 16. Direct students to reread the lines immediately before and after the phrase and underline details that might be clues to the meaning of the phrase. If students struggle to get started, remind them of what the speaker’s father wanted to become before working at the post office. **See student page for possible responses.**

Explain that oils and acrylics are types of paint that an artist might use. Then, explain the relationship of the underlined context clues to the phrase: An *artist* might use oils and acrylics to create *art*, and, over time, these materials might *harden* and become unusable.

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

**Word Choice and Repetition** Call students’ attention to “blue uniform & black shoes” in line 7 and “feeling black and blue” in line 13 of the poem “Artist to Artist.” Ask a student to identify the repeated words, *blue* and *black*. Have a volunteer share a mental image he or she has formed based on the descriptive words in the poem. Explain that the term “black and blue” often refers to bruises. Ask students why the speaker’s father might feel “black and blue.” Guide students to consider literal and figurative meanings, and then discuss the effect of the repetition of these words.

## First Read

### Notice

 **THINK ALOUD** How does this poem's illustration add to the beauty of the poem?

**Possible Response:** The poem is titled "Sepia," as in the color, sepia brown. The illustration is colored in beautiful shades of brown, which adds to the beauty of the words in the poem.

## Close Read

### Explain Figurative Language

Remind students that writers use figurative language that creates images and appeals to the five senses. This helps readers "see, touch, taste, hear, and feel" what the author is describing.

Have students scan the **poem on p. 134** and underline an example of imagery. **See student page for possible responses.**

Then point out to students the characters "I" and "Aunty" in the poem. Distinguish these characters from the poet. Ask: **What does the speaker of the poem say? What does the speaker think? Explain how you know.**

**Possible Response:** The speaker says "Is that really you, Aunty?" and thinks that the girl in the photo looks just like herself. The speaker then realizes that she recognizes her Aunty's eyes in the photo.

DOK 2

### OBJECTIVES

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

Describe how a narrator's or speaker's point of view influences how events are described.

### CLOSE READ

#### Explain Figurative Language

Imagery is language that appeals to the senses—sight, hearing, touch, taste, and smell.

Underline an example of imagery in the poem. Consider how the speaker's thoughts and point of view help reveal the theme of the poem.

#### Visualize

Highlight pairs of lines that help you see a scene.

**trembles** shakes slightly

**crinkled** wrinkled or creased, as a crushed piece of paper

## Sepia

by Malathi Michelle Iyengar

Brown.

Sepia brown.

Inky, crinkly sepia brown.

Aunty's brown hand

5 trembles with age

but her voice rings with laughter: *Look!*

*A photo from when I was young.*

Wistful, muted brown.

Soft, nostalgic brown.

10 *Is that really you, Aunty?*

I see a girl with my face!

*Look closer.*

Aunty holds the photo up

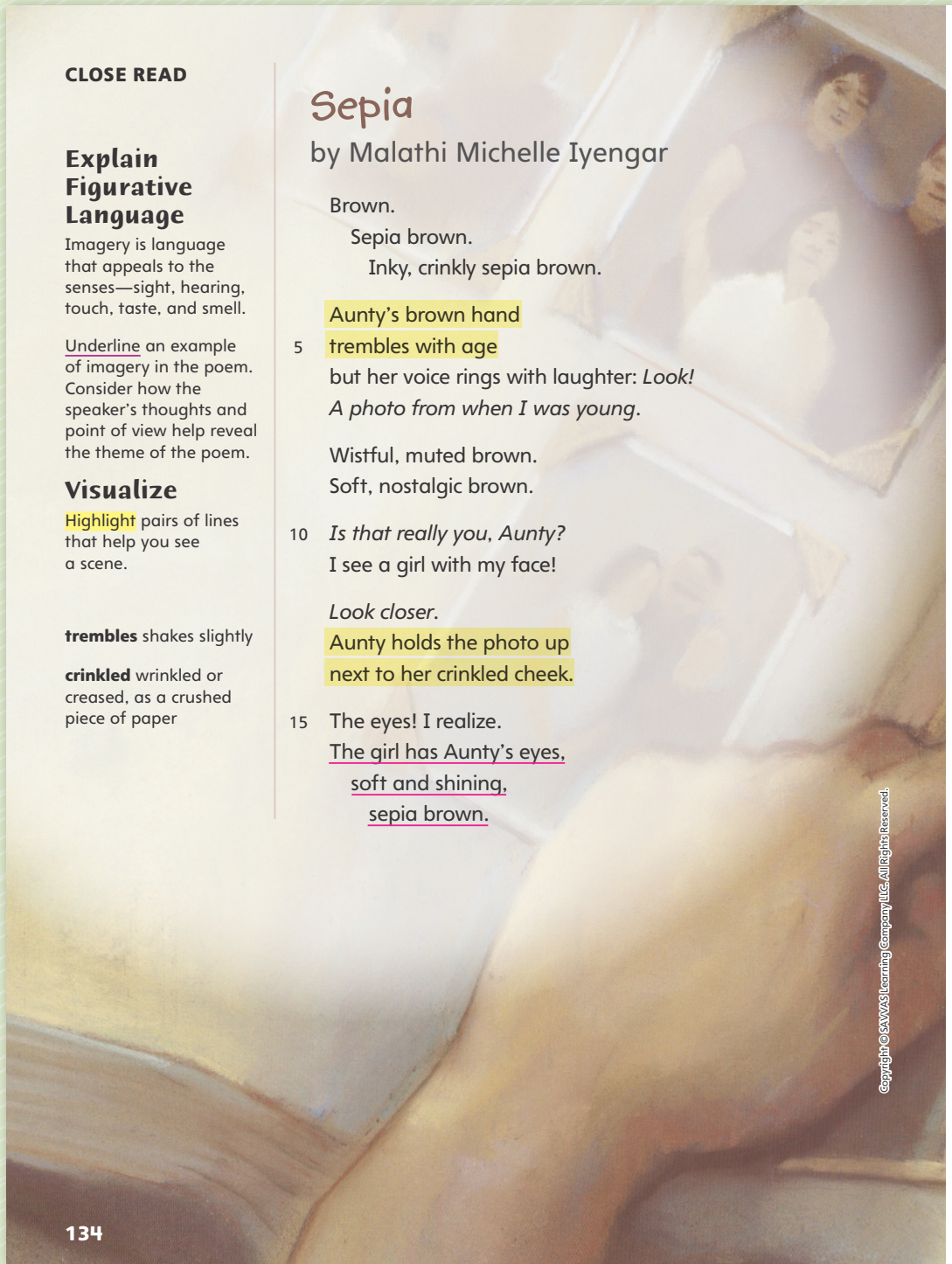
next to her crinkled cheek.

15 The eyes! I realize.

The girl has Aunty's eyes,

soft and shining,

sepia brown.



134

Copyright © Savvas Learning Company LLC. All Rights Reserved.

### CROSS-CURRICULAR PERSPECTIVES

### Social Studies



**Families as Culture** Culture can be described as features of everyday life shared by people in a particular place. The culture of a family is how that family speaks to one another, the stories they tell about and to each other, the beliefs and ideas they share, including the kinds of celebrations they value, and even the kinds of food they like to eat.



## First Read

### Generate Questions

**THINK ALOUD** As I read this poem, I am going to think about what the speaker of the poem thinks I already know and wants me to learn and understand. I am going to underline lines 8 and 9 because I have questions about the words she used in those descriptions for brown, and I want to see how I can figure them out.

## Close Read

### Visualize

Remind students that an author chooses words carefully to create a scene in a reader's mind.

Have students scan the **poem on p. 134** and highlight pairs of lines that help them see a scene with their mind's eye. **See student page for possible responses.**

Ask students to tell how these lines help them create a mental picture of what Auntie looks like and what she is doing.

**Possible Response:** I can picture Auntie's brown hand holding a brown-colored photograph next to to her wrinkled face. The photo shakes back and forth in her hand. This description helps me understand that Auntie is old and frail.

DOK 2

### OBJECTIVE

Create mental images to deepen understanding.

### Possible Teaching Point




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

**Visualize** To help students visualize the scene the poet is describing, display lines 7–11. Have students close their eyes as you read aloud the lines. Discuss what scene was in their mind as they heard you read the lines. What words helped them visualize what they saw? Write down their descriptions, or have them draw the scene in their notebooks and share their sketches with the class.

## First Read

### Connect

 **THINK ALOUD** As I read “Spruce,” I noticed two similarities with the poem “Sepia.” First, both are written by the same poet. Second, both describe a shade of the color brown with respect to family members. As I read this poem, I am going to compare how the poet uses literary devices and figurative language in both poems.

## Close Read

### Explain Figurative Language

Remind students that figurative language can appeal to the five senses. Explain that sometimes poets use onomatopoeia, or words that sound like their meaning, to add drama and liveliness to their poems.

Have students scan **the poem on p. 137** and underline examples of onomatopoeia. **See student page for possible responses.**

Ask: **How do the poems “Spruce” and “Sepia” use figurative language in different ways?**

**Possible Response:** In “Spruce,” the poet seems to want readers to “hear” this poem by using onomatopoeia. In “Sepia,” however, the poet uses imagery for readers to visualize the poem rather than hear it through the sounds the words make.

DOK 2

### OBJECTIVE

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.



136

### CROSS-CURRICULAR PERSPECTIVES

### Social Studies



Trios are a popular kind of group in Latin American music culture. The group may consist of a guitar, a violin, and a trumpet. A trio might have three guitars. It could be a guitar, a violin, and an accordion. In the poem, “Spruce,” the trio consists of a guitar player, a violinist, and a bass player. The type of instruments the group uses depends on the band members and the songs they want to play. However, with trios, a guitar is almost always one of the instruments.



## Spruce

by Malathi Michelle Iyengar

Brown.

Spruce brown.

Rich, melodic spruce brown.

Violin, guitar and bass

5 built of spruce wood, burnished brown.

A honey-colored melody

drifts along our narrow street.

Humming, strumming brown.

Ringing, singing brown.

10 Abuelito's precise brown fingertips

move along the violin's strings.

Papá's guitar travels

through a maze of shifting chords.

Tío winks at me from behind the *contrabajo*

15 as my hands clap out a staccato pattern:

*taka taka tak,*

rapid spruce brown.

### CLOSE READ

#### Explain Figurative Language

Underline words that sound like their meanings. These are examples of **onomatopoeia**.

#### Visualize

Highlight descriptive details that help you form a picture in your imagination.

**melodic** pleasing and harmonious to hear; sweet sounding

## First Read

### Respond

**THINK ALOUD** The poet uses the line “Violin, guitar, and bass built of spruce wood, burnished brown.” I think the poet believes most readers have seen a violin, guitar, or bass, and can visualize the color of the brown being described. That visualization can also help us with the context if we don’t know what the word *burnished* means.

## Close Read

### Visualize

Explain that the poet uses specific words to help the reader see or visualize the scene that she is describing.

Have students read **lines 10 and 11**. How does the poet use specific language to help the reader “see” how Abuelito is playing the violin?

**Possible Response:** The poet describes Abuelito’s “precise brown fingertips,” which add a specific detail for a reader to picture in his or her mind.

Then have students scan the entire **poem on p. 137** for sound devices or figurative language. Ask them to highlight other descriptive details that help them form pictures in their imagination and sounds in their ears. **See student page for possible responses.**

DOK 2

### OBJECTIVES

Create mental images to deepen understanding.

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

### Possible Teaching Point



#### Academic Vocabulary | Figurative Language

Use the Figurative Language lesson on pp. T212–T213 in the Reading-Writing Workshop Bridge to teach students how figurative language gives words meaning beyond the literal definitions. Identify examples of figurative language in the poems, such as “honey-colored melody” on p. 137.

# Respond and Analyze



## OBJECTIVES

Explain how the use of stanzas creates the structure of a poem.

Create mental images to deepen understanding.

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

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).

## My View

Have students look back at the poems and prompt them to respond to their initial reading.

- **Discuss** What does the use of stanzas, or the lack of them, tell about the structure of the poems?
- **Brainstorm** What similarities and differences do these poems have?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that authors choose certain words to convey information and create mental images about a character or a scene. The vocabulary words *vivid*, *retired*, *trembles*, *crinkled*, and *melodic* tell us about the characters and settings in the Poetry Collection.

**MODEL AND PRACTICE** Model filling out the crossword puzzle on *Student Interactive* p. 138 using the word *retired*.

In the poem “Artist to Artist,” the speaker asks her father what he wants to be “now that [he is] retired.” Usually people ask, “What do you want to be when you grow up?” Growing up and being who you want to become is the opposite of being retired. The question in the poem is a clue to your answer.

When you are filling out a crossword puzzle, letters from one of your answers can give you clues to help you solve for another word. Solving for the word *retired* gives you clues to two more of the puzzle definitions.

**ELL Targeted Support Vocabulary** Display the words in the Word Bank. Point out that many of these words are sensory words that help readers see, hear, and feel what the characters see, hear, and feel.

First, write sense categories (sight, sound, touch). Use pictures or gestures to reinforce the meaning of each sense. Then have students sort each word by sense. For example, make a crinkling sound with a plastic bag and say the word *crinkle*. Encourage students to identify and add other sensory words as they read and reread the poems. **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. 138 of the *Student Interactive*.

**OPTION 2 Use Independent Text** Have students find and list unfamiliar words that are included in the poems. Have them look for context clues to determine the meaning of each word and confirm meanings in a dictionary.

### QUICK CHECK

**Notice and Assess** Can students identify how vocabulary words give clues to the vivid language used in the poems?

#### Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T232–T233.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T232–T233.

**Check for Understanding MyTURN** Have students complete p. 139 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 138–139



#### VOCABULARY

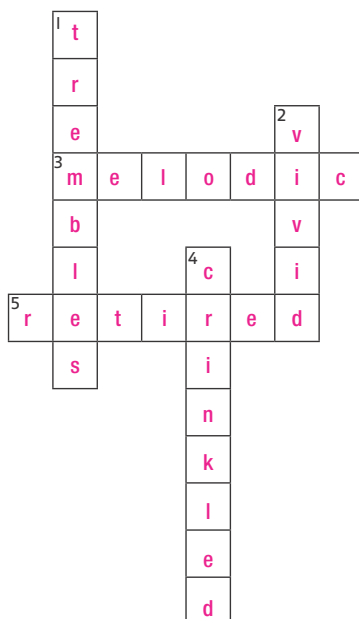
### Develop Vocabulary

In poetry, writers use descriptive words to create sound devices and guide readers to form mental images.

**MyTURN** Read the vocabulary words. Match each clue with the number in the puzzle and write the word.

WORD BANK				
vivid	retired	trembles	crinkled	melodic

CLUES	
1.	Shakes in fear or excitement
2.	Clear and bright
3.	Synonym for <i>harmonious</i>
4.	Rhymes with <i>wrinkled</i>
5.	No longer working



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

#### COMPREHENSION

#### READING WORKSHOP

### Check for Understanding

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

**Possible responses:**

- DOK 2** 1. How do you know that “Artist to Artist,” “Sepia,” and “Spruce” are poems? Give three examples.

All three poems express and inspire emotions. “Artist to Artist” has a simile, which is a kind of figurative language that poets use. “Artist to Artist” and “Sepia” have unusual spacing and punctuation. “Spruce” includes onomatopoeia.

2. Which two sound devices are used most effectively in these three poems? Use text evidence to support your opinion.

**DOK 2**

Repetition and internal rhyme contribute the most to the meaning of these poems. In “Artist to Artist,” “good / at it, too. Drew,” “teachers or preachers,” and “meat on their bones, in flesh-colored tones” help readers understand the character.

3. Illustrations can provide details that words alone do not. How do the illustrations contribute to the meaning, tone, and beauty of the poems?

**DOK 2**

The illustration that accompanies “Sepia” shows some of the details that are described in the poem, such as “Aunty’s brown hand” and what the color sepia looks like.

4. Choose a poem and identify the speaker. Then analyze how the speaker reflects upon a topic in the poem.

**DOK 3**

In “Sepia,” the speaker is an elderly woman’s niece. The speaker and her aunt look at a photo of the aunt as a young woman. The photo is “Soft, nostalgic brown.” The speaker realizes, “I see a girl with my face!” and “The girl has Aunty’s eyes . . . sepia brown.” These details show the speaker reflecting about her family’s past and her connection to her aunt.



# Word Study Suffixes *-ous, -eous, -ious*

## OBJECTIVES

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

Identify and read high-frequency words from a research-based list.

## LESSON 2

### Apply Suffixes *-ous, -eous, -ious*

**APPLY MyTURN** Direct students to complete the chart on p. 144 of the *Student Interactive*.

Then have students write a sentence using a word of their choice from the chart.

famous

courteous

envious

poisonous

### High-Frequency Words

Explain that high-frequency words appear often in texts but do not follow regular word study patterns.

Display *ahead, change, plural, opposite, wrong, and solution*. Have students decode each word.



STUDENT INTERACTIVE, p. 144



WORD STUDY

**Suffixes -ous, -eous, -ious**

**Suffixes** are groups of letters added to a base word to change its meaning. The suffix *-ous* means “full of” or “having.” The suffix *-ous* can also appear as *-eous* and *-ious*.

The word *dangerous* means “full of danger.”

**My TURN** Complete the chart by decoding each word, defining it, and identifying the base word from which it is formed.

**Possible responses:**

Word	Definition	Base Word
famous	well-known; having fame	fame
courteous	polite; full of good manners	courtesy
envious	jealousy; full of envy	envy
poisonous	lethal; full of poison	poison

**High-Frequency Words**

**High-frequency words** are words that 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: *ahead, chance, plural, opposite, wrong, solution*. Look for them in your independent reading.

Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.

144



**LESSON 2**

**Apply Suffixes -ous, -eous, -ious**

**LESSON 1**

Teach Suffixes -ous, -eous, -ious

FLEXIBLE OPTION  
**LESSON 3**

More Practice

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Unusual Spellings

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T229 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Readers pay close attention to the language authors use to describe the people, places, and actions in a poem. These vivid word choices help the reader visualize what the poet wants the reader to see. Visualizing helps readers connect with the poem in a personal, immediate way.

### ELL Targeted Support

Tell students they can better understand a story or poem by looking for words they already know and words that look interesting that they want to learn. Have students use visual and contextual support to enhance their understanding of the vocabulary.

Use a piece of paper as a prop to illustrate the words *trembles* and *crinkled*. Choose photos from a magazine or book that illustrate the words *vivid*, *retired*, and *melodic*. Ask students leading questions about each prop or picture.

### EMERGING

Have students take turns acting out the vocabulary words. Then have them use the words to complete sentence starters: *The tree trembles when \_\_\_\_\_. The colors in the painting were so vivid, or \_\_\_\_\_.* **DEVELOPING**

Have students work with a partner and an online or print thesaurus to find synonyms for the words *vivid*, *trembles*, *melodic*, and *crinkle*. Have them write the synonyms with the vocabulary words in their notebook. **EXPANDING/BRIDGING**



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

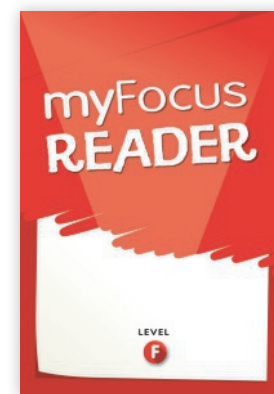
## Intervention Activity



### myFOCUS READER

Read pp. 36–37 in the *myFocus Reader* with students. Use the teaching support online at [SavvasRealize.com](http://SavvasRealize.com) to provide additional insight for students on what our families can teach us about ourselves.

Provide instructional support for comprehension and word study—Suffixes *-ous*, *-eous*, *-ious* and Academic Vocabulary.



## Fluency

Assess 2-4 students



### PROSODY

Have students choose one of the three poems and take turns reading it with appropriate punctuation, pauses, and stops. If needed, model reading with fluent phrasing.

### ORAL READING RATE AND ACCURACY

Use pp. 79–84 in Unit 3 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 types of sensory language the author used.

### Possible Conference Prompts

- What kinds of figurative language did the writers use?
- What words helped you understand the meaning of the figurative language?

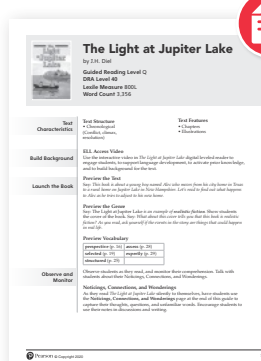
**Possible Teaching Point** Readers pay attention to sensory language that authors use to help them visualize the scene the author is describing. They might think, “Why did the author tell how this sounds or smells? How does that help me connect to the poem?”

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T216–T217.
- For instructional support on developing vocabulary, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to share some new vocabulary words they learned from their reading.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the Poetry Collection 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



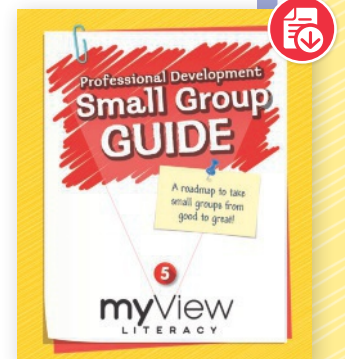
Students can

- complete the graphic organizer on *Student Interactive* p. 138.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 139.
- play the *myView* games.
- choose a poem and, with a partner, take turns reading it with fluent phrasing.

### SUPPORT INDEPENDENT READING

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

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



# Explain Figurative Language



## OBJECTIVES

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

Describe how a narrator's or speaker's point of view influences how events are described.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the Academic Vocabulary words.

- A simile is easy to demonstrate by using the word \_\_\_\_\_ or \_\_\_\_\_ to compare two things.

## ELL Access

Create a T-chart with headings *figurative* and *literal* to help students understand figurative words and ideas.

## Minilesson

**FOCUS ON STRATEGIES** Point out that poets use figurative language and sound devices to engage and entertain readers.

- Comparisons between unlike things using *like* or *as* are similes.
- Words that appeal to the senses are imagery.
- Onomatopoeia is a sound device in which words sound like their meanings.
- Figurative language can shape the reader's experience of a poem's events and characters, including the speaker of the poem.

**MODEL AND PRACTICE** Use the Close Read note on p. 132 of the *Student Interactive* to model explaining figurative language.

- The phrase “in words as vivid as a 64-colors box of crayons” is a simile. I know this because a simile compares two unlike things using the words *like* or *as*. I underline it and write *simile—words and crayons = vivid*. Next, I ask myself, “What does this simile tell me about the speaker?” The title, second line, and this comparison tell me the speaker is an artist to whom the tools used to make art are important.
- Have student pairs find, underline, and explain another simile.
- Help students understand the distinction between the speaker and the poet.

**ELL Targeted Support Vivid Word Choice** Guide students to discuss word choices in poetry.

Have student pairs identify and define an interesting or important word in each poem. **EMERGING**

Have pairs discuss what or who the word describes. **DEVELOPING**



## EXPERT'S VIEW Lee Wright, Teacher Specialist, Houston, TX

“Small groups should be flexible—grouping and regrouping students into a variety of small groups according to each groups’ shared, data-informed needs. For example, Johnny may struggle with reading comprehension, but he may be performing above level on phonics. In order to truly meet Johnny’s needs, you must continually monitor his small group data and regroup him according to his progress. Yearlong small group data administration and evaluation is the key to flexible grouping.”

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



## FORMATIVE ASSESSMENT OPTIONS

### Apply

Have students use the strategies for explaining figurative language.

**OPTION 1 MyTURN** Have students annotate the text using the Close Read notes to identify figurative language and imagery in the poems. Then have students complete the graphic organizer on *Student Interactive* p. 140 using their text evidence.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark places in the text that use figurative language or vivid imagery. Encourage them to explain the meaning of the figurative language or the effect of the imagery and how it helps them better understand the narrator or speaker and theme of a text.

### QUICK CHECK

**Notice and Assess** Can students explain the use of figurative language in poetry?

#### Decide

- **If students struggle**, revisit instruction about analyzing figurative language in Small Group on pp. T240–T241.
- **If students show understanding**, extend instruction about analyzing figurative language in Small Group on pp. T240–T241.

### STUDENT INTERACTIVE, p. 140



#### CLOSE READ

### Explain Figurative Language

Poets reveal themes and deeper meanings of their poems by using figurative language. These words create dense, vivid images for readers. **Similes** compare unlike things using *like* or *as*. **Imagery** uses words that appeal to the senses to create strong descriptions. **Onomatopoeia** uses words that sound like their meanings, such as *bang* or *pop*. Sometimes readers experience events in a poem through a speaker's eyes. The speaker is not necessarily the poet.

1. **MyTURN** Go to the Close Read notes in the poetry collection and underline examples of figurative language.
2. **Text Evidence** Use your evidence to complete the chart.

Possible responses:

Poem	Figurative Language	How the Language Expresses an Idea or Feeling
"Artist to Artist"	simile	The speaker uses vivid and colorful words to create characters.
"Spruce"	onomatopoeia	The words sound like their meanings and appeal to a reader's sense of hearing.

Reread "Sepia." What is the speaker's point of view? How does the speaker reveal the poem's theme?

The speaker is Aunty's niece. The speaker's voice helps reveal a theme of the poem that there is value in looking back at the past.

# Read Like a Writer

## OBJECTIVE

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

## Analyze Mood

### Minilesson

**FOCUS ON STRATEGIES** Ask students to recall the way the last story or poem they read made them feel. This feeling is called the mood.

- Authors can use different literary devices to set the mood, such as setting (a spooky location for a scary story), figurative language (using simile for romantic comparisons in a love story), or sound devices (loud crashes and booms for an adventure).
- Mood can give you a sense of what you can expect from the story.

**MODEL AND PRACTICE** Help students understand the impact of mood on storytelling by modeling the steps on p. 145 of the *Student Interactive*.

- Identify that the poet Malathi Michelle Iyengar uses the phrase “honey-colored melody drifts along our narrow street.”
- Ask students to share how they feel when they read those words. Encourage students to think about how these words help establish a setting, which creates an atmosphere and sets a mood.
- Help students analyze how these words have created a mood for the reader. Point out that they may have a sense of what the music sounds like and how relaxing that music might be.

**ELL Targeted Support Mood** To help students participate in the activity, have them complete any of the following activities.

Explain that the word *drift* means to move slowly and that a cloud is an example of something that drifts. Have students draw a picture of another object that drifts. Then connect the meaning to the phrase from the poem. Explain that the poet is saying the music drifts like a cloud. **EMERGING**

Ask students to write the phrase “honey-colored melody drifts along our narrow street” in the center of a web. In the outside circles, have students write feelings and mental images related to the phrase. **DEVELOPING**

Ask students to discuss songs they know that would fit the phrase from the poem. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Ask students to go through Malathi Michelle Iyengar’s “Spruce,” and discuss other ways the poet created a mood in her poem. Then have them complete the activity on p. 145 of the *Student Interactive*.

## STUDENT INTERACTIVE, p. 145



## ANALYZE AUTHOR’S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

Writers often use sound devices and figurative language to help create an atmosphere or a feeling in a piece of writing. This atmosphere is called **mood**.

## Model !

Read the lines from “Spruce.”

A honey-colored melody  
drifts along our narrow street.

words that  
create a mood

- 1. Identify** Malathi Michelle Iyengar uses the words *honey-colored melody drifts along our narrow street*.
- 2. Question** How do these words help me understand the mood?
- 3. Conclude** The words suggest sweet-sounding music and slow movement. They create a mood of harmony and relaxation.

Reread lines 12 and 13 from “Spruce.”

**MyTURN** Follow the steps to analyze the passage. Examine how the author’s use of figurative language contributes to mood.

- 1. Identify** In “Spruce,” Malathi Michelle Iyengar uses the words *travels through a maze of shifting chords*.
- 2. Question** How do these words help me understand the mood?
- 3. Conclude** The words suggest **a complicated, moving, and ever-changing series of notes**

The words create a **dynamic and upbeat mood**





# Word Study Suffixes *-ous*, *-eous*, *-ious*

## OBJECTIVE

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

---

FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Remind students that the suffixes *-ous*, *-eous*, and *-ious* all mean “full of” or “having.”

**MODEL AND PRACTICE** Display this sentence: *Our team was victorious in the state-wide competition. Victorious* means “having victory.” The suffix *-ious* was added to the base word *victory* to create this new word.

Have pairs define and discuss the words *ambitious*, *gracious*, and *wondrous*. Have them also identify each base word, using advanced knowledge of the influence that suffixes have on base words.



**APPLY** Have students complete *Word Study* p. 92 from the *Resource Download Center*.

Name \_\_\_\_\_

**Word Study**

**Suffixes -ous, -eous, -ious**

A suffix is a letter or group of letters that is added to the end of a word and changes the word's meaning and part of speech.

The suffix **-ous** means "full of" or "having," as in the word **famous**, which means "having fame."

Depending on the word that the suffix **-ous** is attached to, it can be spelled **-eous** or **-ious**, as in the words **courageous** and **furious**.

**TURN** Complete the following sentences by adding the correct suffix (-ous, -eous, or -ious) to the base word shown in parentheses. Read the new words.

- Special protective gear is needed to remove (**hazard**) hazardous waste.
- Myra thought that the jokes were (**humor**) humorous.
- Fay said the movie had a (**mystery**) mysterious ending.
- Lucinda received an award for her (**courage**) courageous actions.

**TURN** Use a dictionary or texts that you have read recently to find an additional word with each of the following suffixes: -ous, -eous, and -ious.

**Possible responses:**

-ous	-eous	-ious
<u>fabulous</u>	<u>outrageous</u>	<u>ambitious</u>

**High-Frequency Words**

High-frequency words are words that you see over and over again.

**TURN & TALK** With a partner, read these high-frequency words aloud. Then take turns using each word in a sentence: *ahead, chance, plural, opposite, wrong, solution.*

Grade 5, Unit 3, Week 4  
© Pearson Education, Inc., or its affiliates. All rights reserved.

92

**Word Study, p. 92**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Suffixes **-ous, -eous, -ious**

**LESSON 2**

Apply Suffixes **-ous, -eous, -ious**

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Unusual Spellings

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T235 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### EXPLAIN FIGURATIVE LANGUAGE

**Teaching Point** Each word a poet chooses is critical to the poem’s meaning and overall effect. Figurative language and imagery can reveal an important detail about a person or setting in a memorable way. These vivid descriptions make the writing come alive for the reader.

### ELL Targeted Support

To help students understand the figurative language and imagery in the poems, guide them to interpret how the language helps them understand the most important ideas in the poem.

Ask students yes/no questions about a simile in one of the poems: **Does this simile compare two unlike things? Does it use the word *like* or *as*? Does it help you create a mental image?**

### EMERGING

Guide students in describing the effect of a simile or sensory detail in the poems. Then have partners identify and explain an example of one of the above on their own. **DEVELOPING**

Have students identify and explain two examples of figurative language in a poem. **EXPANDING/BRIDGING**



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

## Intervention Activity



### EXPLAIN FIGURATIVE LANGUAGE

Use Lesson 22, pp. T147–T152, in the *myFocus Intervention Teacher’s Guide* for instruction on figurative language.

LEVEL F • READ

**Lesson 22** Literary Devices

**DIRECTIONS** Read the following texts. As you read, notice who is narrating the poem or story, how language is used to describe things, and the voice or style of the writing.

**Hero (First Person)**

1 After school I walked down the street to the restaurant where my mother worked. I would sit and do my homework at the counter for about an hour while she finished her shift. Then she would walk me home. Mom always wanted to make sure I got home safely.

2 One day my homework was to write about my hero. I was dead tired from a long day at school and couldn’t think of anything to write about.

3 Sitting next to me was a regular customer, Mr. Eagleston. He was friendly, and it made me feel good whenever he sat nearby. He offered to help me.

4 He said, “A hero is someone who helps people, who protects others and keeps them safe without asking for anything in return. Who is like that in your life?”

5 I watched my mother working hard behind the counter. I thought about how even when she was tired after a shift she was always there for me and made sure I got home safely. Suddenly, I knew the hero I would write about!

**Hero (Third Person)**

1 After school Keesha walked down the street to the restaurant where her mother worked. Keesha would sit and do her homework at the counter for about an hour while her mother finished her shift. Then the pair would walk home together. Keesha’s mom always wanted to make sure Keesha got home safely.

2 One day Keesha’s homework was to write about her hero. She was dead tired from a long day at school and couldn’t think of anything to write about.

3 Sitting next to her was a regular customer, Mr. Eagleston. He was friendly, and it made Keesha feel good whenever he sat nearby. He noticed Keesha seemed troubled and decided to help her.

4 He said, “A hero is someone who helps people, who protects others and keeps them safe without asking for anything in return. Who is like that in your life?”

5 Keesha watched her mother working hard behind the counter. She thought about how even when her mother was tired after a shift, she was always there and made sure Keesha got home safely. Suddenly, Keesha knew the hero she would write about!

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Literature T • 147

## Fluency

Assess 2–4 students



### PROSODY

Have student pairs practice reading one of the poems with fluent phrasing and punctuation.

### ORAL READING RATE AND ACCURACY

Use pp. 79–84 in Unit 3 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 FIGURATIVE LANGUAGE

**Talk About Independent Reading** Ask students to look back at their sticky notes in their books and to share what they learned about the writer’s use of figurative language.

#### Possible Conference Prompts

- What surprised you about the use of the author’s figurative language?
- What words or phrases brought the most vivid image to your mind when you read it?

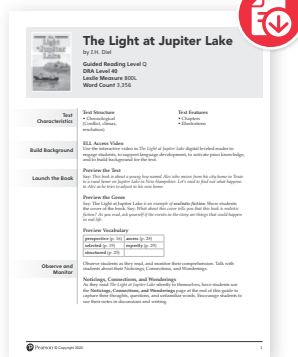
**Possible Teaching Point** Readers pay attention to figurative language because it makes the images vivid, interesting, and memorable for the reader.

## Leveled Readers



### EXPLAIN FIGURATIVE LANGUAGE

- For suggested titles, see “Matching Texts to Learning,” pp. T216–T217.
- For instructional support on explaining figurative language, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite several students to share what they learned about figurative language and imagery.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to the Poetry Collection or another text they have previously read.
- read a trade book or their Book Club text.
- develop a summary of one of the three poems, using descriptive language.

### Centers



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

### Literacy Activities



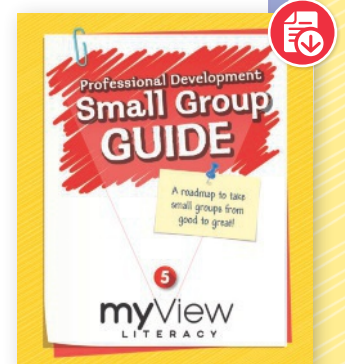
Students can

- complete the graphic organizer on *Student Interactive* p. 140.
- create a crossword puzzle using the unit Academic Vocabulary.
- play the *myView* games.
- take turns reading a poem with fluent phrasing.

### SUPPORT PARTNER READING

Keep partners on track by giving them a list of suggested phrases with similes, alliteration, onomatopoeia, or rhymes to keep their book discussions going.

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



# Visualize



Poetry Collection

## OBJECTIVES

Create mental images to deepen understanding.

Use text evidence to support an appropriate response.

Explain the use of sound devices and figurative language and distinguish between the poet and the speaker in poems across a variety of poetic forms.

Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

## ADDITIONAL VOCABULARY

**Integrate** Offer students oral practice using the Academic Vocabulary words to visualize language.

- Can you recall the sound the speaker's hands made in "Spruce"?
- Does reading poetry appeal to you as a reader?

## Minilesson

**FOCUS ON STRATEGIES** Readers use what they read and what they already know about language to create mental images and see in their mind's eye what a poet is trying to get them to see or hear.

**MODEL AND PRACTICE** Use the Close Read note on p. 137 of the *Student Interactive* to model how to use text evidence to visualize, or create mental images.

In lines 1 through 3, I read "Brown. / Spruce brown. / Rich, melodic, spruce brown." I know that spruce is a kind of wood. I can visualize spruce by thinking of the color of the front of a guitar. This helps me understand why the poet chose the word *melodic* to describe a color. The next image builds on this one. "Violin, guitar and bass" and "melody / drifts along our narrow street." help me visualize a band playing in a neighborhood. The sound devices in lines 8 and 9 help me imagine seeing a pale brown song moving musically through the air. As I continue reading the poem, I will add to the mental images the vivid language helps me create.

Have a volunteer share two more mental images and explain how they are based on specific text evidence. Challenge the volunteer to use the images in the poem to summarize it or to determine a theme, such as *Music can help bring people together*.

**ELL Targeted Support Text to Self** Tell students that active readers use their prior knowledge to help them understand what they read. Model for students how personal experience can help them create a picture in their mind when they read. Read aloud the poem "Spruce."

Have students answer leading questions to form a text-to-self connection: Have you ever \_\_\_\_\_? When? What did you learn? **EMERGING**

Have student pairs share text-to-self connections. Then have them come up with a descriptive phrase or a simile to describe a similar experience. Provide sentence frames for similes. **DEVELOPING**

Have small groups share their text-to-self connections. Then have them construct a four-line description of a person or place, using figurative language and descriptive adjectives. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for visualizing sensory and figurative language.

**OPTION 1 MyTURN** Have students annotate the text using the Close Read notes and then use their annotations to complete p. 141.

**OPTION 2 Use Independent Text** Have students use sticky notes to mark where the authors have used sensory words or figurative language. Encourage them to explain how the language helped them visualize details then create a summary of the text.

 **QUICK CHECK**

**Notice and Assess** Can students visualize figurative language in a poem?

**Decide**

- **If students struggle**, revisit instruction for visualizing figurative language in Small Group on pp. T248–T249.
- **If students show understanding**, extend instruction for visualizing figurative language in Small Group on pp. T248–T249.

## STUDENT INTERACTIVE, p. 141



## READING WORKSHOP

**Visualize**

A reader can visualize, or create **mental images**, based on a poet's word choices, including figurative language. Readers can use figurative language to help them create mental images to summarize or deepen their understanding of the poem.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you visualize descriptions or ideas in the poems.
2. **Text Evidence** Use your highlighted text to describe what you visualized.

## Possible responses:

Text Evidence	What It Helps Me Visualize
"Sepia": "brown hand / trembles with age" "Aunty holds the photo up / next to her crinkled cheek."	Descriptive language creates a mental image of an older lady whose hand shakes and who has wrinkles on her face.
"Spruce": "Rich, melodic" "honey-colored melody / drifts along our narrow street" "precise brown fingertips" "a maze of shifting chords" "winks at me from behind the <i>contrabajo</i> "	Descriptive language creates a mental picture of a song played on strings that is almost visible as it moves through the street. It also describes the musicians and what they look like when they play.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

On your own paper, write a short summary of one poem based on what you visualized.

# Write for a Reader

## OBJECTIVES

Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices achieves specific purposes.

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

## Establish Mood

### Minilesson

**FOCUS ON STRATEGIES** Mood can be created using imagery, language—both figurative and literal—and onomatopoeia.

- Writers make these choices to create an emotional response for readers and achieve a specific purpose.
- To create a particular mood, think about the kind of emotions you want your readers to feel. Then choose specific words that can bring out those feelings.
- Sound devices, such as onomatopoeia, repetition, and rhyme, can also create mood. They can build tension or highlight a joyous moment.

**MODEL AND PRACTICE** Help students understand how they can use sound devices to create a mood using p. 146 of the *Student Interactive*.

- Identify an emotion you would like a reader to feel, such as fear, happiness, or relaxation.
- Choose specific words or sounds that would establish that feeling. *I want my readers to feel relaxed. I may repeat the word **whoosh** to represent the sound of a gentle breeze going through tree leaves. I may use the rhyming words **soothe** and **smooth**.*
- Together as a class, draft a brief paragraph using the proposed sound devices to create the desired mood. Have students offer suggestions on how to use sound to establish a mood.

**ELL Targeted Support** **Language that Creates Emotions** Have students practice using sound devices in their own writing.

Have students work in pairs to list words and sounds that make them think of a specific emotion. For example, for *relaxation* the word might be *ah!*

#### EMERGING/DEVELOPING

Use the above activity. Then have pairs exchange their lists with another pair. Tell students to use the other pair's list to write sentences that describe an emotion. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Have students reflect on the ways Davida Adedjouma and Malathi Michelle Iyengar used sound devices in their poems to create mood. Then guide students to complete the activity on p. 146.

## Writing Workshop

Have students use imagery and descriptive details to create a mood in their opinion essays from the Writing Workshop. During conferences, support students' writing by helping them find ways to create mood in their writing.

## STUDENT INTERACTIVE, p. 146



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

Poets use figurative language, such as sound devices and sensory details, to create a mood or atmosphere or to emphasize the message in a poem. Sound devices emphasize or connect words. Sensory details help the reader make a mental picture.

Rhyme, rhythm, repetition, and onomatopoeia can help create mood.

**MyTURN** Think about how Davida Adedjouma's and Malathi Michelle Iyengar's use of sound devices creates mood and affects you as a reader. Now identify how you can use sound devices to create a mood to affect your readers.



1. Brainstorm sound devices and examples that you could use to create a joyful, celebratory mood. For example, you could rhyme the words *ring* and *sing*.

**Possible response:** rhyming words such as *pop, top, hop* and *tune, moon, June*; onomatopoeic words such *giggle, ring, clap, snap, and chatter*; repetition such *Hurrah! Hurrah!*

2. Write a draft of a poem about a character or experience. Use sound devices and sensory details to create a somber or gloomy mood.

**Responses will vary but should establish a sad mood by using multiple sound devices.**

---

---

---

---

---

---

---

---

---

---



# Word Study Spiral Review

## OBJECTIVES

Demonstrate and apply phonetic knowledge.

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



FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Unusual Spellings

**FOCUS ON STRATEGIES** See pp. T148–T149 to review the strategies for words with unusual spellings.

**MODEL AND PRACTICE** Ask students to spell the word *answer*. Model the differences in how the word is pronounced and how it is spelled. Point out that there is a *w* in *answer* even though the letter is silent when you pronounce it. Remind them to use a dictionary to verify a word's spelling or pronunciation.

**APPLY** Give students a list of unusually spelled words, such as *conscience*, *cemetery*, *liaison*, and *maintenance*. Have students discuss with a partner which spelling or pronunciation rules these words seem to break with their unusual spelling.



### ELL Targeted Support

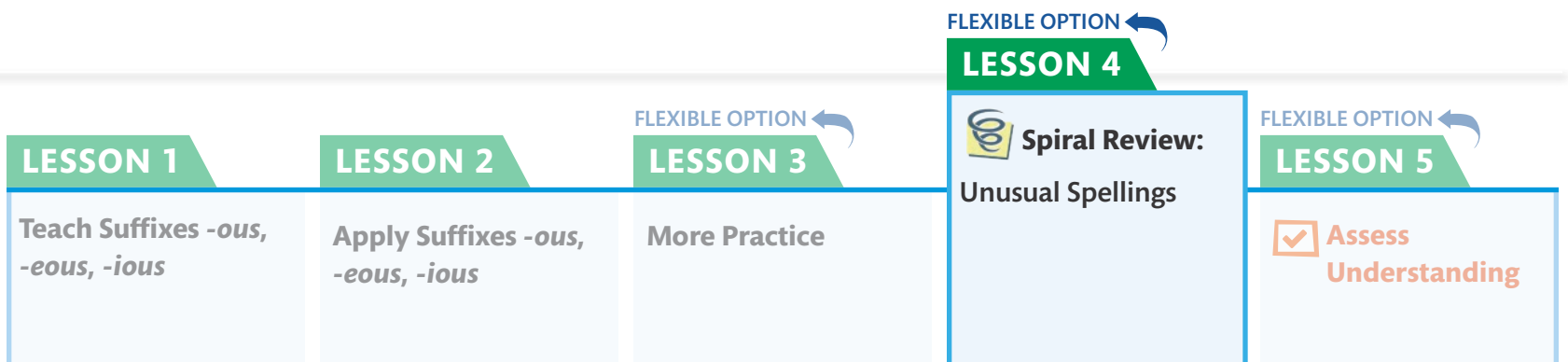
**Unusual Spellings** Stress that many familiar English words are not spelled the way they sound.

Say the word *anxious*, and have students repeat it. Elicit or explain that it means “worried.” Ask students how they think it should be spelled, and then show them how it is actually spelled. **EMERGING**

Repeat the activity using *doubt* and *taught*. **DEVELOPING**

Have students use an online or print dictionary to write down the meaning and correct spelling of the word *anxious*. Point out that its spelling does not match its sound. Then have students find the correct spellings of *delicious*, *obvious*, and *ambitious*. **EXPANDING**

Ask students to determine the correct spelling of the words *bought*, *lightweight*, and *flight*. Then have them write a sentence or short paragraph using all three words. **BRIDGING**



Use the  **QUICK CHECK** on p. T243 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### VISUALIZE

**Teaching Point** If you read a line from a poem or story, and you can close your eyes and see it or hear it, you know that the author is using figurative language or imagery to help you visualize and connect with the text. Have students close their eyes while you read a passage that includes imagery and figurative language.

### ELL Targeted Support

Help students understand how imagery and figurative language help readers visualize a text.

Have students choose a poem. Ask them to identify words from the poem that relate to each sense (sight, hearing, smell, and so on). **EMERGING**

For one poem, have pairs identify two sensory details, the senses they appeal to, and the effect of the imagery. Provide sentence frames: *The word \_\_\_\_\_ helps me [see/hear/touch/taste/smell]. It helps me visualize \_\_\_\_\_.* **DEVELOPING**

Have students identify examples of sensory language for different senses in one of the poems. Ask them questions about the imagery and its effect. **EXPANDING/BRIDGING**



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

## Intervention Activity



### VISUALIZE

Use Lesson 23, pp. T153–T158, in the *myFocus Intervention Teacher's Guide* for instruction on analyzing visual elements in literature.

LEVEL F • READ

**Lesson 23** Analyze Visual Elements in Literature

**DIRECTIONS** Follow along as your teacher reads "A New Life" aloud. Listen for information that helps you to visualize what is happening in the story.

**A New Life**

1 Jian was upset when he heard the news that his family had to move from their home in China to the United States. Jian didn't want to go. He would miss his grandparents, his extended family, and everything that he loved about China. But Jian's mother had gotten a new job in Illinois, so the family prepared for the big move.

2 Jian's mother worked for a big company in the city, but she wanted Jian and his teenage sister, Lin, to live in a rural community. The family moved to an old farmhouse on the fringe of a small town called Beecher. Jian thought the house was creepy, but it was much larger than their apartment back in China. It had an old, creaky staircase and a dark cellar that Jian was afraid to go in. The house was also very quiet. It was too quiet for Jian, who was used to the noises of Beijing. He found that everything was different from his old life, and he didn't like it one bit.


3 On one warm spring day, Jian and Lin were feeling restless. They were outside playing catch when storm clouds started rolling in. The clouds were dark and menacing. Their mother told them that these storms were common in Illinois, and they should go inside and turn on the weather radio whenever they suspected a storm was coming.

4 Jian listened to the weather forecaster say that there was a tornado warning for the area. The forecaster said that people should take cover in the lowest area of the house. Jian knew that he and Lin had to go into the cellar to be safe.

5 Jian called to his sister, grabbed a flashlight, and ran to the big wooden doors of the cellar. Lin was close behind him. They got into the cellar just as the heavy rains and driving winds of the storm hit. Jian and Lin were both scared. Jian said, "If we were back home in China, we wouldn't have to deal with a tornado!" He felt like crying.

6 Lin tried to comfort her brother, but Jian yelled, "I wish we never moved here! I want to go home!"

7 Lin wanted to distract Jian, so she said, "Let's look around this cellar and see what we can find. Maybe the previous owners left some interesting treasures behind." Grudgingly, Jian used his flashlight and started looking around.



Reading Literature T • 153

## Fluency

Assess 2–4 students



### PROSODY

Have student pairs practice reading a short passage from a poem with fluent phrasing. Remind students to pause at punctuation.

### ORAL READING RATE AND ACCURACY

Use pp. 79–84 in Unit 3, 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

### VISUALIZE

**Talk About Independent Reading** Have students reread their sticky notes. Have pairs discuss their figurative and sensory language choices and why they chose them.

### Possible Conference Prompts

- Why do you think the author chose that form of figurative language or imagery to enhance the poem’s descriptions?
- Do you think poetry is a good genre in which to use figurative language? Why or why not?

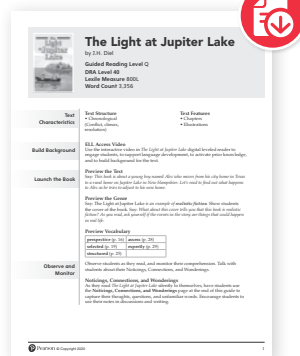
**Possible Teaching Point** You can get a picture in your mind by reading words that appeal to sight, sound, smell, touch, and even taste. Consider how these sensory descriptions help readers visualize, or feel like they are experiencing the events for themselves.

## Leveled Readers



### VISUALIZE

- For suggested titles, see “Matching Texts to Learning,” pp. T216–T217.
- For instructional support on how to visualize, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite two students to share what they learned about visualizing sensory and figurative language.

## Independent/Collaborative

## Independent Reading



Students can

- reread or listen to another text they have previously read.
- read a self-selected trade book or their Book Club text.
- practice fluent reading with a partner by choosing a poem and reading it with fluent phrasing as if for an audience.

## Centers



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

## Literacy Activities



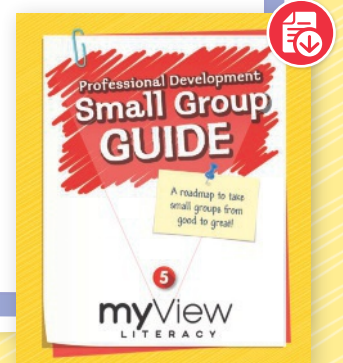
Students can

- complete the graphic organizer on *Student Interactive* p. 141.
- write about visualizing figurative language in their reader’s notebook
- play the *myView* games.

## SUPPORT INDEPENDENT READING

Help students set goals for their reading. Tell them they should track progress toward their goals.

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



# Reflect and Share



Poetry Collection

## OBJECTIVES

Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources.

Use text evidence to support an appropriate response.

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

Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).

Provide a concluding statement or section related to the information or explanation presented.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to reflect on the text and make connections to others texts, the unit theme, and the Essential Question. Ask:

- What is the [perspective](#) of each speaker?
- How does the [figurative language](#) [appeal](#) to your senses?

## Write to Sources

### Minilesson

**FOCUS ON STRATEGIES** Explain that when writing a response, it is important that students use examples from the text to be able to compare and contrast the ideas, the figurative and descriptive language, and the voice of the speaker.

**MODEL AND PRACTICE** Have students help you complete a graphic organizer describing characters, images, descriptive word choices and figurative language, and voice of the speaker in each poem. Model using your notes to compare and contrast how different poems address similar topics or themes.

How does each poem approach the topic of *family*? In “Spruce,” the speaker describes his or her father, grandfather, and uncle. In “Sepia,” the speaker describes an older relative who, when she was young, looked just like the speaker. In “Artist to Artist,” the speaker describes, and eventually directly addresses, her father. I can write a concluding sentence that links these ideas: *Three poems take a similar approach to family by explicitly referring to family members.*

Have a volunteer offer an example of a contrast or difference between two poems. Express it in a sentence using a linking word, such as *but* or *on the other hand*.

**ELL Targeted Support Express Ideas in Writing** Read aloud “Artist to Artist” on p. 132 of the *Student Interactive* as students follow along. Ask them to write down one word they know and one word they do not know.

For the word they know, have students write examples and synonyms. Ask them to record the word they do not know in their notebooks. **EMERGING**

Ask students to write synonyms, examples, definitions, and related words for the known and unknown words. Then have them use their known and unknown words in a sentence. **DEVELOPING**

Have students write the word they know and add notes that explain why that word is important in the poem. **EXPANDING**

Ask students to write two new words that could have been used in the poem. Then have them add notes that explain how each word would have changed the meaning. **BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for comparing and contrasting ideas in poems.

**OPTION 1 Use the Shared Read** Have students use evidence from this week’s texts to compare and contrast how texts express themes and ideas related to the topic *family*.

**OPTION 2 Use Independent Text** Students should use text evidence from two or more of their independent reading texts to compare and contrast themes and ideas about *family* in multiple texts.

**QUICK CHECK**

**Notice and Assess** Can students make comparisons across poems?

**Decide**

- **If students struggle**, revisit instructions for making comparisons in Small Group on pp. T254–T255.
- **If students show understanding**, extend instruction for making text comparisons in Small Group on pp. T254–T255.

**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 or discuss in small groups.

STUDENT INTERACTIVE, p. 142



## RESPOND TO TEXT

**Reflect and Share**

**Write to Sources** In the poetry collection, two different poets describe their thoughts on family. What different themes and ideas do they use? Choose two poems you read this week. Then use specific ideas from the texts to write and support a response.



**Compare and Contrast** Poems may use different themes and ideas to describe similar topics. On a separate piece of paper, draw a Venn diagram to take notes about the two poems you chose.

- In the left circle, write about the first poem’s themes and ideas.
- In the right circle, write about the second poem’s themes and ideas.
- In the overlap section, write about themes and ideas that both poems share.

Use your notes to write a response that compares and contrasts ideas in the poems. Use transitions, such as *in contrast* and *especially*, to clearly link text evidence from both poems. Include a final sentence or section that sums up your response.

**Weekly Question**

What can our families teach us about ourselves?

**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.

The speaker of “Artist to Artist” says her father “Drew people with meat on their bones / in flesh-colored tones” and also gave her the urge to “create / characters with meat on their bones, in flesh-colored tones.” What does the repeated phrase mean? Does it mean the same thing each time it is used? Why or why not? Use text evidence to support your opinion.

# Word Study Suffixes *-ous*, *-eous*, *-ious*

## 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 the suffixes *-ous*, *-eous*, and *-ious*, write or display the following sentences.

1. It took all of his courageous to stand up to the bully.
2. Standing up to that school bully was a courageous act.

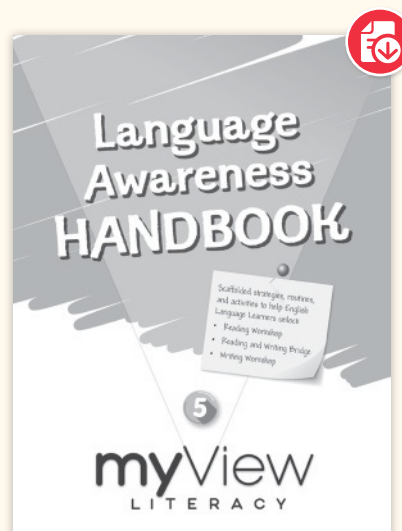
Have students use their knowledge of suffixes to identify the sentence that uses the word *courageous* correctly.





## Develop Language Awareness

For additional practice with suffixes, complete the activity on p. 37 of the *Language Awareness Handbook*. In this practice activity students will use contextual support to understand suffixes.



FLEXIBLE OPTION

LESSON 5

Assess Understanding

LESSON 1

Teach Suffixes *-ous*, *-eous*, *-ious*

LESSON 2

Apply Suffixes *-ous*, *-eous*, *-ious*

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review:  
Unusual Spellings



Use the  **QUICK CHECK** on p. T251 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** Critical readers think about how the author presents similar ideas and issues in order to form ideas about a big idea like *Reflections*. Create a simple Venn diagram with students to show how ideas about family in the “Riddle Me This!” riddle weekly launch page and the poem “Artist to Artist” are similar and different.

### ELL Targeted Support

Display sentence starters and sentence frames. Have students complete the sentences orally with a partner. Then have them write their responses in their notebooks.

*The speaker in “Artist to Artist” believes she is like her \_\_\_\_\_. **EMERGING***

*The word melody in “Spruce” is a clue to the vocabulary word \_\_\_\_\_. The violin and guitar in the \_\_\_\_ are made of \_\_\_\_ spruce wood.*

### DEVELOPING

*A visual image in “Sepia” is \_\_\_\_\_. The word crinkly creates a \_\_\_\_\_ image. The word crinkled creates a \_\_\_\_ image. **EXPANDING***



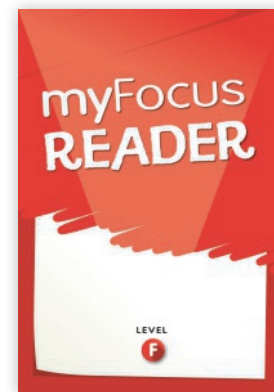
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 36–37 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 reflections of themselves within their families 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 family members into an effective format.

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

See *Extension Activities* pp. 126–130 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 comparing poems about families. Have them refer to p. 142 in the *Student Interactive* if desired.

### Possible Conference Prompts

- Which ideas and relationships appear in all the poems?
- On what types of details do the speakers focus?

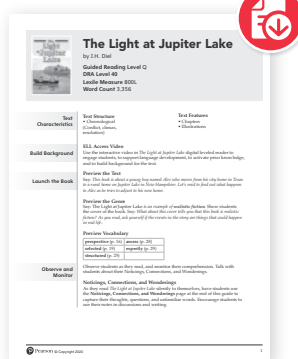
**Possible Teaching Point** Readers think about other poems and texts they have read to make connections among them about their speakers, relationships, and themes.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T216–T217.
- For instructional support on how to compare texts, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite students to share connections they made across the texts as well as insights they gained after comparing the poems and texts in the unit.

## Independent/Collaborative

## Independent Reading



Students can

- reread or listen to “Riddle Me This!”
- 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.
- read other poems and compare them to ones they have read.
- research families from another part of the world.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T474–T475, for

- teacher’s summary of chapters in *The Thing About Georgie*.
- 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 3 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 realistic fiction by inferring multiple themes.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

#### 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, RF.3.a, W.5.5, SL.5.2, L.5.2, L.5.4

#### READING WORKSHOP

##### GENRE & THEME

- Interact with Sources: Explore Media: Weekly Question T260–T261
- Listening Comprehension: Read Aloud: “Art in Graffiti Park” T262–T263
- Realistic Fiction T264–T265
- ☑ **Quick Check** T265

#### READING BRIDGE

- Academic Vocabulary: Parts of Speech T266–T267
- Word Study: Teach Syllable Patterns T268–T269

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T270–T271, T273
- Strategy, Intervention, and On-Level/Advanced Activities T272
- ELL Targeted Support T272
- Conferencing T273

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T273
- Literacy Activities T273

**BOOK CLUB** T273, T476–T477 **SEL**

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T422–T423
  - » Incorporate Peer and Teacher Suggestions
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T423
- Conferences T420

#### WRITING BRIDGE

- Spelling: Words with Syllable Patterns T424
  - ☑ **Assess Prior Knowledge** T424
- Language and Conventions: Spiral Review: Indefinite and Reflexive Pronouns T425

#### LESSON 2

RL.5.10, RF.3.a, W.5.6, SL.5.6, L.5.1, L.5.6

#### READING WORKSHOP

##### SHARED READ

- Introduce the Text T274–T287
  - » Preview Vocabulary
  - » Read: “Life & Art”
- Respond and Analyze T288–T289
  - » My View
  - » Develop Vocabulary
- ☑ **Quick Check** T289
- » Check for Understanding

#### READING BRIDGE

- Word Study: Apply Syllable Patterns T290–T291

#### SMALL GROUP/INDEPENDENT

##### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T270–T271, T293
- Strategy and Intervention Activities T292
- Fluency T292
- ELL Targeted Support T292
- Conferencing T293

##### INDEPENDENT/COLLABORATIVE

- Independent Reading T293
- Literacy Activities T293
- Partner Reading T293

#### WRITING WORKSHOP

##### MINILESSON

- Opinion Essay T426–T427
  - » Publish a Final Draft
  - » Share Back

##### INDEPENDENT WRITING

- Opinion Essay T427
- Conferences T420

#### WRITING BRIDGE

- Spelling: Teach Words with Syllable Patterns T428
- Language and Conventions: Oral Language: Adverbs T429

## LESSON 3


RL.5.1, RL.5.2, RL.5.6,  
RF.5.4, W.5.6, L.5.1

### READING WORKSHOP

#### CLOSE READ

- Infer Multiple Themes T294–T295
  - » Close Read: “Life & Art”
- ☑ **Quick Check** T295

### READING BRIDGE

- Read Like a Writer: Analyze Effect of Point of View T296–T297
  - Word Study: More Practice: Syllable Patterns T298–T299
- FLEXIBLE OPTION** 

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T270–T271, T301
- Strategy and Intervention Activities T300
- Fluency T300
- ELL Targeted Support T300
- Conferring T301

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T301
- Literacy Activities T301

### WRITING WORKSHOP


#### MINILESSON

- Opinion Essay T430–T431
  - » Publish and Celebrate
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T431
- Conferences T420

### WRITING BRIDGE

- Spelling: More Practice: Words with Syllable Patterns T432
  - Language and Conventions: Teach Adverbs T433
- FLEXIBLE OPTION** 

## LESSON 4


RL.5.10, RF.5.4.a, W.5.4,  
L.5.1, L.5.6

### READING WORKSHOP

#### CLOSE READ

- Confirm Predictions T302–T303
  - » Close Read: “Life & Art”
- ☑ **Quick Check** T303

### READING BRIDGE

- Write for a Reader: Use a of Point of View T304–T305
  - Word Study: Spiral Review: Suffixes *-ous, -eous, -ious* T306–T307
- FLEXIBLE OPTION** 

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T270–T271, T309
- Strategy and Intervention Activities T308
- Fluency T308
- ELL Targeted Support T308
- Conferring T309

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T309
- Literacy Activities T309
- Partner Reading T309

### WRITING WORKSHOP


#### MINILESSON

- Opinion Essay T434–T435
  - » Prepare for Assessment
  - » Share Back

#### INDEPENDENT WRITING

- Opinion Essay T435
- Conferences T420

### WRITING BRIDGE

- Spelling: Spiral Review: Words with *-ous, -eous, -ious* T436
  - Language and Conventions: Practice Adverbs T437
- FLEXIBLE OPTION** 

## LESSON 5


RF.3.a, SL.5.4, SL.5.6,  
L.5.1, L.5.3

### READING WORKSHOP

#### COMPARE TEXTS

- Reflect and Share T310–T311
  - » Talk About It
- ☑ **Quick Check** T311
- » Weekly Question

### READING BRIDGE

- Word Study: Syllable Patterns T312–T313
  - ☑ **Assess Understanding** T312
- FLEXIBLE OPTION** 

### SMALL GROUP/INDEPENDENT

#### TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T270–T271, T315
- Strategy, Intervention, and On-Level/Advanced Activities T314
- ELL Targeted Support T314
- Conferring T315

#### INDEPENDENT/COLLABORATIVE

- Independent Reading T315
- Literacy Activities T315

**BOOK CLUB** T315, T476–T477 **SEL** 

### WRITING WORKSHOP


#### MINILESSON

- Opinion Essay T438
  - » Assessment

#### INDEPENDENT WRITING

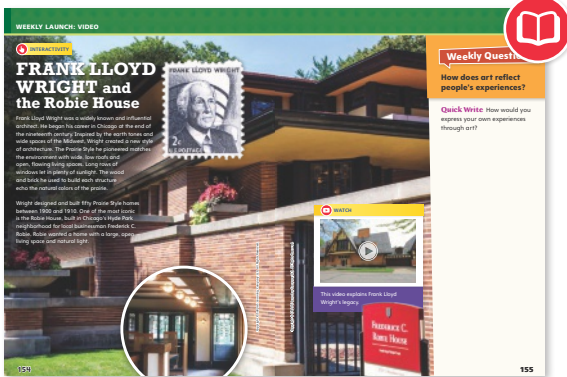
- Assessment T438–T439
- Conferences T420

### WRITING BRIDGE

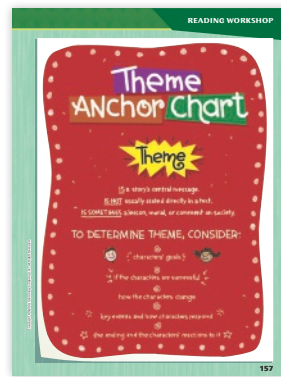
- Spelling: Words with Syllable Patterns T440
  - ☑ **Assess Understanding** T440
  - Language and Conventions: Standards Practice T441
- FLEXIBLE OPTION** 

# UNIT 3 WEEK 5 WEEK AT A GLANCE: RESOURCE OVERVIEW

## Materials



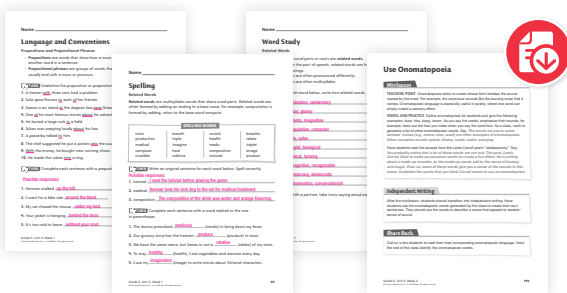
**VIDEO**  
Frank Lloyd Wright and the Robie House



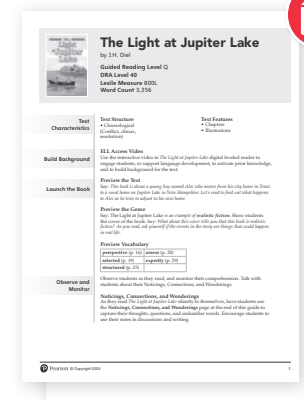
**READING ANCHOR CHART**  
Realistic Fiction



**EDITABLE ANCHOR CHART**  
Realistic Fiction



**RESOURCE DOWNLOAD CENTER**  
Additional Practice



**LEVELED READERS TEACHER'S GUIDE**

## Words of the Week

### Develop Vocabulary

radically  
embodies  
indivisible  
revolutionary  
ironic

### Spelling Words

dispel                      museum  
crusade                  congruent  
selfish                    defiance  
dismal                    supreme  
segment                  profile  
indignant                impede  
confiscate  
compensate  
insistent  
syntax  
humane  
protest  
ignite  
diabolic

### Challenge Spelling Words

identification  
contemporaneous  
tranquillize

### Unit Academic Vocabulary

demonstrate  
perspective  
recall  
appeal  
confide

**WEEK 1 LESSON 1**  
READING WORKSHOP GENRE & THEME

### Listening Comprehension

**OBJECTIVES**  
Listen actively to receive messages, identify central messages, and make judgments about the content.

**ELL Language Transfer**  
Compare your own Spanish experience with the English text.

**THINK ALOUD**  
Analyze the text to understand the author's purpose and the main idea.

**Art in Graffiti Park**  
Yoshi stopped at the corner of 12th Street and Bay Street. She was amazed there. She could see the city concrete walls that looked like a giant, three-story staircase. She could hear people shouting and laughing.



READ ALOUD TRADE BOOK LIBRARY

**Interactive Read Aloud**

**Fiction Lesson Plan**

**WHY**  
Interactive Read Aloud:  
• allows students to look about their independent reading level.  
• allows students to understand the text.  
• allows students to understand language development.  
• provides an opportunity to build fluency and improve reading.

**PLANNING**  
• Select a text from the Read Aloud Trade Book Library or the school or classroom library.  
• Read the text aloud to the students.  
• Determine the Teaching Point.  
• Write your own questions and record them on the Interactive Read Aloud sheet, and place in the book at the point where you plan to stop to interact with students.

**BEFORE READING**  
• Show the cover of the book to introduce the title, author, illustrator, and genre.  
• Ask the students to predict the story.  
• Point out interesting artwork or photos.  
• Gather prior knowledge and activate essential background necessary for understanding.  
• Discuss key vocabulary essential for understanding.

**DURING READING**  
• You can choose to stop and read modeling to students for part of the text and apply Think Aloud and open-ended questioning for a longer time into the text.  
• Read with expression to draw in students.  
• Ask questions to guide the discussion and draw attention to the teaching point.  
• Use Think Aloud to model strategies and model use to monitor comprehension and correct reading when necessary.  
• Help students draw connections to their own experiences, text they have read or heard in the past, or the world.

**AFTER READING**  
• Summarize and allow students to share thoughts about the story.  
• Engage in a discussion about the story by using the Big Idea of the story.  
• Choose an assign a Student Response Form available on ReadAloud.com.



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

READ ALOUD  
"Art in Graffiti Park"

**Life & Art**  
from The Wright 3  
by Blue Balliett

**BACKGROUND**  
When strange things start happening at a local home designed by architect Frank Lloyd Wright, who-whoa, whoa, whoa! Curious, curious, and there are signs to look for. The author uses the building in the present, inspired by their teacher's demonstration using broken walls, the two walls and to answer the question: How does something change when it is broken apart?



SHARED READ  
Life & Art

**BOOK CLUB**

Titles related to  
Spotlight Genre and  
Theme: T476-T477

**Mentor STACK**

Writing Workshop T419



**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**

A comprehensive guide for literacy assessment including:  
• Support for using data to inform instruction  
• Links to new strategies and tools for all types of literacy assessments  
• Resources for building student literacy skills

5

myView LITERACY



ASSESSMENT GUIDE

# Interact with Sources

## OBJECTIVES

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

Understand the relationship between the arts and the times during which they were created.

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

Recognize characteristics of digital texts.

## ACADEMIC VOCABULARY



**Language of Ideas** Academic language helps students access ideas. After you discuss the video and related media, ask: [Why do certain types of art appeal to some people but not to others?](#) [Why is it good to hear different perspectives about art?](#)

- appeal
- confide
- demonstrate
- perspective
- recall

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

## Explore Media

Remind students of the Essential Question for Unit 3: *How do the experiences of others reflect our own?* Point out the Week 5 Question: *How does art reflect people’s experiences?*

Direct students’ attention to the video and media explanation on pp. 154–155 in the *Student Interactive*. Explain that videos and “moving media” can show real-life examples of actions and events, in contrast to some forms of printed media, which provide static images. Have students watch the video and read the media page that describes it. After students have watched the video, have them discuss how art can take the form of many different objects, such as ceramics, sculptures, and, in this case, a house.  

Point out to students that they have now viewed a number of different sources. Ask students to describe personal connections they see to these sources.

Use the following questions to guide discussion:

- Which facts about Frank Lloyd Wright interested you?
- Why do you think Frank Lloyd Wright thought his houses were works of art?
- What do these facts suggest about what art means to you and to others?

**WEEKLY QUESTION** Reread the Week 5 Question: *How does art reflect people’s experiences?* Tell students they just learned about an architect named Frank Lloyd Wright, who believed that his architecture was art. Explain that this week, they will read more about art and what it can mean to people.

**QUICK WRITE** Have students Freewrite to answer the Quick Write question on p. 155 and then share their responses.



**ELL Targeted Support Visual Support** Read aloud the paragraphs on p. 154 of the *Student Interactive*. Tell students to listen closely as you read about Frank Lloyd Wright and the Robie House. Preview the visuals. Discuss how each relates to the topic.

Preview key vocabulary: *architect, career, designed, environment*. Encourage students to use the visual support on pp. 154–155. Ask: **Who is Frank Lloyd Wright? What is the Robie House?** **EMERGING**

Preview key vocabulary: *architect, career, influential, inspired, pioneered*. After students review the visual support on pp. 154–155, ask: **What talent did Frank Lloyd Wright have? What was Frank Lloyd Wright's occupation?** **DEVELOPING**

Preview key vocabulary: *architect, career, influential, inspired, pioneered*. Ask: **Why is Frank Lloyd Wright an important historical figure? How did he leave a legacy?** **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 154–155



WEEKLY LAUNCH: VIDEO

INTERACTIVITY

## FRANK LLOYD WRIGHT and the Robie House

Frank Lloyd Wright was a widely known and influential architect. He began his career in Chicago at the end of the nineteenth century. Inspired by the earth tones and wide spaces of the Midwest, Wright created a new style of architecture. The Prairie Style he pioneered matches the environment with wide, low roofs and open, flowing living spaces. Long rows of windows let in plenty of sunlight. The wood and brick he used to build each structure echo the natural colors of the prairie.

Wright designed and built fifty Prairie Style homes between 1900 and 1910. One of the most iconic is the Robie House, built in Chicago's Hyde Park neighborhood for local businessman Frederick C. Robie. Robie wanted a home with a large, open living space and natural light.



WATCH



This video explains Frank Lloyd Wright's legacy.

FREDERICK C.  
ROBIE HOUSE

Frank Lloyd Wright Trust

5757 S. Woodlawn Ave.

WEEK  
5

Weekly Question

How does art reflect people's experiences?

**Quick Write** How would you express your own experiences through art?

154

155



# Listening Comprehension

## OBJECTIVES

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

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

Recognize 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 “Art in Graffiti Park.”

- different : *diferente*
- park : *parque*
- gallery : *galería*

## THINK ALOUD

### Analyze Realistic Fiction

I understand that Yoaly and her tía decide to meet at Graffiti Park. The text makes me think this is something they do often. Plot, characters, and themes are important in realistic fiction. I’m going to look closely at these things to figure out the important parts in this story.

## Realistic Fiction

Tell students you are going to read aloud a realistic fiction story. Have students listen as you read “Art in Graffiti Park.” Explain that students should listen actively, paying careful attention to the characters and lessons in the story as you read. Encourage them to ask questions to clarify information, and remind them to follow agreed-upon discussion rules.

### START-UP

#### READ-ALoud ROUTINE

**Purpose** Have students actively listen for elements of realistic fiction.

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

**REREAD** the text aloud, pausing to model Think Aloud strategies related to realistic fiction and to plot, characters, and lessons in the story.

## Art in Graffiti Park

Yoaly stopped at the corner of 12th Street and Baylor Street. She was almost there. She could see the gray concrete walls that looked like a giant, three-story staircase. She could hear people shouting and laughing.

Rounding the corner, Yoaly squeezed her bike into the racks at Graffiti Park and scanned the hill for Tía Mónica. Squinting in the sunlight, her eyes could barely make out her tía’s shape at the top, waving at her.

Yoaly had lived two blocks from this park since the day she was born. It wasn’t always a park. When Yoaly was little, she would hear her parents talk excitedly about the big, fancy apartment building that stood, half-built, in this empty lot. Years and years passed, but the building sat quiet. Soon, people started spray painting graffiti on the walls.

“They know better than to make a mess of those walls,” her mother would sniff. “It’s vandalism.”

Sometimes, Yoaly would ride her bike by the park and see beautiful paintings. Other times, she would see squiggles and words she didn’t understand. It was sometimes hard to describe her feelings about the graffiti. She knew some people thought it was vandalism. But she wasn’t so sure.

*“Art in Graffiti Park,” continued*

In 2010, Yoaly’s mother read that the park would have a name: Hope Outdoor Gallery. It would grow to become one of the largest outdoor galleries in the state of Texas. “So silly,” her mother would chide. “It’s not art at all.”

“Let’s see what’s new today! I’ll paint something!” Yoaly called to her tía who was stepping down the hill.

“No, silly,” laughed Tía Mónica, as she handed Yoaly a bubble wand instead. “We are here to observe.”

Tía was always teasing, but when she talked about art, she became very serious. Tía Mónica studied art history at the university, and she always made sure to pass along her knowledge to Yoaly.

Weaving between the concrete walls, Yoaly and her tía admired the art and took turns blowing bubbles. The walls were always changing, and artists had spray-painted new pictures since last week. Yoaly saw a sparkling goldfish swimming in a clear pool of water. Next to the picture, the artist had spray-painted “Go with the flow” in cursive.

She breathed a sigh of relief as she spied her favorite corner: a mural of roses, hollyhocks, daffodils, and snapdragons. She hoped no one would ever paint over it.

“You know, they want to move this gallery to a bigger place someday,” said Tía Mónica. “We have to enjoy it while we can.”

The sun had started to set. The wind blew some of Yoaly’s bubbles to the top of the hill, and she heard people cheer.

## FLUENCY

After completing the Read-Aloud Routine, display “Art in Graffiti Park.” Model reading aloud a short section of the story, asking students to pay attention to your prosody, or expression, which can show a character’s emotion. Students should also notice how your reading is affected by punctuation. Invite partners to practice expressive reading using their favorite sentences from the story.



## THINK ALOUD

**Analyze Realistic Fiction** As I reread the story, I realize that people have different opinions about Graffiti Park. Some people think graffiti isn’t art. Others think graffiti artists add a lot of color and uniqueness to an otherwise blank space. I think the author wants us to know that people can disagree about a subject but still be respectful of each other.

## WRAP-UP



Use a Venn diagram to help students understand how the characters in the story feel about Graffiti Park.

## 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

# Realistic Fiction

## LEARNING GOAL

I can learn more about realistic fiction by inferring multiple themes.

## 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 terms related to realistic fiction in their discussions.

- characters and their goals
- characters' reactions to events
- key events
- lessons or morals

## FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank, poster-sized anchor chart in the classroom.
- Review the genre throughout the week by having students work with you to add to the class anchor chart.
- Have students suggest headings and graphics.
- Have them add specific titles as they read new texts.

## ELL Language Transfer

**Cognates** Point out the Spanish cognates related to realistic fiction:

- realistic : *realista*
- events : *eventos*

## Minilesson

**FOCUS ON STRATEGIES** A theme in realistic fiction is the story's central message. A theme is not usually stated or explained directly in the text. It is the reader's job to consider what he or she has read and then put it together to answer, "What does it all mean?"

- Think about the story's plot and how it helps you figure out the theme.
- Look for ways the characters' actions, goals, changes, and reactions help you determine the theme.
- Consider that there may be multiple themes to infer.

**MODEL AND PRACTICE** Model finding a theme in the story. In "Art in Graffiti Park," Yoaly wants to paint like the artists are. However, her tía says she and Yoaly are just there to observe. I ask myself, *What does the author want me to observe about the text?*

Talk about stories from popular culture with which students are familiar. Discuss the characters, plots, and themes and whether these stories seem real.

**FLUENCY** Explain that fluent readers use prosody, which means they read aloud with expression and intonation. Have student pairs practice reading aloud with prosody using pages from a historical fiction text.

**ELL Targeted Support Describe with Specificity and Detail** Have students explain a story or movie by describing plot and themes.

Prompt students to describe the story or movie using content-area vocabulary, and then have them write about it in their writer's notebook. Have students note how many themes their story or movie has. Lead students to understand that a story or movie can be about many different things at once. **EMERGING/DEVELOPING**

Challenge students to describe their story or movie plot using content-area vocabulary and only one sentence as a summary. Then have them write about it in their writer's notebook, noting how many themes their story or movie has. Lead students to understand that a story or movie can be about many different things at once. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies to identify realistic fiction.

**OPTION 1 TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 156 of the *Student Interactive*. Circulate to hear the lessons students may have learned from a realistic fiction story and how the characters taught that lesson to readers.

**OPTION 2 Use Independent Text** Have students add sticky notes the text where they notice a theme. Direct them to keep track of the themes and assess how each theme relates to others in the text.

## QUICK CHECK

**Notice and Assess** Can students identify realistic fiction stories?

## Decide

- **If students struggle**, revisit instruction about realistic fiction in Small Group on pp. T272–T273.
- **If students show understanding**, have them continue practicing the strategies for reading realistic fiction in Small Group on pp. T272–T273.

**Be a Fluent Reader** Have students work with a partner to complete the fluency activity on p. 156 of the *Student Interactive*.

## STUDENT INTERACTIVE, pp. 156–157



## GENRE: REALISTIC FICTION

## Learning Goal

I can learn more about realistic fiction by inferring multiple themes.

## Spotlight on Genre



## Realistic Fiction

Realistic fiction tells believable stories to entertain readers. **Theme** is the main idea or central meaning of a fictional text. A theme is not usually stated in a text. Instead, readers consider several factors and ask themselves, “What does it all mean?”

- The **characters'** actions and goals can help readers determine theme.
- The **plot** also helps develop a text's theme.
- Theme can be a lesson, a message about life, or a comment on society.
- There can be more than one theme in a text.

**TURN and TALK** Recall a lesson you learned from a realistic fictional text. How did the characters and plot come together to teach that lesson? Share your thoughts with a partner.

Topic + details  
= theme!



**Be a Fluent Reader** Reading with fluency requires practice. Fluent readers read with expression. Realistic fiction often contains dialogue, which is perfect for practicing reading with expression.

When you read dialogue aloud,

- Raise or lower the pitch of your voice to express the emotion of the character.
- Read with excitement when you see an exclamation mark at the end of a sentence.

156

## READING WORKSHOP

Theme  
Anchor Chart

## Theme

IS a story's central message.

IS NOT usually stated directly in a text.

IS SOMETIMES a lesson, moral, or comment on society.

## TO DETERMINE THEME, CONSIDER:

characters' goals

if the characters are successful

how the characters change

key events and how characters respond

the ending and the characters' reactions to it

157

# 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.

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

## ELL Language Transfer

**Cognates** Encourage Spanish speakers to utilize knowledge of their native language to acquire new vocabulary. Share the following cognate:

- demonstrate : *demonstrar*

## 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** Words can have multiple meanings and can be used as more than one part of speech. One way to determine the relevant meaning of a multiple-meaning word is to examine the context. Direct students to look within and beyond the sentence with the unfamiliar word.

**MODEL AND PRACTICE** Model this strategy using the academic vocabulary word recall in the first item on p. 177 in the *Student Interactive*.

- The word *recall* can be used as different parts of speech. I will use context clues to identify which part of speech appears in the sentence “The product recall caused stock prices to drop.” I know that the word *product* can be a noun. However, in this case, it is an adjective describing *recall*. This means *recall* is used as a noun in this sentence. I will now use *recall* as a different part of speech, such as a verb.
- Have students apply this strategy to another item on the page on their own. Then discuss responses and correct misunderstandings.

**ELL Targeted Support Multiple-Meaning Words** As students develop connections between reading and writing, they can acknowledge that words can have multiple meanings with different parts of speech. Students can deepen and demonstrate their understanding of this concept by listening closely to language used in the classroom and writing examples of the same word in different contexts.

Use the word *recall* in a sentence as a noun, and then use it in a sentence as a verb. Work with students to identify the part of speech being used in each sentence. **EMERGING**

Guide students to use the Academic Vocabulary words on p. 15 of the *Student Interactive* as different parts of speech. **DEVELOPING**

Have student pairs use the Academic Vocabulary words in sentences that show different parts of speech and different meanings. **EXPANDING**



## ASSESS UNDERSTANDING

## Apply

**My TURN** Direct students to complete the activity on p. 177 of the *Student Interactive*.

## STUDENT INTERACTIVE, p. 177



## VOCABULARY

## READING-WRITING BRIDGE

## Academic Vocabulary

**Parts of speech** are categories of words. **Nouns** name a person, place, thing, idea, or feeling. **Verbs** can show action, either physical or mental. **Adjectives** describe people, places, things, ideas, or feelings. Words can be used as more than one part of speech, and as a result words can have multiple meanings.

## Learning Goal

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

**My TURN** For each item,

- 1. Read** the underlined academic vocabulary word.
- 2. Identify** the word's part of speech.
- 3. Write** a sentence using the same base word as a different part of speech.
- 4. Identify** the new part of speech.

## Possible responses:

1. The product recall caused stock prices to drop. **noun**

I recall the many summers we spent at the lake.

**verb**

2. The lawyer filed an appeal with the court after the verdict. **noun**

The bread filled the room with an appealing scent.

**adjective**

3. The scientist demonstrated how the equipment worked. **verb**

Raja was demonstrably upset after his team lost.

**adverb**

# Word Study Syllable Patterns

## OBJECTIVE

Decode words using advanced knowledge of syllable division patterns.

---

## LESSON 1

### Teach Syllable Patterns

**FOCUS ON STRATEGIES** One of the strategies to figure out how to spell and understand multisyllabic words is to break them down. Multisyllabic words can be broken down by syllable by identifying syllable type.

- **Closed:** ends with one or more consonants
- **Open:** ends in a vowel
- **VCe:** a vowel followed by a consonant and a silent e
- **r-controlled:** a vowel followed by the letter *r*; the *r* gives the vowel a unique sound
- **Vowel teams:** two or more adjacent vowels that make one sound
- **Final stable syllables:** a consonant followed by *le* at the end of the word

**MODEL AND PRACTICE** Instruct students to write three words for each of the syllable patterns.



## 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**



### LESSON 1

**Teach Syllable Patterns**

### LESSON 2

**Apply Syllable Patterns**

FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

FLEXIBLE OPTION  
**LESSON 4**

 **Spiral Review:**  
Suffixes *-ous, -eous, -ious*

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**



# Matching Texts to Learning

To select other texts that match your instructional focus and your groups' instructional range, use the Leveled Reader Search functionality at SavvasRealize.com.



**Genre** Expository Text

**Text Elements**

- Content appealing to preadolescents
- Multisyllable words requiring attention to roots

**Text Structure**

- Description



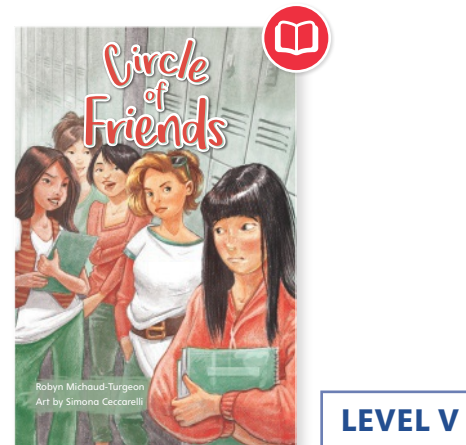
**Genre** Informational Text

**Text Elements**

- Content appealing to preadolescents
- Vocabulary words depend on context or glossary

**Text Structure**

- Description



**Genre** Realistic Fiction

**Text Elements**

- Figurative language
- Theme presents social issues

**Text Structure**

- Chronological

## Guided Reading Instruction Prompts

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

### Identify Realistic Fiction

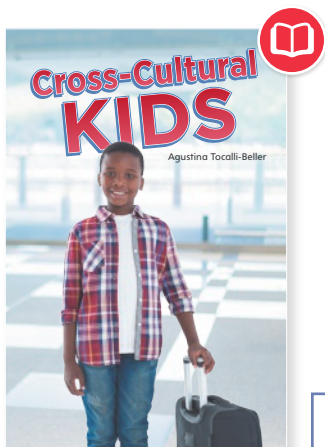
- How can you tell this book is realistic fiction?
- What is a problem and a solution in the story?
- What can you relate to in the story?

### Develop Vocabulary

- What precise words give us clues about a theme? Why?
- How does the word \_\_\_\_ give us precise information about change?
- What words did the author use that you already knew? Which ones did you learn?

### Infer Multiple Themes

- Why does this text have more than one theme?
- Why is it important to put together what you know with evidence from the text?
- What inference can you make about a theme from the text?



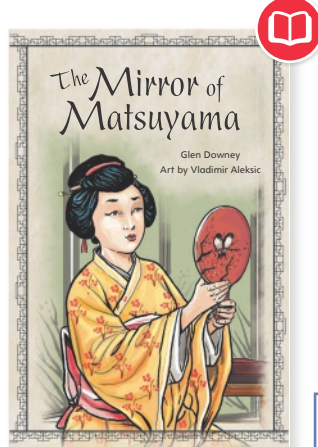
LEVEL V

**Genre** Informational Text**Text Elements**

- Variety of text features
- Societal themes

**Text Structure**

- Description



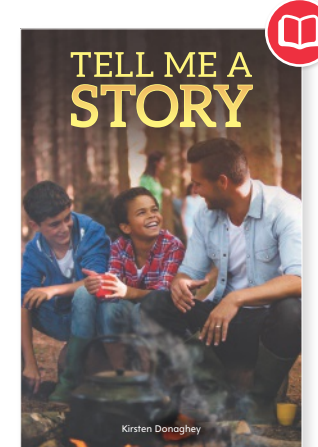
LEVEL W

**Genre** Traditional Literature**Text Elements**

- Minimal illustration
- Figurative language

**Text Structure**

- Chronological



LEVEL W

**Genre** Expository Text**Text Elements**

- Variety of text boxes
- Photographs with captions

**Text Structure**

- Compare and Contrast

**Confirm or Correct Predictions**

- How did you make a prediction?
- How can you confirm your predictions to make sure they are correct?
- What can you do if you make an incorrect prediction?

**Compare Texts**

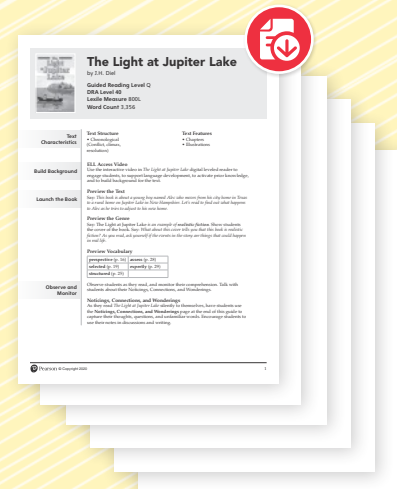
- What connections can you make to other books?
- How did the author convey the problem in the story?


**Word Study**

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

**Leveled Reader Teacher's Guide**

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



Use the  **QUICK CHECK** on p. T265 to determine small group instruction.

# Teacher-Led Options

## Strategy Group

### IDENTIFY REALISTIC FICTION

**Teaching Point** When you are reading realistic fiction, use what you know about the characters and their interactions, the sequence of events, and your prior knowledge to help you determine a theme of the text.

### ELL Targeted Support

Explain that theme is a story’s central message. It is usually not stated directly in the text.

Read and discuss the anchor chart with students. Ask students to express their ideas about the theme of “Art in Graffiti Park” and list reasons Yoaly likes going to Graffiti Park.

### EMERGING

Have pairs read the anchor chart and express their ideas about the story’s theme. Then, have them use their prior knowledge to infer why Yoaly likes going to Graffiti Park. **DEVELOPING**

Explain that because themes are usually not stated directly, students can make an inference about a theme. Ask: **What do you know about art in public spaces? How does your prior knowledge help you understand why Yoaly likes going to Graffiti Park?** Have pairs express their ideas about the story’s theme. If necessary, have them refer to the anchor chart. **EXPANDING/BRIDGING**



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

## Intervention Activity

### READING REALISTIC FICTION

Use Lesson 15, T99–T104, in the *myFocus Intervention Teacher’s Guide* for instruction on the characteristics of realistic 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.

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Literature T • 99

## On-Level and Advanced

### INQUIRY

**Question and Investigate** Have students use the video and other information on pp. 154–155 of the *Student Interactive* to generate questions about art. Throughout the week, have them conduct research about one question. See *Extension Activities* pp. 126–130 in the *Resource Download Center*.



## Conferring

3 students / 3–4 minutes  
per conference

### IDENTIFY REALISTIC FICTION

**Talk About Independent Reading** Ask students to share what they have learned about the themes in the book they are reading and how knowing the characteristics of realistic fiction helped them understand the story.

### Possible Conference Prompts

- What is an important theme? Are some themes larger or more important than others?
- Who is the main character's goal?
- What is a moral or lesson learned in the story?

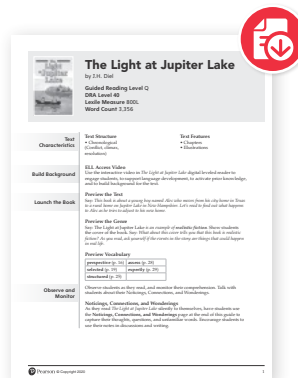
**Possible Teaching Point** Remember to assess characters' goals. If the characters are successful, how do characters respond to problems, and how the characters change by the end of the story?

## Leveled Readers



### IDENTIFY REALISTIC FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T270–T271.
- For instructional support on how to identify realistic fiction, see *Leveled Reader Teacher's Guide*.



## Whole Group

**Share** Bring the class back together. Invite volunteers to share observations about the Weekly Question or the Turn and Talk prompt on p. 156 of the *Student Interactive*. Encourage students to practice sharing their opinions.

## 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. T465.

## Centers



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

## Literacy Activities



Students can

- write and illustrate a realistic fiction story about going to a public art installation.
- read to a partner.
- play the *myView* games.
- journal about the Weekly Question: *How does art reflect people's experiences?*

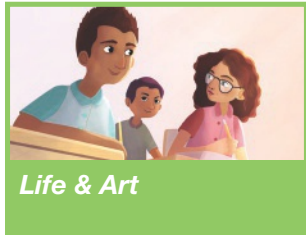
## BOOK CLUB



See Book Club, pp. T476–T477, for

- teacher's summary of chapters.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

# Introduce the Text



## OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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

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

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

## Shared Read Plan

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

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

## Preview Vocabulary

- Introduce the vocabulary words on p. 158 of the *Student Interactive* and define them as needed.

**radically:** in an extreme way

**embodies:** symbolizes or represents in a clear way

**indivisible:** unable to be split into pieces

**revolutionary:** very different from something that came before

**ironic:** contrary to expectations

- These words will help you understand the plot, themes, and reactions of the characters in the story. As you read, highlight the words when you see them in the text. Ask yourself what they convey about life, art, and how something changes when it is broken apart.

## Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is for understanding and enjoyment. Have students preview the text, paying special attention to its text features. Then ask them to use information in the text features to record their predictions in the chart on *Student Interactive* p. 175.

### FIRST READ STRATEGIES

**NOTICE** Remind students to focus on who and what the story is about.

**GENERATE QUESTIONS** Have students write down questions during and after reading about what seems different from what they already know.

**CONNECT** Ask students to consider how the story connects to what they know about the world.

**RESPOND** Encourage students to identify any significant details that may relate to a theme in the 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.



**ELL Language Development Use Grade-Level Vocabulary** Have students acquire basic vocabulary by helping you make a classroom vocabulary card set from index cards.

On one group of cards, draw objects that represent the words *radically* and *revolutionary*. On the other group of cards, write the vocabulary word. Encourage students to make additional synonym cards for each word and include them in the set. Show the class how to play Concentration with the vocabulary card set. **EMERGING/DEVELOPING**

On one group of cards, draw objects that represent the words *embodies*, *indivisible*, and *ironic*. On the other group of cards, write the vocabulary word. Encourage students to make additional synonym cards for each word and combine them with the cards from the Beginning/Intermediate group. **EXPANDING/BRIDGING**

**ELL Access**

**Background Knowledge** Students make meaning not only from the words they learn but also from prior knowledge. Encourage students to share experiences they have had with making art, viewing art, or critiquing art.

STUDENT INTERACTIVE, pp. 158-159



Meet the Author



**Blue Balliett** fell in love with art and museums during her childhood in New York City. She studied art history and later became a teacher. The award-winning mystery author currently lives in Chicago's Hyde Park neighborhood, where she writes full time and asks big questions about the world.

Life & Art

Preview Vocabulary

As you read "Life & Art" from *The Wright 3*, pay attention to these vocabulary words. Notice how they connect to the story's theme.

radically	embodies
indivisible	revolutionary
	ironic

Read

Before you read, **make predictions** about themes in the text based on the text features and genre. Record your predictions in the chart after the selection. Then follow these strategies as you read this **realistic fiction** story.

<p><b>Notice</b> who and what the text is about.</p>	<p><b>Generate Questions</b> about what seems different from what you already know.</p>
<p><b>Connect</b> this text to what you know about the world.</p>	<p><b>Respond</b> by identifying significant details that may relate to theme.</p>

First Read

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

Genre Realistic Fiction



Life & Art

from *The Wright 3*

by Blue Balliett



AUDIO


ANNOTATE

BACKGROUND

When strange things start happening at a local home designed by architect Frank Lloyd Wright, sixth-grade sleuths Calder, Tommy, and Petra are eager to take the case—and to save the building in the process. Inspired by their teacher's demonstration using broken chalk, the trio sets out to answer the question, *How does something change when it is broken apart?*

## First Read

### Connect

 **THINK ALOUD** I think this story will be about the different viewpoints that people can have. People are unique, so it makes sense that they'll have different opinions about art and what they consider beautiful, interesting, and even unattractive. As I read, I'll think of my own opinions about art, but I'll also try to think of other people's perspectives.

## Close Read

### Confirm or Correct Predictions

Have students scan **paragraphs 1 and 2** after their first read. Say: *When we make predictions about a text, we use key details to guide us. What details in these paragraphs might help us predict the story's theme, or what it will be about?* Underline relevant details about the story's theme as students point them out. **See student page for possible responses.**

Ask students how these details help them understand a possible theme of the story.

**Possible Response:** The phrase “life and art” is repeated, which is a clue that it may be significant. Also, Ms. Hussey says that sometimes, “life and art don’t mix well,” which suggests differing viewpoints and perhaps a conflict that will be revealed later in the story.

DOK 2

### OBJECTIVE

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

### CLOSE READ

#### Confirm or Correct Predictions

**Highlight** details that confirm or correct a prediction you made about what the story will be about.

- 1 “Let’s try it.” Ms. Hussey picked up a jagged chunk and turned toward the blackboard. She wrote **LIFE & ART**. The chalk made an ugly double line with each vertical stroke.
- 2 “Well?” Ms. Hussey had her head on one side. “I’m not really thinking about chalk, you know. I’m thinking about **a house that some people see as a piece of art. I’m thinking about what happens when life and art don’t mix well.** I read about it in the *Chicago Tribune* this morning. Anyone know what I’m talking about?”
- 3 Calder’s hand shot up. “The Robie House?”
- 4 Ms. Hussey nodded.
- 5 Tommy swiveled in his seat and studied the faces around him.
- 6 Calder went on, “My parents said that people in the neighborhood either love it or can’t stand it.” His pentominoes were lying on his desk, and he now flipped over the L and completed a rectangle made from seven of the twelve pieces.
- 7 As Calder’s fingers moved, the words “life” and “art” began to shift rapidly in his mind. If those seven letters were put in another order, “life art” became “a trifle” or “a filter.” Maybe there was a message here. He knew the word “trifle” meant something not too valuable or important, as his Grandma Ranjana had sometimes used that word, and a filter could mean—well, something you looked through or poured stuff through. “Life” plus “art” equaled “a trifle” or “a filter”: Calder couldn’t wait to tell Petra. She always understood when he discovered new ideas by rearranging the old ones.

160

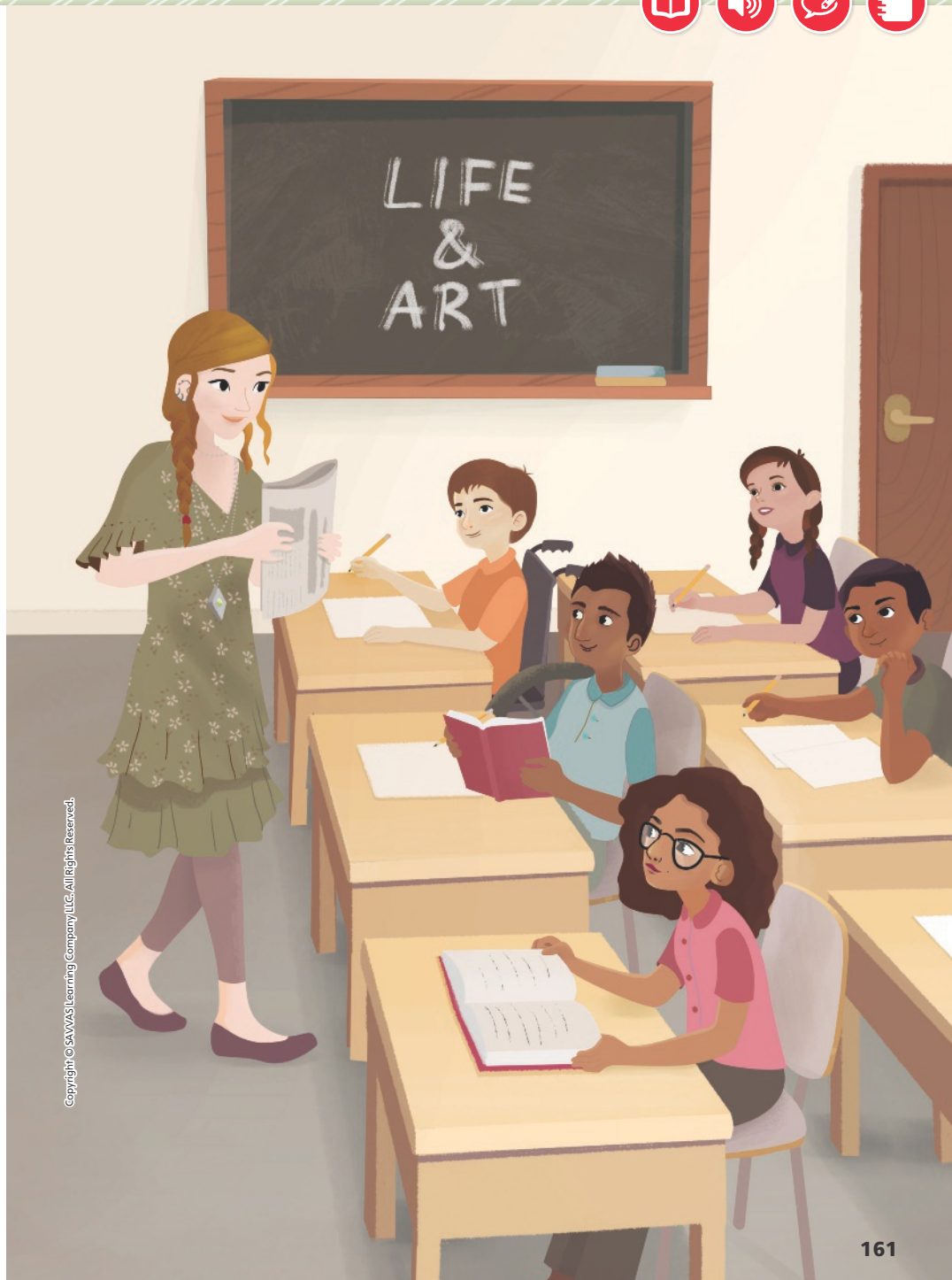
Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**ELL Targeted Support Context** Remind students to use surrounding words and paragraphs as context clues for unknown words.

Have students look at paragraph 6. Show students a picture of pentominoes, and explain that they are flat, shaped blocks to use for building patterns. Then say: *In paragraph 6, we learn that Calder uses different pentominoes to make a rectangle.* Lead a discussion about how the description in the text helps readers visualize what pentominoes are and what Calder is doing.

#### EMERGING/DEVELOPING

Have students look at paragraph 6. Show students a picture of pentominoes, and explain that they are flat, shaped blocks to use for building patterns. Then ask students which words in paragraph 6 help them understand what pentominoes are. **EXPANDING/BRIDGING**



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

161

## First Read

### Generate Questions

Relate to students that, when they read, they should use the strategy of generating questions and looking for details in the text that provides answers.

In paragraph 2, Ms. Hussey says she's thinking about what happens when life and art don't mix. I'm not sure what she means by this, so I'll pause here and ask myself some questions: *What specific piece of art is she referring to? What people have a problem with it? Why do they have a problem with it? How might the issue be resolved?*

The text that we've read to this point offers us at least some answers. For example, take a look at paragraph 3. What is the "art" that's causing the issue?

**Possible Response:** The Robie House is causing the issue.

Say: Calder also partly answers another question for us—what the issue is. Take a look at paragraph 6. What does Calder say the issue with the Robie House is?

**Possible Response:** People either love or hate the Robie House.

### Possible Teaching Point



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

**Point of View** Have students examine the different ways the narrator provides characters' thoughts and actions in paragraphs 5–7. Guide students to note that in paragraph 5, the narrator describes how Tommy "swiveled in his seat and studied the faces." However, in paragraph 7, the narrator gives Calder's direct thoughts. "Calder couldn't wait to tell Petra" about the different words he created from "Life & Art." Discuss how this point of view makes the story more interesting.



## First Read

### Notice

**THINK ALOUD** I notice something that looks different at the bottom of page 162. The author has chosen to include the article that Ms. Hussey is reading. I think this will help me understand more of what the “art and life not mixing well” issue is about because I get to see exactly what the article says.

## Close Read

### Confirm or Correct Predictions

Say: When we make predictions, we consider the information we’ve already learned from the text. We know, for example, that there’s some sort of issue related to the Robie House. And, we see in paragraph 13 that the newspaper *trembled*, or shook, as Ms. Hussey read an article related to the Robie House to the class, showing that she felt upset. Based on these clues, what do you think might happen to the Robie House?

Have students review p. 162 and highlight details in the newspaper article that confirm or correct predictions that they made. See student page for possible responses.

DOK 2

### OBJECTIVE

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



### CLOSE READ

#### Confirm or Correct Predictions

**Highlight** details that confirm or correct a prediction you made about what will happen later in the story.

- 8 “Duh.”
- 9 Ms. Hussey frowned. “Who said that? Denise? Tell us what you know about the house.”
- 10 Denise Dodge raised one eyebrow and studied her fingernails.
- 11 “Who built it, for instance?” Ms. Hussey’s tone was crisp.
- 12 Denise shrugged.
- 13 Ms. Hussey held the now-crumpled article in front of her with both hands, and Tommy noticed that the newspaper trembled. She said, “Listen carefully. Perhaps I’m wrong.”

#### WRIGHT MASTERPIECE COMING DOWN

- 14 *In a tragic piece of news for Hyde Park, the University of Chicago, owners of Frank Lloyd Wright’s famous Robie House, announced today that the 1910 home will be cut into sections and donated to four great museums around the world: the Museum of Modern Art, in New York City, the*

162

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**ELL Targeted Support Prior Knowledge** Remind students to use what they already know to understand word meanings in English.

Have students look at paragraphs 8–10. Say: *Denise says something that Ms. Hussey doesn’t like. The story says that Denise “studies her fingernails.”* Encourage students to “study their fingernails” like Denise. Then ask: *How do you think Denise feels?* Guide students to understand that Denise probably feels embarrassed, so she wants to look down. **EMERGING/DEVELOPING**

Have students look at paragraphs 8–10. Ask: *What does Denise do that Ms. Hussey doesn’t like?* Have students describe Denise’s behavior and why she acts the way she does. Then ask: *How do you think Denise is feeling, based on what you know from your own experiences?* **EXPANDING/BRIDGING**



*Smithsonian, in Washington, D.C., the Deutsches Museum, in Munich, Germany, and the Meiji-mura Museum, in Nagoya, Japan. The university cited an impossibly large number of structural repairs as the reason.*

15 *Many consider Wright to be the greatest architect of the twentieth century, and his Prairie Style jewel, the home built for Frederick C. Robie, to be a house that radically changed the domestic architecture of the United States.*

16 *The house was owned by three families before 1926, when it was bought by the Chicago Theological Seminary. Affiliated with the University of Chicago and located just steps from the Robie House, the seminary used Wright's building for cafeteria and dormitory space, but allowed the structure to fall into serious disrepair. Wanting the land beneath it for new student housing, the seminary announced in 1941 that the house was going to be demolished.*

17 *It was Frank Lloyd Wright himself who came to the rescue. In an unprecedented move within the architectural community, he put together a committee of world-famous architects and art historians and declared the Robie House to be "a source of worldwide architectural inspiration." The seminary was shamed into keeping it.*

**CLOSE READ****Confirm or Correct Predictions**

**Highlight** details that confirm or correct predictions you made about the significance of the Robie House to the story.

**radically** in an extreme way

**First Read****Respond**

Call students' attention to paragraph 16. Say: In paragraph 16, we learn that even going back to the 1940s, Wright's Robie House was not valued by everyone. In 1941, the Chicago Theological Seminary announced that the house was going to be taken down to make room for new student housing.

What does this information tell you about the current debate over the Robie House?

**Possible Response:** It tells me that the current debate about whether to take down the house is not new. Throughout the house's history, there have been people who have not valued it and don't consider it to be art or a landmark worth saving.

**Close Read****Confirm or Correct Predictions**

Ask: *Do you predict the Robie House will be saved? Why or why not?* Have students highlight evidence that supports their answer. **See student page for possible responses.**

Explain that three details on p. 163 of the *Student Interactive* help explain why the Robie House was considered important: it "radically changed" the architecture of homes in the United States," it was considered important enough by Wright himself to get personally involved in saving it, and a group of architects and art historians tried to save it.

DOK 2

**OBJECTIVE**

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

**Possible Teaching Point****Read Like a Writer | Author's Craft**

Remind students how related words usually have related meanings. Direct students to reread paragraphs 15 and 17 and call their attention to the words *architect* and *architectural* as examples of related words.

## First Read

### Respond

**THINK ALOUD** Frank Lloyd Wright saved Robie House twice. The first time, the seminary had planned for a new building on that site, but Wright put together a group of famous architects and art historians who declared how important the house was, which shamed the seminary into keeping it. The second time, Wright had to persuade a developer to buy the home from the seminary.

## Close Read

### Infer Multiple Themes

Relate to students that when readers make an inference, they use details in the text to come to a logical conclusion about something not explicitly stated. Ask: **Based on what we've learned in paragraph 19, what inference can we make about how Frank Lloyd Wright feels about his work?**

**Possible Response:** I can infer that he cares deeply about his work and believes it is important to fight for what you believe.

Have students underline details in paragraph 19 that support this inference. **See student page for possible responses.**

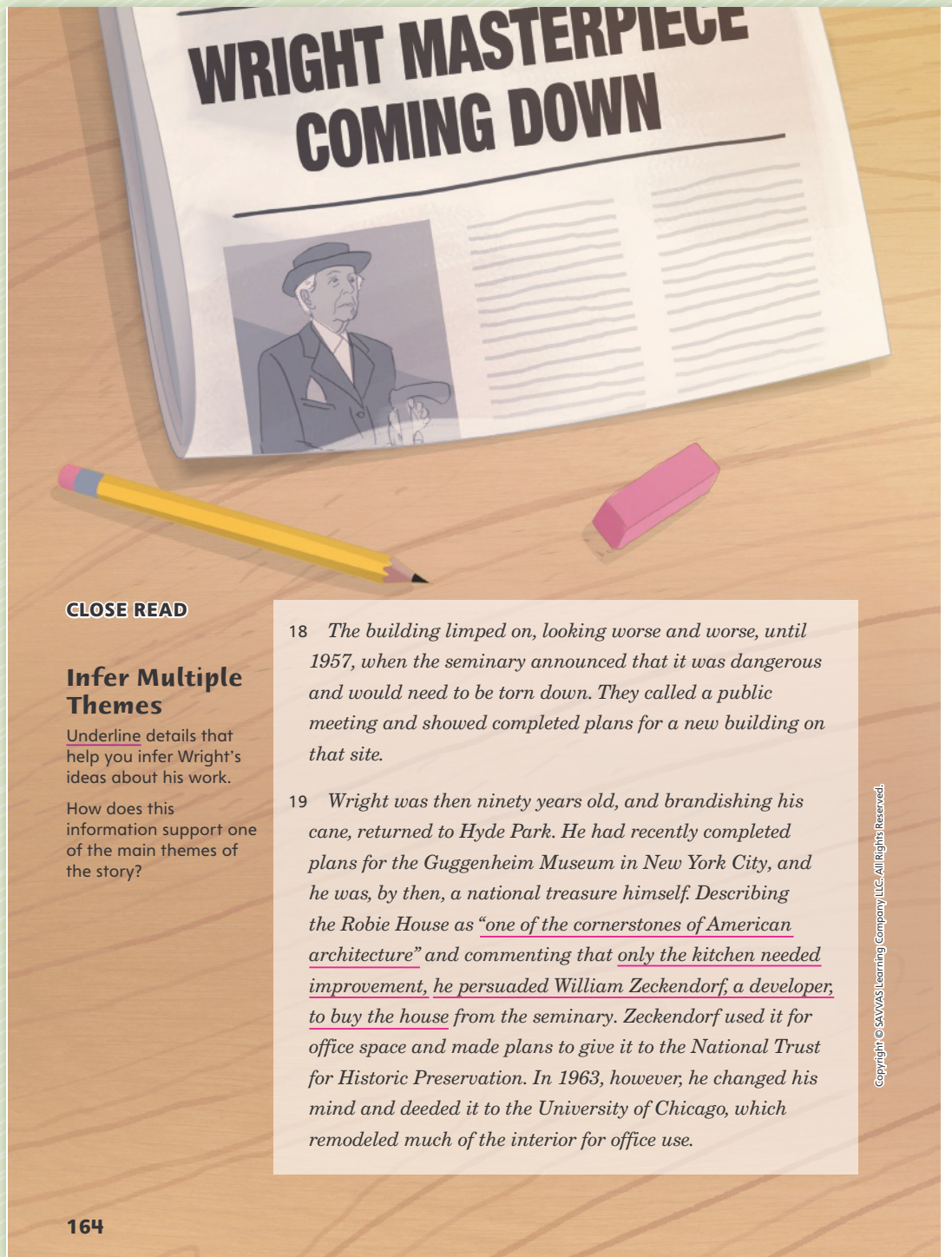
Then ask students how other details they found may support another of the story's main themes.

**Possible Response:** Important, historic works of art are worth preserving simply for their historic and artistic value.

DOK 2

### OBJECTIVE

Infer multiple themes within a text using text evidence.



### CLOSE READ

#### Infer Multiple Themes

Underline details that help you infer Wright's ideas about his work.

How does this information support one of the main themes of the story?

- 18 *The building limped on, looking worse and worse, until 1957, when the seminary announced that it was dangerous and would need to be torn down. They called a public meeting and showed completed plans for a new building on that site.*
- 19 *Wright was then ninety years old, and brandishing his cane, returned to Hyde Park. He had recently completed plans for the Guggenheim Museum in New York City, and he was, by then, a national treasure himself. Describing the Robie House as “one of the cornerstones of American architecture” and commenting that only the kitchen needed improvement, he persuaded William Zeckendorf, a developer, to buy the house from the seminary. Zeckendorf used it for office space and made plans to give it to the National Trust for Historic Preservation. In 1963, however, he changed his mind and deeded it to the University of Chicago, which remodeled much of the interior for office use.*

Copyright © SAVVAS Learning Company LLC. All rights reserved.

164

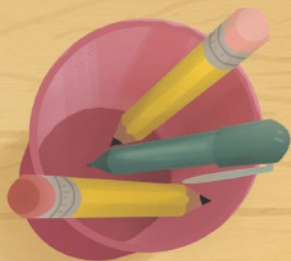
### CROSS-CURRICULAR PERSPECTIVES

### Social Studies



The Guggenheim Museum started out in 1939 as a small, rented space in New York City. It wasn't until 1943 that Frank Lloyd Wright became the architect who would design the permanent structure for the museum. The museum officially opened its doors on October 21, 1959, six months after Wright's death.

From the beginning, the museum was an object of controversy and debate, both criticized and supported by the public. Show students photos of the museum, comparing it to the buildings that are or were near the museum when it was built. Ask students why the design of this building might have been exciting to some and disliked by others when it was built.



20 *John Stone, president of the university, said today, “It is only after extensive attempts to raise funds, both nationally and internationally, that we have made this painful decision. We have no alternative: The building, in its current state, is a hazard and needs many millions of dollars of renovation both inside and out. With great sadness and reluctance, we pass along a Wright treasure. The university cannot afford to keep it.”*

21 *The news has shocked architecture buffs around the world and has left Hyde Park reeling. The Robie House was the only structure Frank Lloyd Wright ever built, during a career that spanned almost seventy years, that he fought to save, and he saved it not once but twice. Many believe that the house embodies his unique spirit and vision in a timeless form. It has come to occupy an almost mystical place in the history of American architecture.*

22 *In a letter to the press, the university defends its decision as “a bold move to provide many millions of people, around the world, with access to Wright’s extraordinary work.”*

23 *A crew has already begun plans for the job. The actual dismantling of the house will begin on June 21.*

24 *As one Hyde Parker said, “This breaks my heart. Hyde Park weeps.”*

**CLOSE READ****Infer Multiple Themes**

Underline details that show how people react to the university’s decision.

How do these reactions help you infer a theme?

**embodies** symbolizes or represents in a clear way



165

**First Read****Connect**

**THINK ALOUD** The last sentence of Ms. Hussey’s newspaper article says, “Hyde Park weeps.” This sentence makes me realize how important the house is for the people who live near it. People in a neighborhood are used to seeing familiar landmarks. Those landmarks often represent a sense of security and are a source of pride to members of a community.

**Close Read****Infer Multiple Themes**

Point out the word *reeling*, which means “spinning, staggering, or swaying.”

Have students scan the **text on p. 165** and underline details that show how people reacted to the news that the Robie House was going to be taken apart. **See student page for possible responses.**

Remind students that important details can help readers begin to see new themes emerge. Ask students what the details related to people’s shock and sadness about the Robie House decision might suggest about another possible theme in the story.

**Possible Response:** Bad news sometimes inspires people to do something positive. In this case, maybe the news that the Robie House is going to be taken apart will motivate people to try to save it.

DOK 3

**OBJECTIVE**

Infer multiple themes within a text using text evidence.

**Possible Teaching Point****Academic Language | Parts of Speech**

Use the Academic Vocabulary lesson on pp. T266–T267 in the Reading-Writing Workshop Bridge to study how a word’s different parts of speech can affect usage. Direct students to reread paragraph 22, and call their attention to the words *press* and *access* as examples of words that can be used as different parts of speech. Invite students to use the words as different parts of speech in a sentence.

## First Read

### Notice

How does the picture on page 166 help you understand who and what the text is about?

**Possible Response:** The picture shows the way the Robie House looks from the inside. It gives readers a sense of the flow that Ms. Hussey mentions in **paragraph 28**.

## Close Read

### Confirm or Correct Predictions

Remind students that part of the process of making predictions is seeing if they turn out to be true or need to be corrected. This is why writing down predictions before and during reading is so helpful.

Say: *When we read the news article, we learned that the Robie House “radically changed the domestic architecture of the United States.” One prediction a reader could make at that point is Wright’s work was important because it was so different and inventive. I see that in paragraph 28, Ms. Hussey mentions some design features that were “revolutionary” for the time. This confirms my prediction.*

Have students highlight details on **p. 166** that confirm or correct their prediction about the importance of Wright’s work. **See student page for possible responses.**

DOK 2

### OBJECTIVE

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

### CLOSE READ

#### Confirm or Correct Predictions

**Highlight** details that confirm or correct your prediction about the importance of Wright’s work.

**indivisible** unable to be split into pieces

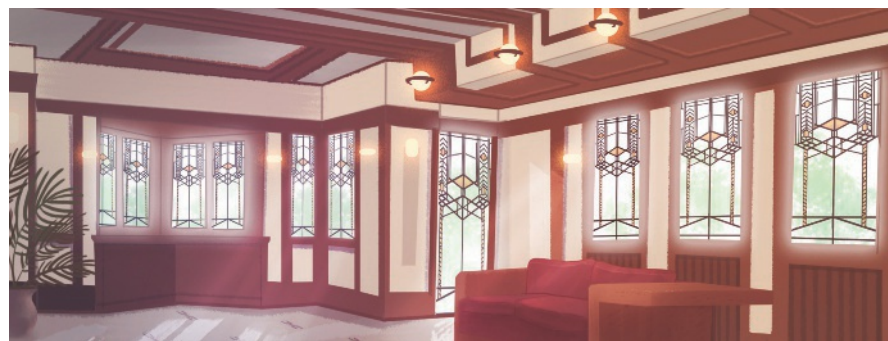
**revolutionary** very different from something that came before

25 Ms. Hussey looked up. For once she didn’t ask what the class thought. The tie had fallen off the end of her braid, and her words tumbled over each other: “I felt sick when I read this. A house like that needs light and air, and is one indivisible piece—the idea of carving up the structure and preserving chunks of it in *museums!*” She said “museums” as if it were a dirty word, which was a little confusing. The class knew Ms. Hussey loved to go to museums.

26 Tommy’s hand was raised, but just barely. Should he tell the class that his new apartment was right next to one side of the Robie House? Would other kids think that was lucky?

27 Ms. Hussey was pacing again and didn’t see Tommy’s hand.

28 She went on: “I know all of you have passed it many times—it’s only three blocks away. It’s long and low, but remember that it’s been almost a century since Wright designed it. **Things that are normal to us now were revolutionary then**, like rooms that flowed into each other; living space that moved easily between inside and outside; a hidden front entrance; deep, overhanging eaves; an attached three-car garage.



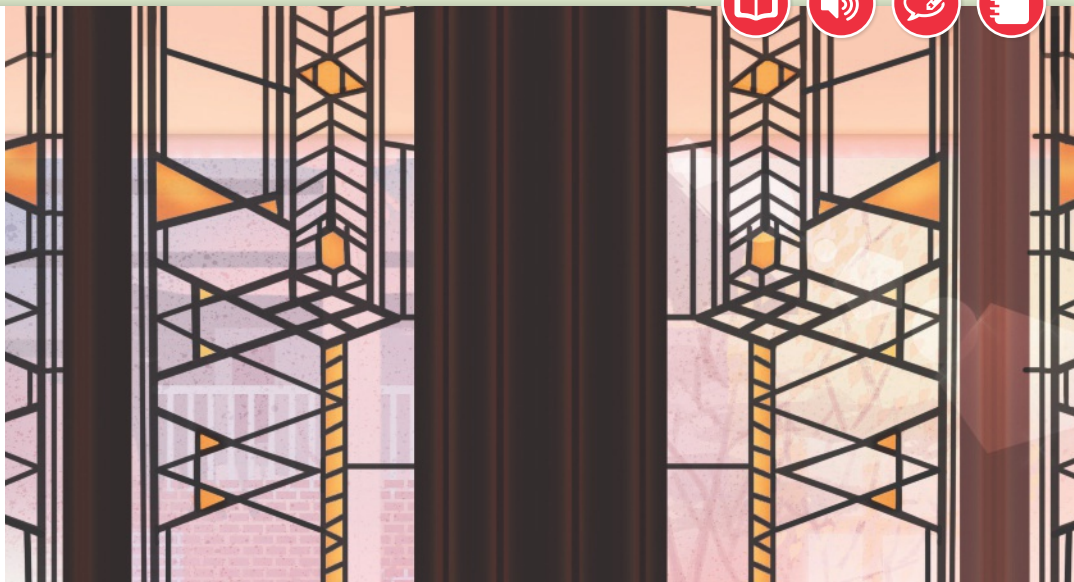
166

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**ELL Targeted Support Expressions** Tell students that expressions, such as the examples in paragraph 25, communicate ideas or feelings, but may not have a literal meaning.

Write *tumbled over each other* on the board and read it aloud. Have students repeat it. Have volunteers motion with their hands what they hear. Say: *The author writes that Ms. Hussey’s words tumble over each other, but what she really means is that she says the words very fast.* **EMERGING/DEVELOPING**

Display an expression from paragraph 25 such as *tumbled over each other* or *I felt sick*. Have volunteers pantomime or discuss what they hear. Ask: *What does the author really mean?* **EXPANDING/BRIDGING**



- 29 “Plus, the detail on the interior was extraordinary: Furniture, lamps, ceiling panels, rugs, and window designs all fit together like pieces of a puzzle. There were once 174 art-glass windows in that house, which meant thousands of pieces of colored glass. Amazingly, almost all of the windows are still intact.”
- 30 Another hand went up, and Tommy’s sank down.
- 31 “What’s art glass?” someone asked.
- 32 “It’s what most people call ‘stained glass,’ but Wright didn’t like that label. He described his windows as ‘leaded glass,’ ‘light screens,’ or ‘art glass.’ I like the last term—it somehow fits the man. Wright thought in a geometry that you have to see to understand, and even then it’s hard to figure out what you are seeing.”

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**CLOSE READ****Infer Multiple Themes**

Underline sentences that summarize a key idea about Wright’s work. Consider how these details support an inference you made about Wright’s work.

167

**CROSS-CURRICULAR PERSPECTIVES****Social Studies**

In the early twentieth century, some people might have said that Frank Lloyd Wright was “ahead of his time.” He is regarded as one of the pioneers of American architecture. Being “ahead of his time” meant that he thought of new ideas first. His work not only changed the way homes looked, it changed how people lived. Because of Wright, houses became less formal and more functional, providing people with flexibility in how they slept, dined, and worked.

**First Read****Generate Questions**

**THINK ALOUD** As I read, I’ll think of and write down questions I have about the design of Wright’s Robie House. For example, I’ll circle paragraph 29 because I have questions about what the interior looked like. I can picture his furniture in my mind, but it’s different from what I know. I want to understand how furniture fits together “like pieces of a puzzle.”

**Close Read****Infer Multiple Themes**

Say: On page 167, Ms. Hussey provides some details about Wright’s approach to design. What about her description of the interior of Robie House in paragraph 29 stands out?

**Possible Response:** Wright designed furniture, lamps, ceiling panels, rugs, and windows to fit together.

Ask: What can we infer about Wright based on these details?

**Possible Response:** Wright must have had a vision for the house as a whole—both the interior and exterior. No detail was too small to escape his attention.

Next, have students underline details in the text that support the inference made above. See student page for possible responses.


DOK 3

**OBJECTIVE**

Infer multiple themes within a text using text evidence.

## First Read

### Connect

 **THINK ALOUD** Ms. Hussey says “the university probably can’t afford to own” the Robie House. This reminds me of when an old library in my town was in danger of being torn down. Local people worked to have it declared a historical landmark, and they also held a fundraiser to get money to repair the building.

## Close Read

### Infer Multiple Themes

Explain to students that characters’ reactions can reveal important parts of their personalities and beliefs. Then, remind them that the students in Ms. Hussey’s class have just learned about the threat to Robie House.

Next, direct students to scan the text and underline sentences that show how the students in Ms. Hussey’s class reacted to the news. **See student page for possible responses.**

After discussing the sentences that students have underlined, ask how these reactions shed light on the one of the story’s themes.

**Possible Response:** The students are trying to make suggestions to find a solution to save Robie House. It shows they recognize the importance of preserving the house and taking action to save an important and historic landmark.

DOK 2

### OBJECTIVE

Infer multiple themes within a text using text evidence.

### CLOSE READ

#### Infer Multiple Themes

Underline sentences that show how the students react to the threat to Robie House.

How do their reactions help you understand the story’s themes?

**ironic** contrary to expectation

- 33 Tommy thought Ms. Hussey was hard to figure out, too. Did *she* understand? And was she angry or excited?
- 34 Their teacher stopped walking and turned toward the class, her mouth in a tight line. “So: Art & Life.”
- 35 Petra Andalee was frowning. “Can’t the house just sit there empty until the money comes in?”
- 36 Ms. Hussey drew a quick breath as if she’d touched something hot. “In an ideal world, yes. In the real world, no. The university probably can’t afford to own a piece of property that they aren’t able to use, and if part of the house fell on someone walking by, the owner would be held responsible.”
- 37 “Maybe we can visit the place and come up with ideas,” Calder suggested.
- 38 “I wish we could, but they haven’t allowed visitors inside for more than a year, and no family has lived there since 1926. This is deeply ironic, of course, since the house was built for children.”
- 39 Ms. Hussey paused, twisting the end of her hair around one finger. The class waited, knowing this meant she was thinking about whether to share something.
- 40 “Actually,” she confided, “I’ve always wondered about Mr. Wright’s focus on play space. At the time he was working on the Robie House, he had just left his wife and six children. And yet here he was, thinking creatively about what would make someone else’s kids happy and safe. Maybe it was his way of asking the universe for forgiveness. . . .”

168

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point



#### Word Study | Syllable Patterns

Remind students that knowing syllable patterns can help them understand new vocabulary. Display the following words and have volunteers identify the syllable patterns in each word.

- empty (closed—first syllable)
- focus (open—first syllable)
- frowning (vowel team ow)
- life (VCe)
- responsible (final stable syllable)
- visitors (r-controlled)



Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

169

## First Read

### Notice


Call students' attention to the image on p. 169. Then, say: An image can often reveal important information about a character. For example, the image on page 169 can reveal something about Ms. Hussey at this point in the story. In the image, she looks worried, or concerned. Why do you think she looks this way?

**Possible Response:** The text says Ms. Hussey drew a quick breath as if she had touched something hot. She is responding to a question from a student.



## First Read

### Notice

 **THINK ALOUD** I see that Tommy is still not making eye contact with anyone in the classroom. I think he's worried about sharing what he thinks about the situation.

## Close Read

### Confirm or Correct Predictions

Remind students that readers make predictions to help uncover what a story is about and to engage closely with the text. Say: The Robie House can be considered art, but it's also a house. As such, it's meant to be directly connected to the lives of those who live there.

Next, direct students to the text, and have them highlight details related to whether a home or building can also be a piece of art. **See student page for possible responses.**

DOK 2

### Infer Multiple Themes

Call students' attention to **paragraph 45**. Ask them to examine the paragraph and underline details that relay a message or offer advice. **See student page for possible responses.**

Then, discuss with students how Ms. Hussey's words are connected to the theme of taking action to achieve a positive goal.

DOK 2

### OBJECTIVES

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

Infer multiple themes within a text using text evidence.

### CLOSE READ

#### Confirm or Correct Predictions

**Highlight** details that confirm or correct your prediction about the connections between life and art in the story.

#### Infer Multiple Themes

**Underline** words or sentences that tell a message or piece of advice.

- 41 Tommy picked at a sticker on his desk, careful not to look up. Neither one of *his* dads had said sorry. When Tommy was a baby, his real dad had died in South America—he'd been arrested at a political demonstration and was never seen again. And Tommy's stepfather had started out with a bunch of promises and then broken every one.
- 42 "Anyway," Ms. Hussey said, her voice businesslike again, "it seems like a crime to destroy such a home, don't you think?"
- 43 "It doesn't look like a home to me," one of the kids piped up.
- 44 "Really?" Ms. Hussey said, looking pleased. "Perhaps we have to figure out if the building *is* still a home, and whether a home can exist if it's empty. Or, beyond that, whether a home can also be a piece of art . . ."
- 45 The class was quiet. Someone sighed. Ms. Hussey looked around, then sighed also. "Okay—maybe it's too much to start an investigation so late in the year. But it's never too late to think. What could we do? Art-home or not, the Robie House has been a part of Hyde Park for as long as you, your parents, or maybe even your grandparents remember. It's just too horrible to think of it being pulled apart."

170

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

### Possible Teaching Point

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

**Sensory Details** Explain to students that writers use sensory details to provide description and to create a mood. Point out that in paragraph 45, the author creates a mood by saying the class is quiet. This quiet is broken by someone sighing. Then Ms. Hussey herself sighs. A sigh in a written text isn't heard, but it does appeal to a reader's sense of hearing. Ask students why the author may have included two sighs at this point in the story, and discuss their effect on the overall mood.



46 Their teacher sat on the edge of a radiator. She had picked up a round, gray stone that lived on her desk, a rock with two bands of white that crossed neatly on either side. She called it her Lucky Stone, and when she picked it up, the children knew that she was worried or upset. She held it now in both hands, her body a silhouette in the sunshine coming from the window behind her.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

#### CLOSE READ

#### Vocabulary in Context

Underline the context clues in the sentence that help you understand what *silhouette* means.

#### Fluency

Read paragraphs 41 through 46 aloud with a partner to practice reading with expression. As you read, pay attention to words spoken by the characters.

171

## First Read

### Respond

**THINK ALOUD** When I read details about Ms. Hussey holding her Lucky Stone in her hands, it helps me understand that she is upset. I think this is a significant detail that relates to the theme. Ms. Hussey's feelings apply to many others' feelings. It is possible that many people can connect to her feelings about the Robie House because they, too, think a piece of history will be lost.

## Close Read

### Vocabulary in Context

Call students' attention to the word *silhouette* in the last sentence in paragraph 46. Have students underline clues that might offer clues to the word's meaning. **See student page for possible responses.**

After students have marked the text, explain that if Ms. Hussey is sitting and the sunlight is coming in from behind her, what the students in her class would see is a *silhouette*, or a dark outline of a person or thing.

DOK 2

### Fluency

Have students read **paragraphs 41–46** aloud with a partner to practice fluency. Students should focus on reading with expression.

DOK 1

#### OBJECTIVES

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

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

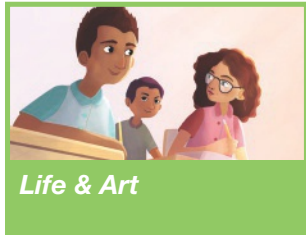
### Possible Teaching Point



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

**Figurative Language** Say: The author writes that Ms. Hussey's lucky stone "lived on her desk." An inanimate object such as a rock doesn't actually live, but the author chose those words to make us think. Tell students that the author uses figurative language to suggest that the rock is important to Ms. Hussey and that different people value different things.

# Respond and Analyze



## OBJECTIVES

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

Identify and understand the use of literary devices, including first- or third-person point of view.

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

## My View

Use these suggestions to prompt students' initial response to "Life & Art."

- **Brainstorm** Share the different ways people could respond to the dismantling of the Robie House.
- **Discuss** Where have you seen a building demolition or dismantling? How is a dismantling different from a demolition?

## Develop Vocabulary

### Minilesson

**FOCUS ON STRATEGIES** Tell students that authors choose certain words to convey information about themes, plot, and characters. The author uses the vocabulary words *radically*, *embodies*, *indivisible*, *revolutionary*, and *ironic* to describe Frank Lloyd Wright's work and the controversial proposed dismantling of the Robie House in "Life & Art." Explain that using new vocabulary is a good way to acquire it and make it part of students' own vocabulary.

**MODEL AND PRACTICE** Model filling out the chart on *Student Interactive* p. 172 using the word *radically*.

- Before Wright's influence, most houses looked the same. After his influence, people wanted to build different styles of houses. Wright radically changed architecture in the United States.
- Wright's radical architecture style showed how one individual can transform art.

**ELL Targeted Support Vocabulary** Display the vocabulary words. Explain that people might use these words to talk about change.

Display definitions for *embodies*, *indivisible*, *ironic*, and *radically* and write each vocabulary word on a sticky note. Have student pairs post the sticky notes beside the correct definition. **EMERGING/DEVELOPING**

Use the above activity. Then have student pairs write sentences with the vocabulary words. **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. 172 of the *Student Interactive*. They should make inferences about multiple themes in their answers.

**OPTION 2 Use Independent Text** Have students find and list unfamiliar words related to plot, themes, or a character from their independent reading texts. Then, have them look for context clues to determine the meaning of each word.

**QUICK CHECK**

**Notice and Assess** Can students identify how vocabulary words give clues to themes in “Life & Art”?

**Decide**

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T292–T293.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T292–T293.

**Check for Understanding MyTURN** Have students complete p. 173 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 172–173



## VOCABULARY

**Develop Vocabulary**

In realistic fiction, authors use precise words to develop believable characters and situations. The characters’ actions and ideas give readers clues about the story’s themes.

**MyTURN** Complete the chart to identify how the author uses precise words to connect themes in “Life & Art.” **Possible responses:**

Word	How Word Is Used in “Life & Art”	What This Suggests About Art
radically	to explain that Wright changed U.S. architecture	One individual can transform art.
embodies	to say the Robie House represents Wright’s spirit	Art has the power to reflect life.
revolutionary	to describe the design of the Robie House	Art changes over time.
indivisible	to describe the Robie House	The Robie House needs to stay together to be art.

172

## COMPREHENSION

## READING WORKSHOP

**Check for Understanding**

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

**Possible responses:**

1. What details tell you that “Life & Art” is realistic fiction?

**DOK 2** The setting, events, and characters are believable even though the characters are not based on real people.

2. Is the narrator a character in the story? How do you know?

**DOK 2** The narrator is not a character in the story. I know this because the narrator uses pronouns such as *he, she, his, and hers* instead of *I and mine* to describe what is happening. The narrator also describes the actions and thoughts of more than one character.

3. What conclusion can you draw about what Ms. Hussey values based on her ideas about museums? Why does Ms. Hussey think breaking up the Robie House is so “horrible”? Use text evidence.

**DOK 3** Ms. Hussey values art, but she also values being able to view it where it was built. She thinks the house will no longer be an art object if it is broken apart. She says, “A house like that needs light and air, and is one indivisible piece.”

4. Write a brief argument about whether you think the Robie House should be restored or broken apart. Include reasons and evidence in your claim. Responses will vary but should include an opinion statement, such as “I think the Robie House should be accessible in museums, even if it means breaking it apart,” as well as supporting reasons and evidence.

**DOK 3**

173

# Word Study Syllable Patterns

## OBJECTIVES

Decode words using advanced knowledge of syllable division patterns.

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

## LESSON 2

### Apply Syllable Patterns

**APPLY MyTURN** Guide students to complete the MyTurn activity in the *Student Interactive* on p. 178.

inspiration

developer

cafeteria

impossibly

prairie

disrepair

geometry

reluctance

valuable

renovation

Then have students break into small groups and identify the syllable patterns in three of the words.



STUDENT INTERACTIVE, p. 178



WORD STUDY

### Syllable Patterns

A syllable is a word part that contains a single vowel sound. Words with multiple syllables contain different **syllable patterns**. Syllable patterns include closed syllables, open syllables, VCe syllables, vowel teams, *r*-controlled syllables, and final stable syllables. Syllables can also be divided between consonants or between vowels.

Use your knowledge of syllable division patterns or a print or online dictionary to read words with more than one syllable.

**My TURN** Read the words from "Life & Art." On the line under each word, write the word, and add slashes between each syllable. Use a dictionary to check each word's syllabication.

inspiration <u>in/spi/ra/tion</u>	disrepair <u>dis/re/pair</u>
developer <u>de/vel/op/er</u>	geometry <u>ge/o/me/try</u>
cafeteria <u>caf/e/ter/i/a</u>	reluctance <u>re/luc/tance</u>
impossibly <u>im/pos/si/bly</u>	valuable <u>val/u/a/ble</u>
prairie <u>prair/ie</u>	renovation <u>ren/o/va/tion</u>

Copyright © SAVVAS Learning Company, LLC. All Rights Reserved.

178



## LESSON 2

### Apply Syllable Patterns

## LESSON 1

Teach Syllable Patterns

## FLEXIBLE OPTION LESSON 3

More Practice

## FLEXIBLE OPTION LESSON 4

**Spiral Review:**  
Suffixes *-ous*, *-eous*,  
*-ious*

## FLEXIBLE OPTION LESSON 5

**Assess Understanding**

Use the  **QUICK CHECK** on p. T289 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### DEVELOP VOCABULARY

**Teaching Point** Authors use precise words to develop believable characters and situations.

Have students look back at “Life & Art” for words the author used to describe characters.

### ELL Targeted Support

Tell students words that develop a character or situation can help students understand themes. Have them use drawings to enhance their understanding of the vocabulary.

Draw a simple sketch on the board of a stained-glass window. Guide students to tell how the various parts are interconnected and therefore *indivisible* if the window is to remain whole. **EMERGING/DEVELOPING**

Have students list ideas that remind them of the vocabulary words *radically* and *revolutionary*. Remind students to think about what they read and saw in “Life & Art.” **EXPANDING**

Ask students to draw a symbol or sketch that represents the Robie House. Students should use the words *revolutionary* or *indivisible* in a caption that describes their symbol or sketch. Remind students to think about illustrations they saw in “Life & Art.” Encourage volunteers to explain their symbol or sketch to the group. **BRIDGING**



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

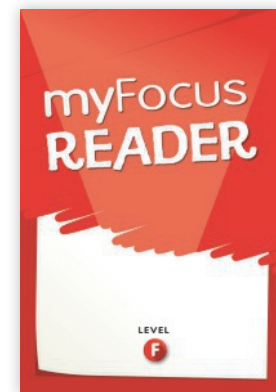
## Intervention Activity



### myFOCUS READER

Read pp. 38–39 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight on why people sometimes disagree about what art is and why different objects can be classified as art by one person but not another.

Provide instructional support for comprehension and word study—Syllable Patterns and Academic Vocabulary words.



## Fluency

Assess 2–4 students



### PROSODY

Have students choose a short passage from the text or a leveled reader that contains dialogue. Ask pairs to take turns reading the passage aloud with expression. Tell them to read the dialogue with a tone that fits the characters and scene they chose. If needed, model reading with expression.

### ORAL READING RATE AND ACCURACY

Use pp. 73–78 in Unit 3 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 some of the words the author used to describe the characters and how they figured out unfamiliar words as they read.

### Possible Conference Prompts

- What words did the author use to tell about characters, objects, or situations?
- How do the words give clues about themes?

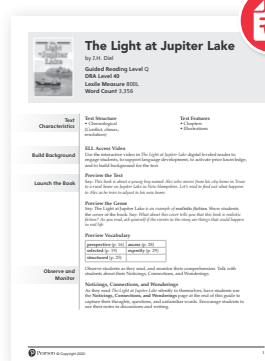
**Possible Teaching Point** The more precise the word, the more description the author gives. When you learn a new, precise word, you can link it to similar words and to opposites. This will help you have a thorough understanding of what the word means—and does not mean.

## Leveled Readers



### DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T270–T271.
- 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 a new vocabulary word and another similar word or an opposite.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “Life & Art” 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



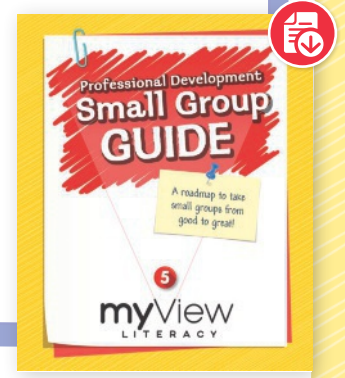
Students can

- complete the chart on *Student Interactive* p. 172.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 173.
- play the *myView* games.
- take turns looking for dialogue in the text and reading those sentences with expression.

### SUPPORT PARTNER READING

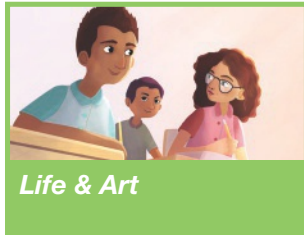
Help partners set goals for their reading. Tell them that they should track progress toward their goals.

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





# Infer Multiple Themes



## OBJECTIVE

Infer multiple themes within a text using text evidence.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to talk about themes. Ask:

- What details can you recall about the Robie House that make it special?
- How can you demonstrate Frank Lloyd Wright's unique style?

## ELL Access

Discuss with students that in order to infer a theme, they first need to understand the main characters in a story. Students may benefit from using a Venn diagram to show how each character feels about the Robie House. The Venn diagram can include headings and descriptive words such as:

### Valued the Robie House:

Ms. Hussey  
Frank Lloyd Wright  
Hyde Park residents  
Calder

### Did not value the Robie House:

Those in charge of the Seminary

### Unsure:

Denise  
Tommy

## Minilesson

**FOCUS ON STRATEGIES** Texts may have more than one theme. Themes are often not directly stated, so readers have to make inferences, or logical conclusions based on text details. To make an inference, readers put together what they already know with text evidence.

- Think about events and situations at different points in the story.
- Pay attention to internal dialogue and what each character is thinking.
- Ask yourself what each character values and if there were any “lessons learned.”

**MODEL AND PRACTICE** Use the Close Read instruction on p. 174 of the *Student Interactive* to model for students how to use their underlined notes to infer multiple themes using text evidence and their prior knowledge.

- Which details are related to a theme about Ms. Hussey? Frank Lloyd Wright and the Robie House? Art and life? What do you already know about these themes? I can underline important information about each of these themes. Sometimes, at the end of the story, I realize that each theme connects to another like the pieces of a puzzle.
- Have pairs find and underline additional details related to theme. Have them consider how one theme might connect or relate to another.

**ELL Targeted Support Prior Knowledge** Show students how their prior knowledge helps them infer themes.

Draw a K-W-L chart. Choose one theme, such as *Sometimes, life and art don't mix well*. Work with students to fill out what they know, what they would like to know, and what they learned about this theme.

### EMERGING/DEVELOPING

Have pairs choose a major topic from the story and draw a T-chart with the column headings *Evidence* and *What I Know*. In the first column, ask pairs to write key text evidence related to the topic. Ask: What do you know about this topic? What is your experience with the actions, events, and ideas you listed in the Evidence column? Have students list their prior knowledge in the second column. Then have them use their chart to infer one possible theme. **EXPANDING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for inferring multiple themes.

**OPTION 1 MyTURN** Have students use the Close Read notes to infer multiple themes and then complete the chart on p. 174 of the *Student Interactive*.

**OPTION 2 Use Independent Text** Have students use their writer's notebook to make a K-W-L chart like the one on p. 174. Then have them use their text to infer multiple themes and complete the chart.

## QUICK CHECK

**Notice and Assess** Can students find multiple themes in a story?

## Decide

- **If students struggle**, revisit instruction about inferring multiple themes in Small Group on pp. T300–T301.
- **If students show understanding**, extend instruction about inferring multiple themes in Small Group on pp. T300–T301.

## STUDENT INTERACTIVE, p. 174



## CLOSE READ

## Infer Multiple Themes

A text's **theme** is its central message or meaning. While reading, readers make **inferences**, or figure out information that is not stated directly in the text. Readers combine what they already know with evidence from the text to determine its themes.

1. **MyTURN** Go to the Close Read notes in “Life & Art” and underline the parts that help you infer themes.
2. **Text Evidence** Use your underlined text to make and support an inference. Use the chart to organize your ideas. **Possible responses:**

<b>Details I see or read in the text</b>
News of the Robie House being taken apart “shocked architecture buffs around the world and has left Hyde Park reeling.”
+
<b>What I already know</b>
I know that the Robie House is a famous building designed by Frank Lloyd Wright. Famous architecture is often protected.
=
<b>Theme I inferred</b>
People can get upset when a well-known landmark is going to be destroyed instead of preserved. Art is valuable and worth protecting.

What other themes did you identify? What do the themes have in common?

Responses will vary but may include “Art from the past may not last forever” and “People should fight for what they believe in.”

# Read Like a Writer

## OBJECTIVE

Identify and understand the use of literary devices, including first- or third-person point of view.

## Analyze Effect of Point of View

### Minilesson

**FOCUS ON STRATEGIES** Different points of view can affect how readers see events. Writers use a third-person omniscient point of view to convey thoughts and feelings of all characters in the story. Third-person omniscient point of view is generally the most objective and trustworthy viewpoint since an all-knowing narrator is telling the story. This narrator has no bias or preferences and also has full knowledge of all the characters and situations.

**MODEL AND PRACTICE** Model analyzing point of view by directing students to the top of p. 179 of the *Student Interactive*.

- Identify that the narrator shares Calder's personal thoughts and feelings.
- Ask students about the effect of the third-person omniscient point of view.
- Guide students to conclude that this point of view helps readers relate and understand Calder.

**ELL Targeted Support Point of View** Help students identify differences between first-person and third-person point of view.

Create a T-chart with the headings *First-person point of view* and *Third-person point of view*. Write first-person pronouns in the appropriate column. Repeat the same process for third-person pronouns. Then display this sentence frame: \_\_\_\_ (wake) in the early morning to the sounds of birds singing. Ask: **Which words can we add to show first-person point of view?** Repeat to show third-person point of view. **EMERGING/DEVELOPING**

In small groups, ask students to discuss how point of view affects how events are told. Provide questions such as *How would an event being told in first-person point of view differ from the event being told by a third-person narrator? What information would be included? What information would be left out?* **EXPANDING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Direct students to complete the MyTurn activity on p. 179 of the *Student Interactive*.

## STUDENT INTERACTIVE, p. 179



## ANALYZE AUTHOR'S CRAFT

## READING-WRITING BRIDGE

## Read Like a Writer

Point of view is the perspective from which a story is told. The point of view can influence how readers see events. A third-person omniscient point of view can convey the thoughts and feelings of all the characters in a story.

## Model

Read the text from "Life & Art."

As Calder's fingers moved, the words "life" and "art" began to shift rapidly in his mind.

point of view

- 1. Identify** The narrator tells readers what happens in Calder's mind.
- 2. Question** What is the effect of that point of view?
- 3. Conclude** It helps readers understand and relate to Calder by knowing his personal thoughts and feelings.

Read the text.

Tommy's hand was raised, but just barely. Should he tell the class that his new apartment was right next to one side of the Robie House? Would other kids think that was lucky?



**MyTURN** Follow the steps to analyze the effect of point of view.

- 1. Identify** The narrator tells readers about Tommy's thoughts.
- 2. Question** What is the effect of that point of view?
- 3. Conclude** It helps readers connect to Tommy because they understand what it is like to wonder what other people think.

# Word Study Syllable Patterns

## OBJECTIVE

Decode words using advanced knowledge of syllable division patterns.

---

FLEXIBLE OPTION 

## LESSON 3

### More Practice

**FOCUS ON STRATEGIES** Review syllable patterns with students.

**MODEL AND PRACTICE** Have students divide the following words into syllables:

- cir/cum/fer/ence
- es/tab/lish
- in/sis/tent

Then instruct students to identify the syllable types in each word. Have volunteers decode, or read, the words aloud. Have students write a sentence for each word.



**APPLY** Have students complete *Word Study* p. 93 from the *Resource Download Center*.

Name \_\_\_\_\_

**Word Study**

**Syllable Patterns**  
A syllable is a word part that has one vowel sound.  
Words that contain more than one syllable are called **multisyllabic**. These words have different syllable patterns, such as the following:

- closed syllables
- open syllables
- VCe syllables
- vowel teams
- r-controlled syllables
- final stable syllables

**My TURN** For each multisyllabic word, choose the answer option that shows the correct syllable division. Then decode, or read, each word.

1. defiance  
(a) def/iance (b) de/fiance (c) def/ia/nc (d) def/iance
2. immense  
(a) im/mense (b) imm/ense (c) immen/se (d) immen/se
3. resemble  
(a) rese/mb/le (b) re/se/mb/le (c) res/em/ble (d) re/se/mb/le
4. beverage  
(a) be/ver/age (b) be/ver/age (c) be/vera/ge (d) bever/age
5. compensate  
(a) com/pen/sate (b) com/pens/ate (c) comp/en/sate (d) com/pen/sate

**My TURN** Rewrite the following multisyllabic words and add slashes between the syllables. Use a dictionary to confirm your answers.

1. excavate ex/cav/ate
2. negative neg/a/tive
3. tropical tro/pi/cal

Grade 5, Unit 3, Week 5  
© Pearson Education, Inc. or its affiliates. All rights reserved.

**Word Study, p. 93**



FLEXIBLE OPTION  
**LESSON 3**

**More Practice**

**LESSON 1**

Teach Syllable Patterns

**LESSON 2**

Apply Syllable Patterns

FLEXIBLE OPTION  
**LESSON 4**

**Spiral Review:**  
Suffixes *-ous, -eous, -ious*

FLEXIBLE OPTION  
**LESSON 5**

**Assess Understanding**

Use the  **QUICK CHECK** on p. T295 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### INFER MULTIPLE THEMES

**Teaching Point** To understand themes in a story, readers use what they already know to infer ideas or lessons that the author may not say directly. Work with students to complete the graphic organizer on p. 174 of the *Student Interactive*.

### ELL Targeted Support

Have students read content area material with a decreasing need for linguistic accommodations, such as glossary entries. Work with students to use specific language to make inferences about themes.

Point out the following sentence from paragraph 28: “Things that were normal to us now were revolutionary then.” Have partners read the glossary entry for *revolutionary* and discuss how it helps them understand the text. **EMERGING**

Have partners choose a glossary entry and discuss why the word is important to the text and how it helps them better understand a theme of the text. **DEVELOPING**

Have partners read paragraph 45 then define and discuss specific words that reveal a theme of the text. **EXPANDING**

Have small groups identify two themes of the story. In a T-chart, have them write specific words from the text that helped them identify the themes. Share these words with the whole class, and discuss their meanings. **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 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 student pairs practice reading a passage that contains internal dialogue or thinking.

### ORAL READING RATE AND ACCURACY

Use pp. 73–78 in Unit 3 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

### INFER MULTIPLE THEMES

**Talk About Independent Reading** Ask students to share their K-W-L charts and what they learned about inferring multiple themes.

#### Possible Conference Prompts

- How does the author present themes in the story?
- What is the main theme of the text? What other themes are connected to it?
- What do characters in the text learn?

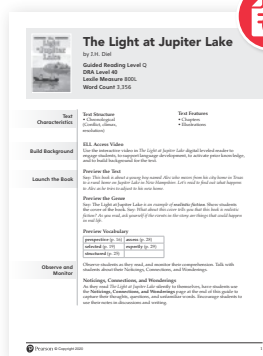
**Possible Teaching Point** Readers pay attention to the interactions between characters and think about the changes that characters undergo as a result.

## Leveled Readers



### INFER MULTIPLE THEMES

- For suggested titles, see “Matching Texts to Learning,” pp. T270–T271.
- For instructional support on how to infer multiple themes, see *Leveled Reader Teacher’s Guide*.



## Whole Group

**Share** Bring the class back together. Invite one or two students to name some of the themes in the story they are reading. Ask them to give evidence from the text that led them to name those themes.

## Independent/Collaborative

### Independent Reading



Students can

- reread or listen to “Life & Art” or another text they have previously read.
- read a trade book or their Book Club text.
- make up a skit with dialogue from “Life & Art” to perform with a group of students.

### Centers



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

### Literacy Activities



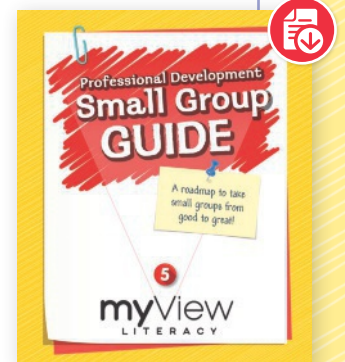
Students can

- complete the chart on *Student Interactive* p. 174.
- practice the week’s word study focus by practicing syllable patterns.
- play the *myView* games.
- take turns reading dialogue with expression.

### SUPPORT INDEPENDENT READING

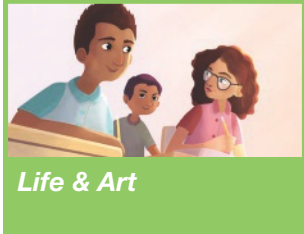
Encourage students to practice independent reading by urging them to choose texts with genres and topics that appeal to them.

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





# Confirm or Correct Predictions



## OBJECTIVES

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

Use text evidence to support an appropriate response.

## ACADEMIC VOCABULARY

**Integrate** Offer students oral practice using the unit Academic Vocabulary words to confirm predictions.

- How does recalling details help you make predictions?
- When something appeals to you or interests you, how does it help you make predictions?

## Minilesson

**FOCUS ON STRATEGIES** Readers can make predictions, or guesses, about what might happen next in a text. As they read, they can use text evidence to confirm, or make sure, that their predictions were correct.

- Consider your prior knowledge when making predictions. You may already know about parts of the story from your prior knowledge or from previewing certain pages.
- After reading, go back to the text to confirm or correct your predictions to check your understanding.

**MODEL AND PRACTICE** Use the Close Read note on p. 160 of the *Student Interactive* to model how to annotate the text to confirm predictions:

- When I read that Calder discovered a new idea by rearranging an old one, I wondered if that might be a theme.
- By the end of the story, I realized that my prediction was correct. The option of rearranging and dismantling the Robie House into new museum exhibits would introduce parts of the building to new audiences.

**ELL Targeted Support Cooperative Learning Interactions** Help students use their prior knowledge to understand what they read. Model how personal experience can help them make a prediction.

Read aloud a paragraph from “Life & Art.” Ask leading questions to form a text-to-self connection, such as: What did you already know about \_\_\_\_?  
What new thing about \_\_\_\_ did you learn from the text? **EMERGING**

Have small groups work to share their text-to-self connections. Then have them make or confirm a prediction. **DEVELOPING**

In pairs, have students share and write their text-to-self connections. Then have them make a prediction about the text. **EXPANDING**

Lead a group discussion in which individuals can share their text-to-self connections and predictions with the whole group. **BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

## Apply

Have students use the strategies for confirming or correcting predictions.

**OPTION 1 MyTURN** Have students annotate the text using the other Close Read notes to confirm or correct predictions, and then have them use the text evidence from those annotations to complete the chart on p. 175.

**OPTION 2 Use Independent Text** Have students choose a book and make a prediction based on the title, images, and other clues. Ask them to write the prediction on a sticky note. As they read, have students place a sticky note on the place in the text that helps them confirm or correct the prediction.

## QUICK CHECK

**Notice and Assess** Can students confirm or correct predictions?

## Decide

- **If students struggle**, revisit instruction about confirming or correcting predictions in Small Group on pp. T308–T309.
- **If students show understanding**, extend instruction about confirming or correcting predictions in Small Group on pp. T308–T309.

STUDENT INTERACTIVE, p. 175



## READING WORKSHOP

## Confirm or Correct Predictions

Before reading, you previewed parts of the text to **make predictions**, or guesses, about the text. After reading, go back to the text to **confirm**, or make sure, that your predictions were correct.

1. **MyTURN** Go back to the Close Read notes and highlight details that helped you confirm or correct your predictions about theme.
2. **Text Evidence** Use your predictions and highlighted text to complete the graphic organizer. **Possible responses:**

<p><b>Prediction</b></p> <p>I predicted that the story will be about students in a classroom.</p>
<p><b>Evaluate Your Prediction</b></p> <p>My prediction is: CORRECT <u>PARTIALLY CORRECT</u> INCORRECT</p> <p>I know this because <u>the characters are students in a classroom, but the story is really about "whether a home can also be a piece of art."</u></p>

# Write for a Reader

## OBJECTIVES

Identify and understand the use of literary devices, including first- or third-person point of view.

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

---

## Use a Point of View

### Minilesson

**FOCUS ON STRATEGIES** Writers choose a point of view depending on the type of writing and their writing purpose. In fiction, third-person point of view helps writers convey the thoughts and feelings of all the characters in a story. Third-person omniscient view helps writers express a more objective view about the characters.

Remind students that they just analyzed the effect of author Blue Balliett’s use of omniscient point of view in “Life & Art.”

**MODEL AND PRACTICE** Discuss how students might use third-person omniscient point of view in their own writing using p. 179 of the *Student Interactive*. Model an example.

- Identify the details you would include in your story.
- Consider words and phrases that would help emphasize what you want readers to understand about the characters. Explain: *I will be sure to include the thoughts and feelings of all the characters. This will show that my narrator is objective and all-knowing.*
- Together as a class, draft a brief paragraph written from third-person omniscient point of view to illustrate the effect. Have volunteers offer suggestions for how to enhance the emotions of the characters.

**ELL Targeted Support Content-Area Writing** Help students understand point of view so that they can narrate a story using specific details.

Have students list pronouns they would use for first-person point of view and third-person point of view. Then work with students to list different purposes for using each point of view. **EMERGING/DEVELOPING**

Have students work independently to write a short paragraph using one point of view. Then have students discuss why they chose that point of view and how using a different point of view would impact the passage. **EXPANDING/BRIDGING**



## ASSESS UNDERSTANDING

## Apply

**MyTURN** Ask students to think about Blue Balliett's choice of omniscient point of view in "Life & Art." Then have them complete the MyTurn activity on p. 180 of the *Student Interactive*.

## Writing Workshop

Have students discuss which point of view they should use in their assignment from the Writing Workshop.

## STUDENT INTERACTIVE, p. 180



## DEVELOP AUTHOR'S CRAFT

## Write for a Reader

Elements of craft, such as point of view, help writers shape their stories and influence their audience. Third-person omniscient point of view gives readers access to the thoughts and feelings of many characters in the story. Through this point of view, readers often know more about the characters than any individual character knows. Third-person omniscient point of view is more objective and intimate than first-person or third-person limited point of view.

Whose story is it? Show readers through point of view.



**MyTURN** Think about how Blue Balliett's choice to use omniscient point of view affects you as a reader. Now identify when you might use omniscient point of view and how it can shape your own writing.

1. If you were writing a story using a third-person omniscient point of view, what details would you include?  
**Possible response: I would include the actions, thoughts, and feelings of several characters.**

2. Write a narrative paragraph about several characters. Use third-person omniscient point of view to help readers understand the thoughts and feelings of the characters.  
**Possible response: In the middle of the night, the door creaked open. Paul and Jamie heard something being dragged across the floor. Paul's mind flashed back to the horror movie they watched before bed. Jamie's heart beat fiercely against his ribcage. Suddenly, they heard a thump. Paul groped in the dark for the light switch. Light flooded the room, and they saw the culprit. The family's poodle had dropped her pillow between the boys' sleeping bags.**

# Word Study Spiral Review

## OBJECTIVE

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

---

FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Suffixes *-ous*, *-eous*, *-ious*

**FOCUS ON STRATEGIES** Review strategies on pp. T214–T215 on the suffixes *-ous*, *-eous*, and *-ious*.

**MODEL AND PRACTICE** Add the suffixes *-ous*, *-eous*, and *-ious* to change the meaning and part of speech of base words. Ask students to describe what adding *-ous* changes in a word. Does the meaning of the word change? Does the part of speech change?

**APPLY** Have students work in small groups to discuss how the suffixes *-ous*, *-eous*, and *-ious* can change the meanings and parts of speech of base words.





## ELL Targeted Support

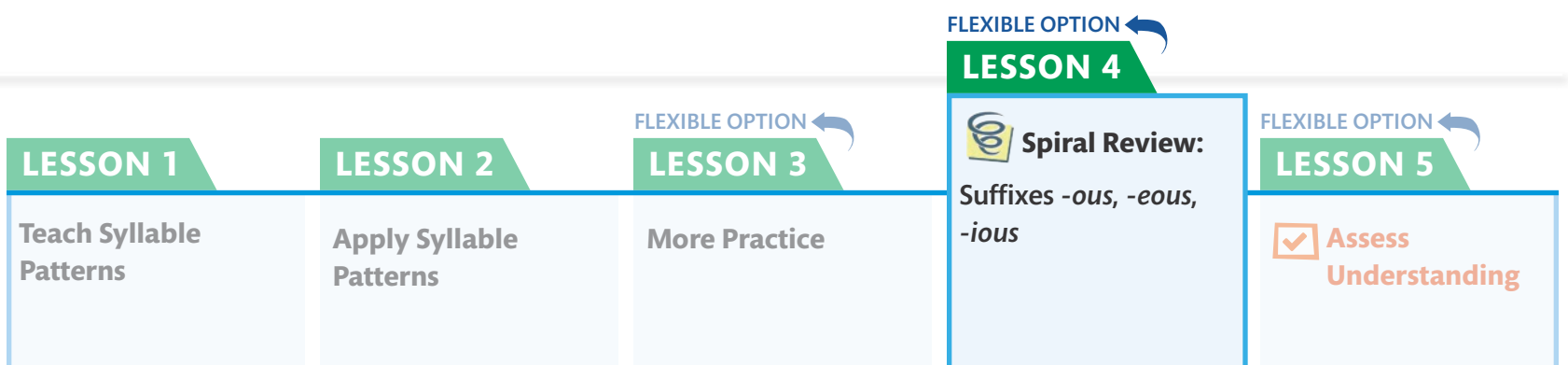
**Suffixes -ous, -eous, -ious** Tell students that being able to recognize common word parts on sight can help them improve their language skills.

Display the suffixes, read them aloud, and have students repeat after you. For each suffix, write a basic word that contains the suffix and have students identify and circle the suffix. **EMERGING**

Provide sentence starters for students to complete, such as *The suffix -ous means “full of” or “having,” so joyous probably means \_\_\_\_\_.* **DEVELOPING**

Ask students to add the correct suffix to the word *courage*. **EXPANDING**

Have students work in pairs to create a list of words that end with the suffix *-ous*. **BRIDGING**



Use the  **QUICK CHECK** on p. T303 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### CONFIRM OR CORRECT PREDICTIONS

**Teaching Point** As you reread a text, remember to mark text evidence that confirms or corrects your prediction. Write down any revised predictions based on what you read.

### ELL Targeted Support

Help students understand the process of making predictions. Explain to them that using text evidence to make predictions is an essential skill for active readers. Display the words *predict*, *confirm*, and *correct*.

Point out the headline on *Student Interactive* p. 162. Ask students to predict what the newspaper article will be about. Then have students confirm or correct their predictions after they read the article. When answering whether their predictions are correct, ask partners to explain to each other the steps they follow when they make prediction. **EMERGING/DEVELOPING**

Focus on the word *confirm*. Explain that the word is a verb that means “to make sure something is true.” Display the word *confirmation*, and explain that the suffix *-tion* makes this word a noun. Guide students to use these words in sentences, such as “I am going to confirm that the bus arrives at 7:30” and “He sent a confirmation that he would attend the party.” When answering whether their predictions were correct, have them talk about what it means to confirm a prediction or correct it. **EXPANDING/BRIDGING**



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

## Intervention Activity



### CONFIRM OR CORRECT PREDICTIONS

Use Lesson 19, pp. T125–T130, in the *myFocus Intervention Teacher’s Guide* for instruction on confirming predictions.

LEVEL F • READ

**Lesson 19** Monitor Comprehension

**DIRECTIONS** Read the following stories. As you read, make predictions about what you think will happen next. You can change your predictions as you read and learn new details about the characters and events. Look at how the author supports ideas in each passage.

**Reaching the Summit**

1 Emin had been excited when the camp director announced earlier in the day that they would be going hiking, but now he wasn’t so sure.

2 “Is that the mountain we’re supposed to climb?” he asked as the camp bus pulled into the parking area. Mount Carson was covered in pine trees. At the summit it was bare rock that came to a point and seemed to touch the clouds.

3 “You’ll be surprised what you can do when you give yourself a chance,” said the camp director Mr. Martin. Emin hoped he was right.

4 The campers filed out of the bus and began their trek up the wooded trail. It wasn’t that hard at first. The trail was gradual and pleasant. Emin was struck by the sweet smell of pine needles and the birdsong, so different from his city neighborhood.

5 The path got steeper. Emin breathed heavily. During the school year he had played football and basketball, but this summer he had mostly been playing video games. He felt out of shape.

6 Then there was a loud *crack* in the woods. Emin hadn’t thought of wild animals until now. Could it be a bear? He felt his feet shaking fearfully in his hiking boots.

7 But he kept going. The hike began to feel long. The trees on the path got smaller and smaller. Soon there were no trees at all. Emin’s legs felt tired and wobbly.

8 “This is the last bit before we reach the top!” said Mr. Martin. Emin gasped. Before him was a steep rock face.

9 “You’ll have to look for secure footholds and help your fellow climbers if they need it,” Mr. Martin continued.

10 For a moment, Emin thought of sitting down and giving up. But then he remembered Mr. Martin’s words and told himself, “You can do this.” He took a big breath and began to climb. He found one foothold and then another. His muscles burned and his hands got scraped, but he didn’t give up. Just when he thought he couldn’t take another step, he reached the summit. The view was breathtaking. Trees and hills and lakes spread out far below him.

12 “Mr. Martin was right,” he thought. “I just had to give myself a chance.”

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved. Reading Literature T • 125

## Fluency

Assess 2-4 students



### PROSODY

Have students practice independently reading sentences with dialogue, and then reading passages with a partner.

### ORAL READING RATE AND ACCURACY

Use pp. 73–78 in Unit 3 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

### CONFIRM OR CORRECT PREDICTIONS

**Talk about Independent Reading** Have students discuss one prediction they made, if their prediction was correct, and anything they will do differently to predict next time.

#### Possible Conference Prompts

- What prediction did you make before reading? What did you base your prediction on?
- Were you able to confirm your prediction, or did you need to correct it? Why?
- Why are predictions important to make and confirm?

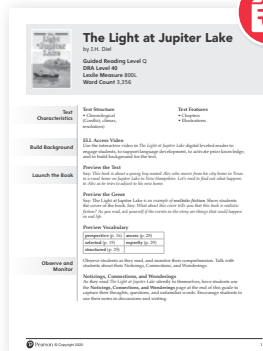
**Possible Teaching Point** Predictions are important to make but even more important to confirm. Confirming your predictions will help you continuously modify your opinions and your knowledge of the topic.

## Leveled Readers



### CONFIRM OR CORRECT PREDICTIONS

- For suggested titles, see “Matching Texts to Learning,” pp. T270–T271.
- For instructional support on how to confirm or correct predictions, 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 confirming or correcting predictions.

## Independent/Collaborative

## Independent Reading



Students can

- reread or have previously read.
- read a trade book or their Book Club text.
- practice fluent reading by rereading dialogue with expression.

## Centers



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

## Literacy Activities



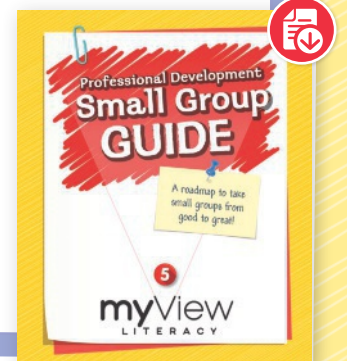
Students can

- complete the chart on *Student Interactive* p. 175.
- write about their own experiences with an unusual art element in their writer’s notebook.
- play the *myView* games.
- research the Hyde Park neighborhood or the Robie House, make a simple map, and label it.

### SUPPORT PARTNER READING

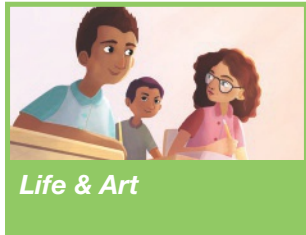
Keep partners on track by giving them a list of suggested conversation prompts to keep their book discussions going.

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





# Reflect and Share



## OBJECTIVES

Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively.

Use text evidence to support an appropriate response.

## 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 did the perspectives of the characters in the story help you learn about Frank Lloyd Wright?
- When Tommy thinks about broken promises, do you think he wants to confide in someone or keep his thoughts to himself?
- Recall a time when you lost or broke something that you valued. How did it change the object or situation?

## Talk About It

### Minilesson

**FOCUS ON STRATEGIES** Explain to students that, when giving a presentation, they must think about their audience. Addressing a large group of people is different from talking to an individual or a small group. When speakers present an opinion, their purpose is to persuade listeners.

- To communicate ideas effectively in an oral presentation, speak clearly at an appropriate rate and volume. Be sure to employ eye contact and make natural gestures as you speak. Use proper conventions of language, such as correct grammar, sentence structure, and word order.
- Include facts, details, and direct quotations from texts to support your opinion or observations.

**MODEL AND PRACTICE** Model effectively gathering and organizing information using the Talk About It prompt on *Student Interactive* p. 176.

- **Experiences can change people, but how?** In “Life & Art,” the newspaper article called the Robie House “a house that radically changed the domestic architecture of the United States.” I’ll use that to support my opinion that new styles of art, such as Frank Lloyd Wright’s architecture, change how people experience the world.
- Instruct students to give a short presentation that expresses their opinions about how experiences can change people. Remind them to use direct quotations from multiple texts to support their opinions.

**ELL Targeted Support Write Using New Vocabulary** Writers use words to support and clarify their message. Encourage students to use the selection vocabulary when they express their opinions.

Display the words *imitated*, *inspired*, *express*, and *exhibit*. Prompt student pairs to use them in sentences about how experiences change people. Then have students exchange their sentences, check each other’s spelling and usage, and offer feedback. **EMERGING/DEVELOPING**

Have student pairs write and illustrate a paragraph expressing their opinion on how experiences change people. Instruct them to use the words *imitated*, *inspired*, *express*, and *exhibit*. **EXPANDING/BRIDGING**



## FORMATIVE ASSESSMENT OPTIONS

**Apply**

Have students use the strategies for making connections between texts.

**OPTION 1 Use the Shared Read** Have students use their annotations from “Life & Art” and text evidence from this unit’s texts to prepare their opinion statement in response to the Talk About It prompt on p. 176.

**OPTION 2 Use Independent Text** Students should use their self-selected independent reading texts to form and support an opinion statement about how experiences change people.

**QUICK CHECK**

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

**Decide**

- **If students struggle**, revisit instruction about text comparisons in Small Group on pp. T314–T315.
- **If students show understanding**, extend instruction about making text comparisons in Small Group on pp. T314–T315.

**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. 176



## RESPOND TO TEXT

**Reflect and Share**

**Talk About It** Consider all the texts you have read in this unit. What experiences did you learn about? How did these experiences affect a character in a story or a speaker in a poem? Use these questions to help you prepare an opinion presentation about how experiences can change people.



**Give a Short Presentation** To prepare for your presentation, gather and organize your information. On a sheet of paper, write your opinion statement. Then, use the texts in this unit as well as your own observations to find facts, details, and direct quotations that support your opinion. Be sure to include sources.

To give a presentation that communicates your ideas effectively:

- Speak at an appropriate rate and volume.
- Enunciate, or pronounce, your words clearly.
- Employ eye contact with your audience.
- Use formal language, and speak with proper grammar, correct sentence structure, and logical word order.

**Weekly Question**

How does art reflect people’s experiences?

# Word Study Syllable Patterns

## OBJECTIVE

Decode words using advanced knowledge of syllable division patterns.

## 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 how recognizing syllable patterns can help decode a word, ask them to divide each word below by syllable, pronounce each word, and use each in a sentence.

dis/ap/pear/ance

un/con/di/tion/al

ap/pro/pri/ate

trans/por/ta/tion

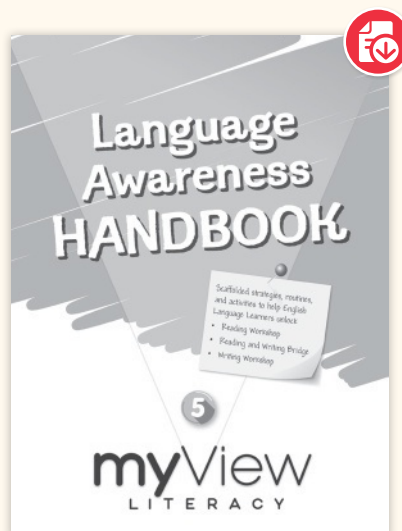
ac/cept/a/ble





## Develop Language Awareness

For additional practice with syllable patterns, complete the activity on p. 39 of the *Language Awareness Handbook*. In this practice activity, students will use contextual support to understand syllable patterns.



		FLEXIBLE OPTION	FLEXIBLE OPTION	FLEXIBLE OPTION
<b>LESSON 1</b>	<b>LESSON 2</b>	<b>LESSON 3</b>	<b>LESSON 4</b>	<b>LESSON 5</b>
Teach Syllable Patterns	Apply Syllable Patterns	More Practice	Spiral Review: Suffixes <i>-ous, -eous, -ious</i>	Assess Understanding

Use the  **QUICK CHECK** on p. T311 to determine small group instruction.

# Teacher-Led Options

## Strategy Group



### COMPARE TEXTS

**Teaching Point** Critical readers think about the many ways different authors present similar information. On chart paper, list genres such as *informational text*, *poetry*, and *realistic fiction*. Discuss how the topic of life and art can be written about in different ways.

### ELL Targeted Support

Have students agree or disagree with this theme from “Life & Art”: *Sometimes, life and art don’t mix well*. Have students use increasingly abstract language to give information in their opinion presentation.

Provide concrete vocabulary for students to use as they form their opinion with a partner: *because*, *evidence*, *special*, *important*. **EMERGING**

Provide sentence frames to help students present their observations, evidence, and opinions: *I think life and art mix/don't mix because \_\_\_\_\_.*  
*The text says \_\_\_\_\_.* **DEVELOPING**

Have partners use abstract language to describe the importance of art to a community as they prepare their presentations. **EXPANDING**

Have partners use digital resources to identify content-based vocabulary related to art or architecture to enhance their opinion presentations. **BRIDGING**



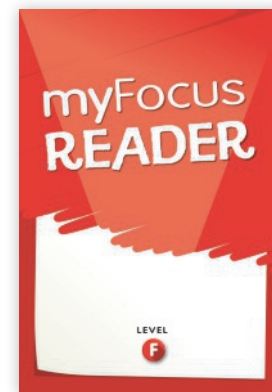
For additional support, see the online *Language Awareness Handbook*.

## Intervention Activity



### myFOCUS READER

Reread pp. 38–39 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 opinion statements/presentations and encourages them to use the Academic Vocabulary words.



## Intervention Activity



### WORD STUDY

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

## On-Level and Advanced



### INQUIRY

#### Organize Information and Communicate

Students should organize their findings from their questions about art into an effective format.

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

See *Extension Activities* pp. 126–130 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 how experiences change people.

### Possible Conference Prompts

- How did certain experiences affect people?
- How did these experiences affect your feelings or point of view?

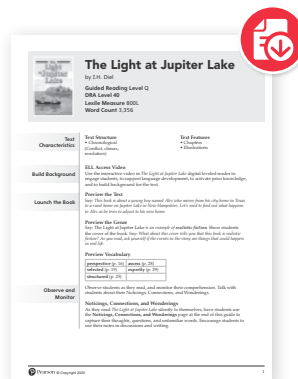
**Possible Teaching Point** You can write a better opinion statement when you organize information and use direct quotations to support your viewpoint.

## Leveled Readers



### COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T270–T271.
- 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 themes, plots, or characters in other texts or to their own lives. Encourage students to describe how the relationships are similar.

## Independent/Collaborative

## Independent Reading



Students can

- reread, listen to, or watch “Frank Lloyd Wright and the Robie House” 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 Frank Lloyd Wright and the Robie House.
- play the *myView* games.

## BOOK CLUB



See Book Club, pp. T476–T477, for

- teacher’s summary of chapters in *The Thing About Georgie*.
- 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

<b>Research</b>	A student may discuss the topic of his or her writing and questions he or she may have. Use this as an opportunity to learn about the student’s writing and make decisions to focus conferences.
<b>Name a Strength</b>	Once the student has discussed his or her writing, provide specific praise for an element of the writing. Naming a strength develops a student’s energy for writing.
<b>Decide on a Teaching Point</b>	Choose a teaching point that focuses on improving the writer within the student and not on improving the student’s writing. A range of teaching points should be covered over the year.
<b>Teach</b>	Help the student understand how he or she can achieve success. Use a minilesson from the bank of minilessons to provide instruction on the teaching point. One text from the unit’s stack serves as an example of what the student’s writing should emulate.



# Writing Assessment Options

## Performance-Based Assessment

### ONLINE OPTION 1

#### Prompt

Write an essay in which you give your opinion about who should create and control content on the Internet and to what extent. Use information from the passages in your essay.

#### Sources

- User-Generated Video
- Danger Online
- Learning Through Interactive Online Projects

### ONLINE OPTION 2

#### Prompt

Write an article for the school newspaper in which you give your opinion about how much parental supervision is too much supervision. Use information from the passages in your article.

#### Sources

- Free-Range Parenting
- Helicopter Parenting

## 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](http://SavvasRealize.com).



# Units of Study

## This Unit: Argumentative Writing

UNIT  
**1**

### NARRATIVE: PERSONAL NARRATIVE

Students will

- explore personal narratives
- craft an introduction and sequence of events
- use adjectives, adverbs, and pronouns correctly
- write personal narratives

UNIT  
**4**

### NARRATIVE: SCIENCE FICTION

Students will

- learn characteristics of science fiction
- focus on characters, setting, and plot
- use prepositions and prepositional phrases correctly
- write science fiction stories

UNIT  
**2**

### INFORMATIONAL TEXT: INFORMATIONAL ARTICLE

Students will

- review and develop elements of effective informational articles
- use visuals, multimedia, and formatting to support their ideas
- use precise language and domain-specific vocabulary
- write clear informational articles

UNIT  
**5**

### POETRY: POEM

Students will

- study elements of poetry
- use rhythm, rhyme, and figurative language
- use subordinating conjunctions correctly
- write poetry

UNIT  
**3**

### ARGUMENTATIVE WRITING: OPINION ESSAY

Students will

- learn characteristics of opinion writing
- develop an opinion using reasons, facts, and details
- edit for capitalization
- write opinion essays



**FAST TRACK**

# Your Writing Workshop for Standards Success

UNIT  
**3**

## ARGUMENTATIVE WRITING: OPINION ESSAY

<b>WEEK 1</b> <b>INTRODUCE AND IMMERSE</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Organize an Opinion Essay</li><li>• Plan Your Opinion Essay</li></ul>
<b>WEEK 2</b> <b>DEVELOP ELEMENTS</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Develop an Opinion</li><li>• Develop Reasons</li><li>• Develop Facts and Details</li><li>• Use Technology to Produce Writing</li></ul>
<b>WEEK 3</b> <b>DEVELOP STRUCTURE</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Develop an Introduction and Conclusion</li><li>• Develop Reasons and Supporting Information</li><li>• Compose with Transition Words, Phrases, and Clauses</li><li>• Use Formatting</li><li>• Use Technology to Interact and Collaborate</li></ul>
<b>WEEK 4</b> <b>WRITER'S CRAFT</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Edit for Capitalization</li><li>• Punctuate Titles</li><li>• Revise by Rearranging Ideas for Clarity</li><li>• Revise by Combining Ideas for Clarity</li><li>• Participate in Peer Editing</li></ul>
<b>WEEK 5</b> <b>PUBLISH, CELEBRATE, ASSESS</b>	<b>Minilessons:</b> <ul style="list-style-type: none"><li>• Incorporate Peer and Teacher Suggestions</li><li>• Publish a Final Draft</li><li>• Assessment</li></ul>

# Weekly Overview

Students will

- read several opinion essays to see how writers write in this genre.
- learn about the basic characteristics of opinion essays.
- begin brainstorming and planning their own opinion essays.

WEEK	WRITING PROCESS	FLEXIBLE PATH
▶ 1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

**FAST TRACK**

	LESSON 1	LESSON 2	LESSON 3
<b>MINILESSON</b> 5–10 min.	Organize an Opinion Essay T326	Analyze a Point of View T330	Analyze Reasons and Information T334
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T327	Independent Writing and Conferences T331	Independent Writing and Conferences T335
<b>SHARE BACK FOCUS</b> 5–10 min.	Topic, Reasons, and Examples T327	Supporting a Point of View T331	Reasons and Examples T335
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> Assess Prior Knowledge T328</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Active Voice T329</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with Latin Roots T332</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Prepositions and Prepositional Phrases T333</li> </ul>	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T336</li> <li>• <b>Language &amp; Conventions</b> Teach Prepositions and Prepositional Phrases T337</li> </ul>

Mentor **STACK**

- *I Want a Dog: My Opinion*  
Essay by Darcy Pattison
- *I Want a Cat: My Opinion*  
Essay by Darcy Pattison
- *I Wanna Go Home* by Karen  
Kaufman Orloff

Use the following criteria to add to your opinion essay stack:

- The essays are approximately the same length as the students' essays should be.
- The essays cover a broad range of topics that are relevant to the lives and interests of your students.
- The opinions are well supported with reasons, examples, and factual information.

Preview these selections for appropriateness for your students. Selections are subject to availability.

## FAST TRACK

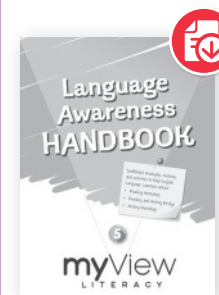
## LESSON 4

## LESSON 5

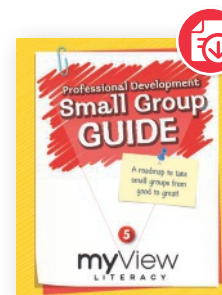
Brainstorm a Topic and Opinion T338	Plan Your Opinion Essay T342
Independent Writing and Conferences T339	Writing Club and Conferences T342–T343
Ideas for Opinion Essays T339	Creating an Outline T342
<b>FLEXIBLE OPTION</b> • <b>Spelling</b> Spiral Review T340 • <b>Language &amp; Conventions</b> Practice Prepositions and Prepositional Phrases T341	• <b>Spelling</b> <i>Assess Understanding</i> T344 <b>FLEXIBLE OPTION</b> • <b>Language &amp; Conventions</b> Standards Practice T345

## ADDITIONAL RESOURCES

<b>MINILESSON</b>			
5–10 min.	Weigh the Facts	Who Are You Trying to Convince?	
<b>INDEPENDENT WRITING AND CONFERENCES</b>			
30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences	
<b>SHARE BACK FOCUS</b>			
5–10 min.	Final Statements	Provide Examples	



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 opinion essays in order to gauge where students may need support in their opinion essay 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 an essay from the stack and discuss the elements of opinion writing.


**If** students show understanding, **Then** ask: What do you think would be most challenging about writing an opinion essay?

### Analyze Reasons and Information

**If** students need additional support,  **Then** review an essay from the stack and help students identify reasons and examples.


**If** students show understanding, **Then** ask: How do you think opinion writers decide what reasons and examples to include?

### Brainstorm a Topic and Opinion

**If** students need additional support,  **Then** ask: If you could change one thing about your school, town, or country, what would you choose?

**If** students show understanding, **Then** ask: Why did you decide to write about that topic?

### Plan Your Opinion Essay

**If** students need additional support,  **Then** ask: Which step did you find the most difficult?

**If** students show understanding, **Then** ask: How will you help your readers to understand your perspective?

## Conference Support for ELL

### EMERGING

- Read a stack text together and help students understand any unfamiliar vocabulary or sentence structures.
- Help students brainstorm topic ideas. Allow them to draw a picture of an issue they feel strongly about.
- Use Modeled Writing to help students plan opinion essays.

### DEVELOPING

- Read a stack text together and use Shared Writing to record the writer's reasons, information, and examples.
- Ask guiding questions to help students identify a topic they would like to write about. Ask simple questions about their opinion and record their responses.
- Use Modeled Writing to help students plan opinion essays.

### EXPANDING

- Read a stack text together and ask students to explain their opinion about the topic discussed in the text.
- Invite students to talk in detail about the topic they would like to write about. Challenge them to defend their opinions with reasons, examples, and information.
- Use Guided Writing to help students plan opinion essays.

### BRIDGING

- Read a stack text together and invite students to assess how well the writer explained his or her opinion.
- Have a brief, informal discussion with the students about the topic they have chosen.
- Use Guided Writing to help students plan opinion essays.



### Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **imagery** and **prepositions and prepositional phrases**.



## ELL Minilesson Support

### Week 1: Introduce and Immerse

During the immersion week, your ELLs will benefit from additional language support that expands their awareness of the genre and helps them make connections to their own motivations to write. These targeted supports were chosen to help students better understand the writing process and the characteristics of opinion essays.

Use this note for the minilesson on p. T326.

#### ELL Targeted Support

##### ORGANIZE AN OPINION ESSAY

Work with students to read an opinion essay and identify the elements of opinion writing.

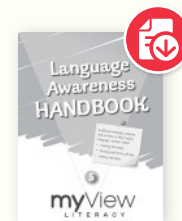
Read aloud a stack text. Do a Think Aloud to model identifying one reason and one example from the text. Use sentence frames to prompt students to identify additional elements: *The topic of the opinion essay is \_\_\_\_\_. The writer thinks that \_\_\_\_\_ because \_\_\_\_\_.* **EMERGING**

Read aloud a stack text, and ask students to summarize the information they heard. Prompt them with simple questions, such as: *What is the essay about? What is the writer's opinion about the topic?* **DEVELOPING**

Have students read a stack text with a partner. Then have them work together to identify the topic, writer's opinion, reasons, and examples. **EXPANDING**

Have students read and analyze a stack text with a partner. They should then have a conversation about the topic discussed in the text. Remind students to support their opinions with reasons, examples, and information.

**BRIDGING**



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

Use this note for the minilesson on p. T342.

#### ELL Targeted Support

##### PLAN YOUR OPINION ESSAY

To internalize new vocabulary, have students discuss an opinion essay plan with you or their peers using routine language.

Invite students to share their essay plans with you. Provide sentence frames to help them use new vocabulary and routine language: *The topic of my essay is \_\_\_\_\_. My opinion is \_\_\_\_\_. My first reason is \_\_\_\_\_.* **EMERGING**

Have students share their essay plans with you. Ask questions such as: *What is the topic of your essay? What is your opinion? What is your strongest reason?* Encourage students to use new vocabulary and routine language in their responses. **DEVELOPING**

Ask students to present their essay plans to you. Remind them to use routine language and the words *topic*, *opinion*, *reason*, and *example* during their presentations. **EXPANDING**

Have students present their essay plans to a partner or small group. Remind them to use routine language and the words *topic*, *opinion*, *reason*, and *example* during their presentations. **BRIDGING**



FAST TRACK

# Organize an Opinion Essay

## OBJECTIVE

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

STUDENT INTERACTIVE, p. 47

**OPINION ESSAY** WRITING WORKSHOP

### Organize an Opinion Essay

**Learning Goal**  
I can use elements of opinion writing to write an essay.

**My TURN** Use an opinion essay you have read to complete the chart.

Title	
Topic	
Reason	Reason
Examples	Examples
Writer's Opinion	

47

## Minilesson

Mentor STACK



**TEACHING POINT** A writer writes an opinion essay to explain his or her point of view about a particular issue. Opinion essays include

- a clearly stated opinion.
- several reasons for the writer's opinion.
- supporting information such as facts, statistics, examples, and quotations.

**MODEL AND PRACTICE** Tell students that they will be reading and analyzing several opinion essays over the next few days in preparation for writing their own. Today they will focus on identifying the basic elements of opinion essays.

Read aloud two or three opinion essays from the mentor stack. Pause to discuss the writers' opinions and their supporting reasons and examples. You may use the following questions to prompt discussion:

- What is this essay about? What is the writer's opinion about \_\_\_\_\_?
- What reasons does the writer give for his or her opinion?
- How does the writer use examples to support his or her opinion?
- Do you think the writer does a good job supporting his or her opinion? Why or why not?

Direct students to p. 47 in the *Student Interactive*, and have them use one of the essays you have just read together to complete the activity.



## Independent Writing

Mentor STACK



**FOCUS ON PLANNING AND WRITING** After the minilesson introduction, students should transition into writing their own opinion essays independently.

- If students need additional opportunities to develop their understanding of opinion essays, they should read additional essays from the mentor stack.

### WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying reasons and examples.
- **Shared** Have students choose a stack text, and prompt them to identify reasons and examples. Record their responses.
- **Guided** Use a stack text to provide explicit instruction on how opinion essays are organized.



**Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to planning and writing their own opinion essays in their writer's notebook.

See the **Conference Prompts** on p. T324.



## Share Back

Call on a few students to share the notes they took about the opinion essay they analyzed. Ask them whether they agree with the writer's opinion and to explain why.

# Spelling Spell Words with Latin Roots

## OBJECTIVE

Demonstrate and apply spelling knowledge

## SPELLING WORDS

subjective	portage
terrarium	reject
conjecture	dictator
dejected	injection
prediction	supportive
transportation	contradict
terrace	projectile
reporter	indictment
contradiction	subterranean
unpredictable	objective

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T344, to assess students' prior knowledge of words with the Latin roots *port*, *dict*, *ject*, and *terr*.

For students who understand that the spelling of words with Latin roots follows certain patterns, include the following Challenge Words with the spelling list.

#### Challenge Words

valedictorian  
reportorial  
terrestrial

## ELL Targeted Support

**Latin Roots** Knowing Latin roots will help students spell words containing those roots. Display roots *port*, *dict*, *ject*, and *terr*.

Say and spell each root aloud. Have students repeat. **EMERGING**

Say and spell each spelling word aloud. Have students repeat. Then have students write the spelling words and underline the roots. **DEVELOPING**

Have students make flashcards for the spelling words. Have them quiz each other. **EXPANDING**

Have students create sentences using words that contain the roots *port*, *dict*, *ject*, or *terr*. **BRIDGING**

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Latin Roots


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Latin Roots

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Base Words with Endings

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Active Voice

**FOCUS ON STRATEGIES** Review active voice with students by explaining that in active voice, the subject of a sentence performs the action in the sentence.

**MODEL AND PRACTICE** Share this sentence with students: *The book was borrowed from the library by the boy.* Explain that this sentence uses the passive voice; with the subject of the sentence, *book*, receiving the action instead of performing it. Tell students that writing is clearer and more concise when it uses the active voice, with the subject performing the action. Model rewriting the sentence in the active voice: *The boy borrowed the book from the library.* Then give students another sentence in the passive voice: *The flowers were watered by the rain.* Guide students as they rewrite the sentence in the active voice.

**APPLY** Have students create sentences of their own using the active voice.

#### OBJECTIVE

Edit drafts using standard English conventions.

#### ELL Targeted Support

**Active Voice** Write or display the sentence *Agatha plays tennis.* Ask: *Who is the subject of the sentence? What action is she doing?* **EMERGING**

Ask students to explain why the sentence *Agatha plays tennis* is in active voice. **DEVELOPING**

Have students write two sentences in active voice after *Agatha plays tennis.* **EXPANDING**

Have students write a paragraph that uses active voice. Then ask them to share their paragraph with a partner. **BRIDGING**

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Active Voice

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Prepositions and  
Prepositional Phrases

### LESSON 3

**Teach Prepositions  
and Prepositional  
Phrases**

### LESSON 4

**Practice Prepositions  
and Prepositional  
Phrases**

FLEXIBLE OPTION

### LESSON 5

**Standards Practice**

# Analyze a Point of View

## OBJECTIVE

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

STUDENT INTERACTIVE, p. 48



**OPINION ESSAY**

### Analyze a Point of View

In opinion writing, a writer shows strong feeling for or against something. The writer carefully chooses words, facts, and examples to support that opinion.

While shows that the writer's opinion conflicts with a popular point of view.

The terms *cruel* and *helpless victims* show the writer's strong opinion about the subject.

While many believe testing beauty products on animals is acceptable, the cruel truth is that these animals are helpless victims.

The writer believes this practice is unacceptable.

The writer asserts that what he or she believes is the truth.

Analyzing the information a writer includes can help a reader better understand the writer's purpose.

**My TURN** Reread an opinion essay from your classroom library. Answer the questions to identify the writer's point of view.

What words show the writer's opinion?

What piece of information supports the writer's point of view?

What does the writer say about other points of view?

48

## Minilesson

Mentor STACK



**TEACHING POINT** In an opinion essay, a writer explains and supports a point of view about a particular topic. He or she may support that point of view using

- carefully chosen words that evoke emotional responses in readers.
- facts and/or statistics.
- examples and/or anecdotes.
- quotations from experts.

Opinion writers also often acknowledge and respond to common arguments used to support the opposing viewpoint.

**MODEL AND PRACTICE** Review the example on p. 48 of the *Student Interactive*.

Read aloud a new stack text and prompt students to analyze the writer's point of view. Ask questions such as the following:

- How does the writer feel about \_\_\_\_\_? How can you tell?
- What words does the writer use to show his or her point of view? What do these words make you think or feel?
- How does the writer respond to other views about this topic?

Direct students to p. 48 in the *Student Interactive*. Have them choose an opinion essay from your classroom library and use it to complete the activity.

## Possible Teaching Point

### Spelling | Spell Words with Latin Roots

Emphasize to students that the writer of an opinion essay must use precise words to convey a point of view so that readers understand how the writer thinks and feels.

- Display the word *subjective*. Underline the Latin root *ject* and circle the prefix *sub-* and the suffix *-ive*. Then, explain that *subjective* means “based on feelings or opinion.” Tell students that a writer's point of view is *subjective* because it is based on his or her personal feelings or opinion.



## Independent Writing

Mentor STACK



**FOCUS ON PLANNING AND WRITING** After the minilesson introduction, students should transition into writing their own opinion essays independently.

- If students need additional opportunities to develop their understanding of opinion essays, they should read additional essays from the mentor stack.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model analyzing the writer's point of view in a stack text.
- **Shared** Prompt students to analyze the writer's point of view in a stack text, and record their responses.
- **Guided** Use a stack text to provide explicit instruction on supporting a point of view.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, they should transition to planning and writing their own opinion essays in their writer's notebook.

See the **Conference Prompts** on p. T324.

## Share Back

Invite a few students to share their notes about a writer's point of view. Ask them to evaluate how well the writer supports his or her point of view.

# Spelling Spell Words with Latin Roots

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

subjective	portage
terrarium	reject
conjecture	dictator
dejected	injection
prediction	supportive
transportation	contradict
terrace	projectile
reporter	indictment
contradiction	subterranean
unpredictable	objective

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Explain that words with Latin roots are formed by adding word parts such as prefixes and suffixes to the roots.

### MODEL AND

**PRACTICE** Write or display the words *terrace*, *reporter*, *reject*, and *dictator*. Point out the Latin roots and the prefixes and suffixes added to them to make words. Say each word aloud, emphasizing the Latin root. Have students say and spell the words.

**APPLY MyTURN** Have students independently complete the activity on p. 45 of the *Student Interactive*.

READING-WRITING BRIDGE

**SPELLING**

### Spell Words with Latin Roots

Many words in English are formed by adding word parts to Latin roots including the roots *port*, *dict*, *ject*, and *terr*. For example, adding the suffix *-age* to the root *port* creates *portage*, a word that means "the act of carrying or transporting."

**MyTURN** Read the words. Spell and sort the words by their Latin roots.

SPELLING WORDS			
subjective	transportation	portage	contradict
terrarium	terrace	reject	projectile
conjecture	reporter	dictator	indictment
dejected	contradiction	injection	subterranean
prediction	unpredictable	supportive	objective

port	dict	ject	terr
transportation	prediction	subjective	terrarium
reporter	contradiction	conjecture	terrace
portage	unpredictable	dejected	subterranean
supportive	dictator	reject	
	indictment	injection	
	contradict	projectile	
		objective	

Copyright © 2016 by Savvas Learning Company LLC. All rights reserved.

45

## LESSON 2

**Teach:** Spell Words with Latin Roots

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

**More Practice:** Spell Words with Latin Roots

### FLEXIBLE OPTION LESSON 4

**Spiral Review:** Base Words with Endings

### LESSON 5

Assess Understanding



# Language & Conventions

## Prepositions and Prepositional Phrases

FLEXIBLE OPTION

**LESSON 2****Oral Language: Prepositions and Prepositional Phrases**

**FOCUS ON STRATEGIES** Explain that a **preposition** relates a noun or a pronoun to another word in the sentence. The word it relates to the rest of the sentence is called the **object** of the preposition. A **prepositional phrase** begins with the preposition and ends with its object. The phrase adds information about location, time, or direction to the sentence.

**MODEL AND PRACTICE** Display this sentence: *The girl hit the ball over the net.* Explain that *over* is a preposition relating the noun *net* to another word in the sentence, *ball*. *Net* is the object of the preposition. *Over the net* is a prepositional phrase.

Have students study the list of common prepositions on *Student Interactive* p. 46. Use several of them in sentences. Have students identify the function of the prepositions and prepositional phrases.

**APPLY** Have student pairs create a sentence that contains a prepositional phrase, share it with another pair, and identify each other's prepositions and prepositional phrases. Challenge pairs to explain the function of the prepositional phrase in the sentence.

**OBJECTIVE**

Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

FLEXIBLE OPTION

**LESSON 2**

**Oral Language:**  
Prepositions and  
Prepositional Phrases

FLEXIBLE OPTION

**LESSON 1**

**Spiral Review:**  
Active Voice

**LESSON 3**

Teach Prepositions  
and Prepositional  
Phrases

**LESSON 4**

Practice Prepositions  
and Prepositional  
Phrases

FLEXIBLE OPTION

**LESSON 5**

Standards Practice



# Analyze Reasons and Information

## OBJECTIVE

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

STUDENT INTERACTIVE, p. 49

**Analyze Reasons and Information**  
A writer carefully chooses the reasons and information he or she includes to support an opinion. The reasons may give information about what is important to the writer.

The transition *because* shows that the writer is about to list reasons for his or her opinion.

Running is a healthy pastime because it boosts a person's self-esteem. It also gives an outlet for anger and frustration.

For example, most runners feel a rush of positive energy after a run, even when they are exhausted by the exercise.

The writer provides an example to support his or her reasons.

These reasons show the writer is interested in how running feels.

**My Turn** Work with a partner. Read an opinion essay from your classroom library. Complete the chart to analyze the writer's reasons and information.

Title		
Reason	Reason	Reason
Examples	Examples	Examples

How do the reasons and examples show the writer's opinion?

49

## Minilesson

Mentor STACK



**TEACHING POINT** An opinion writer provides reasons, examples, and other information that supports his or her opinion.

- a reason explains why someone thinks or believes something.
- an example is a specific person, place, thing, or event that helps to illustrate, or explain, a bigger idea.

There are countless reasons and examples that could be used to support any point of view, and it is therefore up to the writer to decide which reasons and examples will be most effective. The reasons and examples the writer chooses can show what the writer particularly cares about or is interested in.

**MODEL AND PRACTICE** Review the example on p. 49 of the *Student Interactive*. Then choose one of the stack texts you have already read with your students, and read it aloud again. Say: *As I reread this opinion essay, think about how the writer supports his or her opinion with reasons and examples.* After reading, lead a discussion about the writer's reasons and information.

Place students in pairs and direct them to the classroom library. Say: *Choose an opinion essay that neither of you has read before. Read the essay and then discuss how the writer uses reasons and examples to support his or her opinion. Complete the chart on p. 49 of the Student Interactive.*

## Possible Teaching Point

### Language & Conventions | Prepositions and Prepositional Phrases

Point out to students that using prepositions and prepositional phrases in their opinion writing will provide more information about their reasons and examples.

- Review with students that a preposition relates a noun or a pronoun to another word in the sentence. A prepositional phrase adds information about location, time, or direction.
- Remind students that a prepositional phrase begins with the preposition and ends with its object, a noun or pronoun.



## Independent Writing

Mentor STACK



**FOCUS ON SUPPORTING OPINIONS** Direct students to begin writing their ideas for topics they could write about and the reasons and information they may use to support their opinions.

- Students should refer to the stack texts as they are writing to help generate ideas and to develop their understanding of how writers write in this genre. They may use the entire independent writing time to work on this.

### WRITING SUPPORT

---

- **Modeled** Choose a stack text and do a Think Aloud to model analyzing reasons and information.
- **Shared** Prompt students to analyze reasons and information in a stack text of their choice. Record their responses.
- **Guided** Use a stack text to provide explicit instruction on supporting an opinion with reasons and examples.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students are ready to begin writing their opinion essays, they may do so in their writer's notebooks.

See the **Conference Prompts** on p. T324.

## Share Back

Have a few volunteers share the reasons and examples they identified in an opinion essay. Ask them to explain which reason they found most convincing and why.

# Spelling Spell Words with Latin Roots

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

subjective	portage
terrarium	reject
conjecture	dictator
dejected	injection
prediction	supportive
transportation	contradict
terrace	projectile
reporter	indictment
contradiction	subterranean
unpredictable	objective

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Remind students that words with Latin roots are formed by adding word parts such as prefixes and suffixes to the roots.

**MODEL AND PRACTICE** Write or display the words *dejected*, *prediction*, *transportation*, and *terrace*. Underline the Latin roots of the words. Then cover the words. Say them aloud and have students write their spellings.

**APPLY** Have students complete *Spelling* p. 94 from the *Resource Download Center*.

Name \_\_\_\_\_

**Spelling**  
 Spell Words with Latin Roots  
 Many words in English contain Latin roots. Recognizing and knowing what these roots mean can help you define and spell new words.

SPELLING WORDS			
subjective	transportation	portage	contradict
terrarium	terrace	reject	projectile
conjecture	reporter	dictator	indictment
dejected	contradiction	injection	subterranean
prediction	unpredictable	supportive	objective

**WRITING** Follow the writing prompts below. Use your knowledge of Latin roots to spell the words correctly.  
*Responses will vary, but words should be spelled correctly.*

- Use the word *reporter* in a sentence about joining or creating a school newspaper.  
 \_\_\_\_\_
- Use the word *supportive* in a sentence about helping out a friend.  
 \_\_\_\_\_
- Use the word *unpredictable* in a sentence about taking a ride on a roller coaster.  
 \_\_\_\_\_

**WRITING** Put the following words containing the Latin root *jeer* into alphabetical order. Be sure to use correct spelling.

subjective	injection	1. <u>conjecture</u>	4. <u>objective</u>
conjecture	projectile	2. <u>dejected</u>	5. <u>projectile</u>
dejected	objective	3. <u>injection</u>	6. <u>subjective</u>

Grade 5, Unit 3, Week 1  
 © Pearson Education, Inc., or its affiliates. All rights reserved.

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Latin Roots

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Latin Roots

## FLEXIBLE OPTION

### LESSON 4

Spiral Review: Base Words with Endings

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Prepositions and Prepositional Phrases

### LESSON 3

#### Teach Prepositions and Prepositional Phrases

**FOCUS ON STRATEGIES** Remind students that a prepositional phrase begins with a preposition and ends with a noun or pronoun, which is called the object of the preposition. Explain that the object of a preposition can never be the subject of the sentence.

**MODEL AND PRACTICE** Write this sentence on the board: *A list of rules (guides, guide) their behavior.* Elicit that *of rules* is a prepositional phrase and that *rules* is the object of the preposition. Stress that the object of a preposition cannot be the subject of the sentence. The subject is *list*, which is singular, so the verb should be singular, *guides*.

Display this sentence: *A nest of birds (sits, sit) in the tree by my window.* Have students choose the correct verb and explain the reason for their choice. Next, have them identify all three prepositions and prepositional phrases in the sentence and explain the function of each by telling what information it adds.

#### OBJECTIVE

Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

#### ELL Targeted Support

**Expand Vocabulary** Using a preposition, describe the location of an item in the classroom. Then walk to the object. Repeat with additional prepositions to expand vocabulary. Have students find the objects. **EMERGING**

Ask: *Where is the [object]?* Have pairs use prepositional phrases to tell where objects are located. **DEVELOPING**

Have students take turns using prepositional phrases to tell where objects are, and have other students find the objects. **EXPANDING**

Ask pairs to create a brief scene using prepositions and prepositional phrases to describe the location of objects. Have other students find the objects. **BRIDGING**

### LESSON 3

#### Teach Prepositions and Prepositional Phrases

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Active Voice

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Prepositions and  
Prepositional Phrases

#### LESSON 4

**Practice Prepositions  
and Prepositional  
Phrases**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**

# Brainstorm a Topic and Opinion

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

STUDENT INTERACTIVE, p. 50

**OPINION ESSAY**

**Brainstorm a Topic and Opinion**

A writer begins planning an opinion essay by choosing a topic that he or she feels strongly about.

**TIP** Complete the boxes as you prepare to write your opinion essay. **HIGHLIGHT** your best idea. Then, clearly state your opinion about the topic.

A topic related to school

A topic related to home

A topic related to a sport or activity

My Opinion

50

## Minilesson

Mentor STACK



**TEACHING POINT** Brainstorming is a great way to generate ideas for topics to write about. Writers of opinion essays usually write about topics they care or know a lot about. They may get their ideas from

- issues that personally affected them.
- issues that affect their friends or family members.
- issues that they have read about or heard about on the news.
- issues related to their hobbies and interests.

**MODEL AND PRACTICE** Tell students that they will be thinking about how writers get ideas for opinion essays and then brainstorming topics for their own essays.

Read at least two or three essays from the stack. Draw students' attention to any information that sheds light on the writer's motivations (e.g., an author biography, details about a personal connection to the topic). Ask: **What is the topic of this opinion essay? Why do you think the writer decided to write about this topic?**

Direct students to p. 50 in the *Student Interactive*, and have them use the prompts to help them brainstorm ideas for their opinion essays.

## Possible Teaching Point

## Writing Process

### Prewriting | Brainstorming

As students try to come up with topics for their own opinion essays, remind them that prior to brainstorming it is helpful to explore several different possible sources of ideas.

Have students

- think about their own personal experiences and interests
- discuss ideas with other students in a small group
- consider the ideas in other opinion essays they have read
- think about topics that are of concern to themselves, their families, other students, their communities, and society



## Independent Writing

Mentor STACK



**FOCUS ON FINALIZING TOPICS** Transition students to independent writing.

- If some students still need to finalize topics, they may use this time to continue working.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model brainstorming topic ideas.
- **Shared** Help students brainstorm by asking guiding questions about their interests, hobbies, and experiences. Record their responses.
- **Guided** Show students how to use a web graphic organizer to brainstorm ideas, and direct them to create one independently.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students have decided on topics, they can spend this time on either planning or writing their opinion essays in their notebooks.

See the **Conference Prompts** on p. T324.

## Share Back

Ask for volunteers to share the topic each has decided to write about. Allow other students to ask questions or offer feedback about the topic.

# Spelling Spiral Review

## OBJECTIVE

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

## SPELLING WORDS

subjective	portage
terrarium	reject
conjecture	dictator
dejected	injection
prediction	supportive
transportation	contradict
terrace	projectile
reporter	indictment
contradiction	subterranean
unpredictable	objective

## Writing Workshop

As students proofread their writing, remind them to check the spellings of base words with added endings.

FLEXIBLE OPTION

## LESSON 4



### Spiral Review: Base Words with Endings

**FOCUS ON STRATEGIES** Review spelling rules about base words with endings by reminding students that sometimes the spelling of a base word changes when an ending is added. Changes include dropping a silent *e*, changing *y* to *i*, and doubling final consonants.

**MODEL AND PRACTICE** Write or display the words *write*, *happy*, and *hug*. Add *-ing* to *write* to create *writing*. Add *-ily* to *happy* to create *happily*. Add *-ed* to *hug* to create *hugged*. Ask volunteers to explain how the spellings of the base words changed when you added the endings.

**APPLY** Provide several word pairs that share a base word. Invite students to review these words with a partner.

FLEXIBLE OPTION

## LESSON 4



### Spiral Review: Base Words with Endings

FLEXIBLE OPTION

## LESSON 1

✓ Assess Prior Knowledge

## LESSON 2

Teach: Spell Words with Latin Roots

FLEXIBLE OPTION

## LESSON 3

More Practice: Spell Words with Latin Roots

## LESSON 5

✓ Assess Understanding



# Language & Conventions

## Prepositions and Prepositional Phrases

### LESSON 4

#### Practice Prepositions and Prepositional Phrases

**APPLY MyTURN** Have students edit the draft paragraph on p. 46 of the *Student Interactive*.

**LANGUAGE AND CONVENTIONS**

#### Prepositions and Prepositional Phrases

**Prepositions** are words that show location, time, direction, or other details. A **prepositional phrase** is made up of a preposition and a noun or pronoun called an **object**.

Type	Prepositions	Examples with Prepositional Phrases
location	above, behind, between, from, near	It has been hard having my eldest child live so far <b>from me</b> .
time	after, at, before, during, on, until	<b>Before dinner</b> , Amalia washed her hands.
direction	across, down, from, over, to, toward, through, up	Sunlight entered the small window <b>over the sink</b> .

These nouns and pronouns in prepositional phrases are never subjects of sentences. The verb in the sentence should agree with the subject of the sentence, not with the object of a prepositional phrase.

The **books on the table** were shelved by the librarian.

The plural verb **were** agrees with the plural subject **books**, not the singular object **table**.

**MyTURN** Edit this draft by adding prepositional phrases as indicated. Check for subject-verb agreement. **Possible responses:**

Amalia could not believe her best friend was moving <sup>across the country</sup>.  
 During Amalia's visit, they <sup>they</sup> made taffy together. (time) Amalia and Abuelita walked <sup>into the living room</sup> together. (location) Abuelita opened the wooden box.

46

#### OBJECTIVE

Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

#### Writing Workshop

Remind students to use prepositions and prepositional phrases to show location, time, direction, and other details. Then have them trade drafts with a partner to check that prepositions and prepositional phrases have been used correctly and have not caused errors in subject-verb agreement.

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Active Voice

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Prepositions and  
Prepositional Phrases

#### LESSON 3

**Teach Prepositions  
and Prepositional  
Phrases**

### LESSON 4

**Practice Prepositions  
and Prepositional  
Phrases**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



FAST TRACK

# Plan Your Opinion Essay

## OBJECTIVES

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

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

STUDENT INTERACTIVE, p. 51



WRITING WORKSHOP

### Plan Your Opinion Essay

Writers brainstorm to generate ideas for their opinion essays.

**My TURN** Follow the steps to brainstorm ideas for your opinion essay. Consider your topic, purpose, and audience.

- In your writing notebook, build a chart that resembles this one.

State Opinion
Reason #1
Example
Reason #2
Example
Restate Opinion

- Identify reasons for your opinion. List examples that support each reason.
- Reread the reasons and examples you wrote.
- Highlight the reasons that best support your opinion. Consider which reasons will have the greatest effect on your readers.
- Use those details as you continue to outline and write your article.
- Work with your Writing Club to discuss your plan.

51

## Minilesson

Mentor STACK



**TEACHING POINT** Creating an outline is an important step in planning an essay. Writers make outlines in order to

- gather their ideas about a topic.
- decide how to organize their ideas.
- identify areas that may require more research or planning.
- have a guide to follow when writing their first draft.

Writers get feedback about their outlines from peers. Considering other people's ideas helps writers organize and strengthen their writing.

**MODEL AND PRACTICE** Review the chart on p. 51 in the *Student Interactive*. Say: **Today you are going to make a chart like this for your opinion essay. But first, together we will make a chart for one of the opinion essays that we have read together.** Copy the chart outline onto the white board or chart paper. Reread one of the stack texts, and prompt students to identify the writer's opinion, reasons, and examples. Record them on the chart. With students, discuss how using an outline or other graphic organizer can help an author produce writing that is well-developed and organized in a way that is appropriate to the task, purpose, and audience. Have students follow the steps listed on p. 51 in the *Student Interactive* to plan their own opinion essays. Encourage students to think carefully about any suggestions their partners make about how to develop and strengthen their outline.

## WRITING CLUB

Place students into Writing Club groups. See p. T343 for details of how to run Writing Club. See the **Conference Prompts** on p. T324.

## Share Back

Invite a few students to explain how creating outlines helped them plan their opinion essays.



## WRITING CLUB

**What's Happening This Week?** In this week's Writing Club, students will share their ideas and outlines for their opinion essays.

If students are in new Writing Club groups this week, they should spend the first 5–10 minutes of the session establishing rules and expectations for their group. For example:

- What is the process for taking turns during group discussions?
- How should you behave when other group members are sharing?
- How can you give and receive constructive criticism respectfully?

**What Are We Sharing?** Students will be sharing and discussing the topics they have decided to write about, their opinions about the topics, and their supporting reasons and information. Some groups may want to have a brief, informal debate about each student's topic. This can allow students to further develop their arguments and better respond to opposing viewpoints, which will help them when writing their opinion essays.



### **How Do We Get Started?** Conversation Starters

Students may use the following prompts to begin their discussions.

- Why did you decide to write about this topic? Why is it important to you?
- What do you think is your strongest reason?
- What arguments might someone with an opposing viewpoint make? How would you respond to them?
- What words will you use to show how strongly you feel about the subject?



# Spelling Spell Words with Latin Roots

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

subjective	portage
terrarium	reject
conjecture	dictator
dejected	injection
prediction	supportive
transportation	contradict
terrace	projectile
reporter	indictment
contradiction	subterranean
unpredictable	objective

## LESSON 5

### ✓ Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. The city has good public **transportation**.
2. Her **prediction** of rain was correct.
3. At the board meeting, a **reporter** took notes.
4. There is a **terrarium** in the science classroom.
5. Dogs are great, but that is just my **subjective** opinion.
6. Mike likes to have dinner on the **terrace**.
7. Weather can be **unpredictable**.
8. The archer shot an arrow, and the **projectile** sailed across the field.
9. My parents have been **supportive** of my efforts to learn to play the piano.
10. The findings **contradict** those of an earlier study.

FLEXIBLE OPTION  
LESSON 1

✓ Assess Prior Knowledge


LESSON 2

Teach: Spell Words with Latin Roots

FLEXIBLE OPTION  
LESSON 3

More Practice: Spell Words with Latin Roots

FLEXIBLE OPTION  
LESSON 4

 Spiral Review: Base Words with Endings

## LESSON 5

✓ Assess Understanding



# Language & Conventions

## Prepositions and Prepositional Phrases

FLEXIBLE OPTION

## LESSON 5

## Standards Practice

Display the sentence and have students respond independently.

**Amalia paused after the race.**

Look at the prepositional phrase in this sentence. What information does it give?

- A where Amalia paused
- B when Amalia paused
- C how Amalia paused
- D the direction in which Amalia was moving when she paused

**APPLY** Have students complete *Language and Conventions* p. 99 from the *Resource Download Center*.

## OBJECTIVE

Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

## 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:**  
Active Voice

FLEXIBLE OPTION

## LESSON 2

**Oral Language:**  
Prepositions and  
Prepositional Phrases

## LESSON 3

**Teach Prepositions  
and Prepositional  
Phrases**

## LESSON 4

**Practice Prepositions  
and Prepositional  
Phrases**

# Weekly Overview

Students will

- select an engaging idea and develop an opinion about it.
- write an opinion essay and develop it with reasons, facts, details, and graphic features.
- use technology to produce and format an opinion essay.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
▶ 2	<b>Drafting</b>	<b>Develop Elements</b>
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	<b>FAST TRACK</b> LESSON 1	<b>FAST TRACK</b> LESSON 2	<b>FAST TRACK</b> LESSON 3
<b>MINILESSON</b> 5–10 min.	Develop an Opinion T350	Develop Reasons T354	Develop Facts and Details T358
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T351	Independent Writing and Conferences T355	Independent Writing and Conferences T359
<b>SHARE BACK FOCUS</b> 5–10 min.	Title, Topic, and Opinion T351	Reasons and Examples T355	Facts and Details T359
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Spelling Assess Prior Knowledge</b> T352</li> </ul> <p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Prepositions and Prepositional Phrases T353</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with <i>-ize, -ance, -ence, -ist</i> T356</li> </ul> <p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Pronouns and Antecedents T357</li> </ul>	<p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T360</li> <li>• <b>Language &amp; Conventions</b> Teach Pronouns and Antecedents T361</li> </ul>



# Mentor STACK



Use the following criteria to add to your travel article stack:

- The article is the approximate length of the article the student will write.
- The article includes a clear opinion statement on an engaging topic.
- The article has a clear organization with sufficient and relevant supporting details.
- The article includes precise word choice for supporting the opinion statement.

**FAST TRACK**

**LESSON 4**

**LESSON 5**

Include Graphic Features T362

Use Technology to Produce Writing T366

Independent Writing and Conferences T363

Writing Club and Conferences T366–T367

Tables, Charts, Graphs, Diagrams, and Other Graphics T363

Format and Design T366

- FLEXIBLE OPTION** ↩
- **Spelling** Spiral Review T364
  - **Language & Conventions** Practice Pronouns and Antecedents T365

- **Spelling** *Assess Understanding* T368
- FLEXIBLE OPTION** ↩
- **Language & Conventions** Standards Practice T369

**ADDITIONAL RESOURCES**

**MINILESSON**

5–10 min.

Gather Evidence

Use Opinion Signal Words

**INDEPENDENT WRITING AND CONFERENCES**

30–40 min.

Independent Writing and Conferences

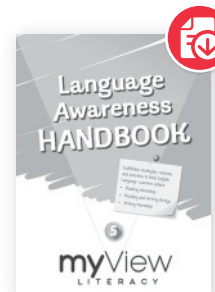
Independent Writing and Conferences

**SHARE BACK FOCUS**

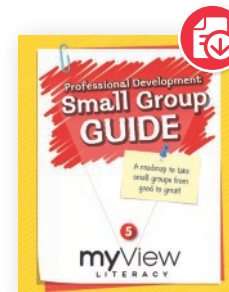
5–10 min.

Describe Evidence

Read Sentences








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 elements of opinion essays in order to gauge where students may need support in their opinion essay writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
<b>Develop an Opinion</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: What is something you feel very strongly about?
<b>If</b> students show understanding,		<b>Then</b> ask: How will you get readers to understand your point of view?
<b>Develop Reasons</b>		
<b>If</b> students need additional support,		<b>Then</b> review additional illustrations of reasons and examples in stack texts.
<b>If</b> students show understanding,		<b>Then</b> ask: What reasons will you include in your opinion essay?
<b>Develop Facts and Details</b>		
<b>If</b> students need additional support,		<b>Then</b> provide facts and opinions and have students categorize them.
<b>If</b> students show understanding,		<b>Then</b> ask: Where will you find facts to use for your opinion essay?
<b>Include Graphic Features</b>		
<b>If</b> students need additional support,		<b>Then</b> help students brainstorm graphic features they could include in their essays.
<b>If</b> students show understanding,		<b>Then</b> ask: What kind of graphic feature are you going to use in your essay?
<b>Use Technology to Produce Writing</b>		
<b>If</b> students need additional support,		<b>Then</b> review additional examples of opinion essays in different formats.
<b>If</b> students show understanding,		<b>Then</b> ask: How did you decide which method to use to produce your essay?

## Conference Support for ELL

### EMERGING

- Read a stack text together. Define any unfamiliar vocabulary and discuss the elements of opinion writing.
- Have students choose a topic and tell you their opinions about it. Supply any necessary vocabulary.
- Use modeled writing to demonstrate developing reasons, examples, facts, and details.

### DEVELOPING

- Discuss examples of the elements of opinion writing in a stack text.
- Use shared writing to help students develop reasons, examples, facts, and details.

### EXPANDING

- Ask students to read aloud a stack text and identify reasons, examples, facts, and details.
- Use guided writing to help students develop the elements of opinion writing.

### BRIDGING

- Invite students to tell you how they will help readers understand their point of view.
- Use guided writing to help students develop the elements of opinion writing.

### Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **hyperbole and puns** and **pronouns and antecedents**.



## ELL Minilesson Support

### Week 2: Develop Elements

This week, your ELLs will benefit from additional language support that expands their understanding of the genre and helps them develop the elements of opinion writing. These targeted supports were chosen to help students better understand and use the elements of opinion writing.

Use this note for the minilesson on p. T350.

#### ELL Targeted Support

##### DEVELOP AN OPINION

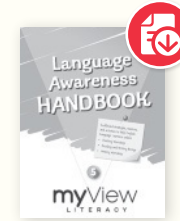
Debating can be a good way for students to practice explaining and defending their opinions with increasing specificity and detail. Have them debate with you or each other about a familiar topic (e.g., *Do dogs or cats make better pets?*).

Work individually with students. Provide sentence frames to help them explain their opinions: \_\_\_\_\_ are better pets because \_\_\_\_\_. **EMERGING**

Work individually with students. Encourage them to explain their opinions in greater detail. Offer simple counterarguments and invite them to record their responses. **DEVELOPING**

Have students debate the issue with a partner. Remind them to write down their opinions with reasons, examples, facts, and details. Encourage them to ask questions to elicit more detail about their partners' opinions. **EXPANDING**

Have students debate the issue in groups of four, with two students taking each side of the argument. Afterward, they should switch sides. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T358.

#### ELL Targeted Support

##### DEVELOP FACTS AND DETAILS

Help students practice connecting words to transition between reasons, examples, and details in their opinion essays.

Ask students to give three reasons for their opinions. Provide these sentence frames to help them transition between ideas: *First of all,* \_\_\_\_\_. *Another reason is* \_\_\_\_\_. *Finally,* \_\_\_\_\_. **EMERGING**

Provide a list of connecting words common in opinion writing (*in my opinion, first, for example, additionally, most importantly, in fact, finally, in conclusion*) and discuss their meanings. Give students a sample paragraph with the words removed, and have them identify which belongs in each blank. **DEVELOPING**

Provide a list of connecting words common in opinion writing along with a sample sentence for each. Challenge students to write a paragraph that includes at least three of the connectors. **EXPANDING**

Provide a list of connecting words common in opinion writing, and clarify the meaning of any that are unfamiliar. Ask students to review their drafts and incorporate some of the connectors where appropriate. **BRIDGING**



**FAST TRACK**

# Develop an Opinion

## OBJECTIVES

Develop an engaging idea reflecting depth of thought with specific facts and details.

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

STUDENT INTERACTIVE, p. 81

**OPINION ESSAY WRITING WORKSHOP**

### Develop an Opinion

**Learning Goal**  
I can use elements of opinion writing to write an essay.

An opinion essay focuses on an idea that a writer has thought deeply about. The writer structures the essay by introducing a topic and clearly stating what he or she thinks about that topic. The writer carefully chooses words, facts, and details that show his or her point of view.

**Swimming is the best summertime activity because it's good exercise, it's a great way to make friends, and it's a way to keep cool on hot days.**

- Swimming is the topic.
- Best shows the writer's opinion about the topic.
- Because shows that the writer is going to list reasons for his or her opinion.
- The writer gives reasons that are important to him or her.

**MY TURN** Read an opinion essay from your classroom library. Use the chart to record information about the text and the writer's opinion about the topic.

Title	
Topic	
Writer's Opinion	
Words That Show Opinion	

**MY TURN** Plan your own opinion essay in your writing notebook. Develop an idea, and carefully choose facts and details that support your thoughts and opinions.

81

## Minilesson

Mentor STACK



**TEACHING POINT** Developing an opinion for an opinion essay involves three main steps. An opinion writer must

- choose a topic that interests him or her and that the writer has thought about a great deal.
- clearly state his or her opinion about that topic.
- carefully choose and organize words, facts, and details that support the opinion.

**MODEL AND PRACTICE** Review with students the example on p. 81 in the *Student Interactive*. Then read aloud one stack text that students have not previously read. Lead a discussion about how the writer structures his or her essay. The following questions may be used to prompt discussion:

- What is the topic of this opinion essay?
- What is the writer's opinion about \_\_\_\_\_?
- What does the writer do to help readers understand his or her point of view? What words does the writer use? What facts does the writer use to support his or her opinion?

Direct students to p. 81 in the *Student Interactive* and have them use another opinion essay to complete the chart.



## Independent Writing

Mentor STACK



**FOCUS ON DEVELOPING AN OPINION** Direct students to work on their opinion essay plans in their writer's notebooks.

- Remind them to choose words, facts, and details carefully to support their opinion. They may use the entire independent writing time for this work.

### WRITING SUPPORT

- **Modeled** Do a Think Aloud to model developing an opinion.
- **Shared** Have students choose a topic to write about. Ask guiding questions to help them develop their opinion, and record their responses.
- **Guided** Use the stack texts to provide explicit instruction on supporting an opinion with carefully chosen words.



**Intervention** Refer to the *Small Group Guide* for support.

- If some students are ready to begin writing their opinion essays, they may do so in their writer's notebooks.

See the **Conference Prompts** on p. T348.

## Share Back

Invite a few students to share the engaging ideas that they have decided to write about. Ask them how they are going to help readers understand their points of view.



# Spelling Spell Words with *-ize, -ance, -ence, -ist*

## OBJECTIVES

Demonstrate and apply spelling knowledge.

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

## SPELLING WORDS

appearance	familiarize
pessimist	brilliance
colonize	coherence
influence	memorize
existence	performance
disappearance	sanitize
optimist	physicist
insurance	protagonist
antagonist	italicize
clearance	preference

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T368, to assess students' prior knowledge of words that end with the suffixes *-ize, -ance, -ence,* and *-ist*.

For students who understand that the spelling of words that end with these suffixes follows certain patterns, include these Challenge Words with the spelling list.

#### Challenge Words

- coincidence
- pharmacist
- abolitionist

#### ELL Targeted Support

**Use English Spelling Patterns** Help students spell words with *-ize, -ance, -ence,* and *-ist*.

Write the base words *appear, exist, clear, familiar, perform,* and *prefer*. Help students add a suffix to each base word to form a spelling word. Correct misspellings.

**EMERGING/DEVELOPING**

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with *-ize, -ance, -ence, -ist*


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with *-ize, -ance, -ence, -ist*

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Words with Latin Roots

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Prepositions and Prepositional Phrases

**FOCUS ON STRATEGIES** Review prepositions and prepositional phrases on p. T337.

**MODEL AND PRACTICE** Write or display this sentence: *Marie walked home.* Show students how you can insert various prepositional phrases (such as *after school, from the park, during lunch*) to add details to the sentence and show the relationships between words.

Then write or display this sentence: *We ate dinner.* As a class, brainstorm prepositional phrases (such as *at 7 p.m.*) that you can insert into the sentence.

**APPLY** Have students create sentences of their own using prepositions and prepositional phrases to add details.

#### OBJECTIVE

Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

#### ELL Targeted Support

**Expand Vocabulary** Using a preposition, describe the location of an item in the classroom. Then walk to the object. Repeat with additional prepositions to expand vocabulary. Have students find the objects. **EMERGING**

Ask: *Where is the [object]?* Have pairs use prepositional phrases to tell where objects are located. **DEVELOPING**

Have students take turns using prepositional phrases to tell where objects are, and have other students find the objects. **EXPANDING**

Ask pairs to create a brief scene using prepositions and prepositional phrases to describe the location of objects. Have other students find the objects. **BRIDGING**

FLEXIBLE OPTION

### LESSON 1



Spiral Review:  
Prepositions and  
Prepositional  
Phrases

FLEXIBLE OPTION

### LESSON 2

Oral Language:  
Pronouns and  
Antecedents

### LESSON 3

Teach Pronouns and  
Antecedents

### LESSON 4

Practice Pronouns  
and Antecedents

FLEXIBLE OPTION

### LESSON 5

Standards Practice

FAST TRACK

# Develop Reasons

## OBJECTIVES

Develop an engaging idea reflecting depth of thought with specific facts and details.

Provide logically ordered reasons that are supported by facts and details.

STUDENT INTERACTIVE, p. 82



**OPINION ESSAY**

**Develop Reasons**  
Develop reasons for an opinion by asking *What makes me think that?* Then review your reasons to make sure they are relevant. Use examples, facts, and other details to support each reason.

Topic: My Favorite Book

**Opinion:** I like the main character because we are similar.

**Reason:** We both work hard to achieve our goals.

**Example:** She doesn't get a spot on the basketball team in fourth grade, but she makes the team in fifth grade. The same thing happened when I tried out for the dance team.

**My TURN** Use the outline to develop an opinion based on the topic provided. Reasons for your opinion must be supported by examples, facts, and details.

Topic: Your Favorite After-School Activity

**Opinion:** \_\_\_\_\_

**Reason:** \_\_\_\_\_

**Example:** \_\_\_\_\_

82

## Minilesson

Mentor STACK



**TEACHING POINT** An opinion writer uses reasons and examples to support his or her opinion about a topic. If students confuse these terms, explain that

- the **topic** is what the essay is about.
- an **opinion** is what the writer thinks about the topic.
- a **reason** explains why the writer has that opinion.
- an **example** is a specific event, place, person, and so on, that demonstrates that the reason is true.

**MODEL AND PRACTICE** Review with students the example on p. 82 in the *Student Interactive*. Carefully choose a paragraph from a stack text that clearly states the writer's opinion along with at least one reason and one example. Read aloud the paragraph and invite students to identify the writer's opinion, a reason for that opinion, and an example for that reason.

Then direct students to p. 82 in the *Student Interactive* and have them complete the activity.

## Possible Teaching Point

## Writing Process

### Drafting | Reasons and Examples

As students work on their opinion essays, remind them of the difference between a topic, an opinion, a reason, and an example.

Have students

- work with a partner or small group to develop a statement of their opinion on the topic they have chosen
- write at least one reason why they hold that opinion
- write at least one strong, specific example that supports that reason



## Independent Writing

Mentor STACK



**FOCUS ON DEVELOPING REASONS AND EXAMPLES** Students should use the independent writing time to start or continue writing the first drafts of their opinion essays.

- Remind them to support their opinions with carefully developed reasons and examples.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model completing the activity on p. 82 in the *Student Interactive*.
- **Shared** Have students share their opinions about a topic. Ask, “Why do you think that?” Record their responses.
- **Guided** Use a stack text to provide explicit instruction on supporting reasons with examples.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students need additional opportunities to see how opinion writers develop reasons and examples, allow them to refer to the stack texts as they write.

See the **Conference Prompts** on p. T348.

## Share Back

Call on a few students and have each share his or her strongest reason for the opinion he or she is writing about.

# Spelling Spell Words with *-ize, -ance, -ence, -ist*

## OBJECTIVES

Demonstrate and apply spelling knowledge.

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

### SPELLING WORDS

appearance	familiarize
pessimist	brilliance
colonize	coherence
influence	memorize
existence	performance
disappearance	sanitize
optimist	physicist
insurance	protagonist
antagonist	italicize
clearance	preference

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Adding the word part *-ize, -ance, -ence, or -ist* to a word as a suffix may require spelling changes. For suffixes starting with vowels, if a base word ends in silent *e*, drop the *e*: *cycle + -ist = cyclist*. If the base word ends in a consonant + *y*, drop the *y* or change *y* to *i*: *apology + -ize = apologize; ally + -ance = alliance*.

### MODEL AND PRACTICE

Model adding *-ize* to *memory*. Have volunteers use the spelling rules to add *-ance* to *insure* and *-ence* to *cohere*.

### APPLY MyTURN

Have students complete the activity on p. 79 of the *Student Interactive* independently.

READING-WRITING BRIDGE

**SPELLING**

### Spell Words with *-ize, -ance, -ence, -ist*

Adding the word part *-ize, -ance, -ence, or -ist* to a word as a suffix may require spelling changes. For example, when adding *-ize* to *memory* to spell *memorize*, the *y* is replaced by the *i* in *-ize*.

**MyTURN** Read the words. Spell and sort the words by their word parts.

SPELLING WORDS			
appearance	disappearance	familiarize	sanitize
pessimist	optimist	brilliance	physicist
colonize	insurance	coherence	protagonist
influence	antagonist	memorize	italicize
existence	clearance	performance	preference

**-ize**

colonize \_\_\_\_\_

familiarize \_\_\_\_\_

memorize \_\_\_\_\_

sanitize \_\_\_\_\_

italicize \_\_\_\_\_

**-ance**

appearance \_\_\_\_\_

disappearance \_\_\_\_\_

insurance \_\_\_\_\_

clearance \_\_\_\_\_

brilliance \_\_\_\_\_

performance \_\_\_\_\_

**-ence**

influence \_\_\_\_\_

existence \_\_\_\_\_

coherence \_\_\_\_\_

preference \_\_\_\_\_

**-ist**

pessimist \_\_\_\_\_

optimist \_\_\_\_\_

antagonist \_\_\_\_\_

physicist \_\_\_\_\_

protagonist \_\_\_\_\_

Copyright © 2016 Savvas Learning Company LLC. All rights reserved.

79

## LESSON 2

**Teach:** Spell Words with *-ize, -ance, -ence, -ist*

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

**More Practice:** Spell Words with *-ize, -ance, -ence, -ist*

### FLEXIBLE OPTION LESSON 4

**Spiral Review:** Words with Latin Roots

### LESSON 5

Assess Understanding



# Language & Conventions

## Pronouns and Antecedents

FLEXIBLE OPTION

**LESSON 2****Oral Language: Pronouns and Antecedents**

**FOCUS ON STRATEGIES** Introduce pronouns and antecedents with oral examples, such as *Nora likes science, so she is taking a biology class.* Explain that pronouns must match their antecedents in number (singular or plural).

**MODEL AND PRACTICE** Help students make a list of singular and plural pronouns. Display this sentence: *Jake took notes in class. Jake put the notes in Jake's folder.* Show students how to replace the second *Jake* with *He*. Guide them in replacing the second *the notes* with *them* and *Jake's* with *his*. Then help students make a list of indefinite pronouns. Write or display the sentence starter *There doesn't seem to be enough chairs for \_\_\_\_\_.*

**APPLY** Have students work in pairs to create three oral sentences that correctly use pronouns and antecedents.

**OBJECTIVE**

Edit drafts using standard English conventions, including pronouns, including indefinite.

FLEXIBLE OPTION

**LESSON 2**

**Oral Language:**  
Pronouns and  
Antecedents

FLEXIBLE OPTION

**LESSON 1**

**Spiral Review:**  
Prepositions and  
Prepositional  
Phrases

**LESSON 3**

Teach Pronouns and  
Antecedents

**LESSON 4**

Practice Pronouns  
and Antecedents

FLEXIBLE OPTION

**LESSON 5**

Standards Practice



FAST TRACK

# Develop Facts and Details

## OBJECTIVES

Develop an engaging idea reflecting depth of thought with specific facts and details.

Provide logically ordered reasons that are supported by facts and details.

STUDENT INTERACTIVE, p. 83



WRITING WORKSHOP

### Develop Facts and Details

Writers use facts and details to convince readers to agree with an opinion. Facts are pieces of information that can be proved to be true. Details are bits of information, including facts, that help explain or support a writer's ideas.

A claim that is supported by opinions may not convince readers who do not already agree with those opinions.

The Sumatran elephant deserves to be on the endangered species list because elephants are beautiful and fascinating creatures that should be protected.

The revised claim is supported by a fact. This makes readers more likely to agree with the writer's opinion about protecting elephants.

The Sumatran elephant deserves to be on the endangered species list because the elephant is a major part of an ecosystem that supports many other species.

**MY TURN** Choose a fact that supports the following opinion.  
The destruction of the Amazon rainforest is a loss for humanity.

X The Amazon is home to many animals.  
X The rainforest houses about 10% of the known species of plants and animals on Earth.  
The Amazon is an amazing place that all people should visit.

**MY TURN** As you develop your own opinion essay, support your reasons with facts and details.

83

## Minilesson

Mentor STACK



**TEACHING POINT** A personal preference (for example, “blue is prettier than red”) cannot be proven true or false, but a strong opinion is logical and supported by facts. Make sure students understand

- the difference between facts, opinions, and personal preferences.
- the difference between strong opinions (those that are supported by facts and logic) and weak opinions (those that are supported only by personal preferences).

**MODEL AND PRACTICE** Share with students the examples and instruction on p. 83 in the *Student Interactive*. Then read aloud a stack text and pause after every fact, detail, opinion, or statement of personal preference. Ask questions such as the following:

- Is this a fact or an opinion? How do you know?
- How does the writer support his or her opinion that \_\_\_\_\_?
- Why do you think the writer included this fact here?

Direct students to p. 83 in the *Student Interactive* and have them complete the activity.

## Possible Teaching Point

### Spelling | Spell Words with *-ize*, *-ance*, *-ence*, *-ist*

Remind students that knowing spelling rules can help in spelling words with suffixes *-ize*, *-ance*, *-ence*, and *-ist*.

For suffixes that begin with vowels,

- if the base word ends in silent e, drop the e: *bicycle* + *-ist* = *bicyclist*
- if the base word ends in a consonant + y, drop the y or change y to i: *colony* + *-ize* = *colonize*.

For the suffixes *-ance* and *-ence*, knowing which one to use with a base word may simply require memorization.



## Independent Writing

Mentor STACK



**FOCUS ON FACTS AND DETAILS** Students should use the entire independent writing time to continue working on the first drafts of their opinion essays.

- Direct students to review their drafts for places that would benefit from additional facts and details.
- Allow students to research facts using reliable books or Web sites.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model supporting a reason with facts and details.
- **Shared** Make a chart with columns labeled Facts and Opinions. Provide several examples of each and have students categorize them. Record their responses.
- **Guided** Use a stack text to provide explicit instruction on supporting an opinion with facts.



**Intervention** Refer to the *Small Group Guide* for support.

---

- Students should refer to the stack texts, if necessary, to see additional examples of how opinion writers use facts and details.

See the **Conference Prompts** on p. T348.

## Share Back

Direct several students to share at least one fact they included in their opinion essays.

# Spelling Spell Words with *-ize, -ance, -ence, -ist*

## OBJECTIVES

Demonstrate and apply spelling knowledge.

Spell words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants.

## SPELLING WORDS

appearance	familiarize
pessimist	brilliance
colonize	coherence
influence	memorize
existence	performance
disappearance	sanitize
optimist	physicist
insurance	protagonist
antagonist	italicize
clearance	preference

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Explain that *-ance* and *-ence* have the same meaning and pronunciation. Knowing which to use is basically a matter of memory.

**MODEL AND PRACTICE** Offer this sentence to help students remember the spelling of *preference*: *I prefer eggs over apples.* Encourage them to create other sentences to help with other spelling words; for instance, *I had to clear out the attic for clearance.*

**APPLY** Have students complete *Spelling* p. 95 from the *Resource Download Center*.

Name \_\_\_\_\_

**Spelling**  
 Spell Words with *-ize, -ance, -ence, -ist*  
 Adding the word part *-ize, -ance, -ence, or -ist* to a word as a suffix may require spelling changes. For example, when adding *-a* suffix to a word that ends in the letter *y*, either change the *y* to an *i* before adding the suffix, or drop the *y*.

*- rely - y + i + -ance = reliance      - fantasy - y + -ize = fantasize*

SPELLING WORDS			
appearance	disappearance	familiarize	sanitize
pessimist	optimist	brilliance	physicist
colonize	insurance	coherence	protagonist
influence	antagonist	memorize	italicize
existence	clearance	performance	preference

**My TURN** Follow the prompts below. Spell the words correctly. Responses will vary, but words should be spelled correctly.

- Use the word *preference* in a sentence about your favorite food.
- Use the word *memorize* in a sentence about studying for a test.
- Use the word *appearance* in a sentence about picking up litter in a park.

Grade 5, Unit 3, Week 2  
 © Pearson Education, Inc., or its affiliates. All rights reserved. 95

## FLEXIBLE OPTION

### LESSON 3

**More Practice: Spell**  
 Words with *-ize, -ance, -ence, -ist*

## FLEXIBLE OPTION

### LESSON 1

Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with *-ize, -ance, -ence, -ist*

## FLEXIBLE OPTION

### LESSON 4

Spiral Review: Words with Latin Roots

### LESSON 5

Assess Understanding



# Language & Conventions

## Pronouns and Antecedents

### LESSON 3

#### Teach Pronouns and Antecedents

**FOCUS ON STRATEGIES** Explain that a **pronoun** takes the place of a noun or group of nouns. The word or words to which the pronoun refers is called its **antecedent**. Pronouns must match their antecedents in number (singular or plural).

**MODEL AND PRACTICE** To reinforce the instruction, show pictures of various people and objects (alone and in groups) and say pronouns that could be used to refer to them. For example, for a picture of a girl, you would say *she, her, and hers*. For a picture of four kittens, you would say *they, them, their, and theirs*.

Then show students other pictures of people and objects (alone and in groups) and ask them to name the correct pronouns for each.

#### OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

#### ELL Targeted Support

**Use Pronouns and Antecedents** Help students edit the following sentences to correct pronoun-antecedent agreement.

*The cows ate its food. (their)* **EMERGING**

*I saw all the girls and boys waving, so I waved back to him. (them)* **DEVELOPING**

*Leon, Daisy, and Ted called out in unison, "Come to the park with you!" (us)* **EXPANDING**

*Clay and I work for Clay's mother. They has us sweep on Saturday. (She)* **BRIDGING**

### LESSON 3

#### Teach Pronouns and Antecedents

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Prepositions and  
Prepositional  
Phrases

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Pronouns and  
Antecedents

#### LESSON 4

**Practice Pronouns  
and Antecedents**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**

# Include Graphic Features

## OBJECTIVES

Develop an engaging idea reflecting depth of thought with specific facts and details.

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

STUDENT INTERACTIVE, p. 84



**OPINION ESSAY**

### Include Graphic Features

A writer can make an opinion essay more coherent by including facts and details in visual form. Tables, charts, graphs, and diagrams can help a reader quickly understand an issue discussed in a text.

Data included in a graphic feature must come from a reputable, or trustworthy, source. Scientific or government Web sites and books published by experts in the subject are good sources of information.

Cats make the best pets. If you don't believe me, just ask your doctor. Studies have shown that people who own cats have a slightly decreased risk for heart attack, stroke, and other diseases. Dog ownership has not shown these benefits. So if you are at risk, consider choosing Fluffy over Fido at the next time you adopt a furry friend!

**Study of Disease in Cat Owners and Non-Cat Owners**

Category	Percentage	Health Outcomes
Current Cat Owners	17%	suffered heart attacks, strokes, or other diseases
Never Owned Cats	20%	suffered heart attacks, strokes, or other diseases

Source: National Institutes of Health, *Journal of Vascular and Interventional Neurology*, 2009

**My TURN** Compose your opinion essay. Make it more coherent by including a graphic feature that visually displays facts or supporting details.

84

## Minilesson

Mentor STACK



**TEACHING POINT** Opinion writers often use graphic features to present facts and other information in a way that is coherent, easy to read, and visually appealing. Types of graphic features include

- graphs, such as bar graphs (to compare different categories of data), line graphs (to show change over time), and circle graphs (to compare parts of a whole).
- tables, charts, and diagrams, including Venn diagrams, flowcharts, and time lines.

**MODEL AND PRACTICE** Review with students the instruction and example on p. 84 in the *Student Interactive*. Ask them to brainstorm different types of tables, charts, graphs, and diagrams, and record their ideas. Discuss what each type is used for and how they are different.

Show students at least three or four stack texts that have graphic features. Prompt them to discuss the graphic features with questions such as the following:

- What kind of graphic feature is this?
- What does this graphic feature show about the topic?
- Why do you think the writer included this type of graphic feature?
- How can you tell whether the information in the graphic is trustworthy?

## Possible Teaching Point

### Language & Conventions | Pronouns and Antecedents

Encourage students to use what they have learned about pronouns and antecedents as they write their opinion essays.

- Point out that using pronouns to replace nouns keeps writing from being repetitive.
- As students write their opinion essays, ask them to check that pronouns used match their antecedents in number (singular or plural).



## Independent Writing

Mentor STACK



**FOCUS ON GRAPHIC FEATURES** Students should use this time to continue developing their opinion essays in their writer's notebooks.

- If appropriate for the topic, students should include a graphic feature, such as a chart or a graph.
- Help students find appropriate sources of data, if necessary.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model supporting an opinion with research.
- **Shared** Help students find data for their graphic features. Discuss the research with students and record the data. Have students create their final graphs or charts.
- **Guided** Use a stack text to provide explicit instruction on creating coherent graphic features.



**Intervention** Refer to the *Small Group Guide* for support.

---

- Students can refer to the stack texts if they need additional examples of how graphic features are used to support opinion writing.

See the **Conference Prompts** on p. T348.

## Share Back

Call on a few students to share the graphic features they included in their opinion essays. Ask them to explain how they chose the type of graphic feature to use.

# Spelling Spiral Review

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

appearance	familiarize
pessimist	brilliance
colonize	coherence
influence	memorize
existence	performance
disappearance	sanitize
optimist	physicist
insurance	protagonist
antagonist	italicize
clearance	preference

### Writing Workshop

As students proofread their writing, remind them to check the spellings of words with Latin roots.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Words with Latin Roots

**FOCUS ON STRATEGIES** See p. T332 to review the spelling of many words formed by adding prefixes and suffixes to Latin roots.

**MODEL AND PRACTICE** Write or display this sentence, which includes words from last week's spelling list: *A projectile fell on the terrarium. Call on volunteers to correct the misspelled words containing the Latin roots *terr* and *ject*, *projectile* and *terrarium*. Repeat the process with the sentence *Balloons are an unpredictable form of transportation*.*

**APPLY** Challenge students to write a short letter to a friend about a trip they would like to take using at least five spelling words from p. T332. Have students share their letters with a partner and check each other's spelling.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Words with Latin Roots

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with *-ize*, *-ance*, *-ence*, *-ist*

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with *-ize*, *-ance*, *-ence*, *-ist*

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Pronouns and Antecedents

### LESSON 4

#### Practice Pronouns and Antecedents

**APPLY My TURN** Have students edit the draft paragraph on p. 80 of the *Student Interactive*.

**LANGUAGE AND CONVENTIONS**

#### Pronouns and Antecedents

**Pronouns** are words that take the place of nouns or groups of nouns. **Antecedents** are the nouns to which the pronouns refer. Like nouns, pronouns have singular and plural forms. A singular pronoun refers to a singular noun, and a plural pronoun refers to a plural noun or multiple singular nouns.

**Singular pronoun and antecedent**

Calvin did not have a pet, but **his** friends did.

**Plural pronoun and antecedent**

Two **people** were looking, and **they** found the worm quickly.

**Plural and singular pronouns and antecedents**

**Grandma and Calvin** found a new home for **the worm**. **They** put **it** into a large container.

**My TURN** Edit this draft by replacing the repeated noun or pronoun with the correct pronoun for each antecedent. **Possible responses:**

Calvin has a problem, and **he** ~~Calvin~~ is not sure how to solve **the** ~~problem~~. Calvin's friends like to play with **their** ~~Calvin's friends'~~ pets. Calvin's mom and dad give him medicine. **They** ~~The parents~~ make sure Calvin finishes **it** ~~the medicine~~.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

80

### OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

### Writing Workshop

As students begin drafts during Writing Workshop, remind them to use pronouns and antecedents correctly in their sentences. You may wish to have students trade drafts with partners to check that their sentences correctly use pronouns and antecedents.

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Prepositions and  
Prepositional  
Phrases

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Pronouns and  
Antecedents

#### LESSON 3

**Teach Pronouns and  
Antecedents**

### LESSON 4

#### Practice Pronouns and Antecedents

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



**FAST TRACK**

# Use Technology to Produce Writing

## OBJECTIVES

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

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

STUDENT INTERACTIVE, p. 85



**WRITING WORKSHOP**

### Use Technology to Produce Writing

Writers can produce their writing in several ways. Many writers use a computer to revise, edit, and print their work. Others may decide to write a blog post or an online letter to the editor of a newspaper.

**My TURN** Highlight the ideas you might want to try when you are finished writing your opinion essay. Write in your own idea for producing your work.

- Print your essay on paper.
- Format it for a class blog or Web site.
- Format your essay as an e-mail to the editor of your school newspaper.
- Turn your essay into a script, and then record it as a video with a partner.
- Use an online design program to create illustrations for your essay.
- 

**My TURN** Use technology to produce your opinion essay. The checklist can help you choose a method. Share your ideas with your Writing Club.

**USING TECHNOLOGY TO PRODUCE YOUR WORK**

The digital format you chose

- is appropriate for your topic.
- accomplishes your assigned task.
- appeals to your audience.
- does not distract from your work.

Use this checklist when you use technology to produce your writing!

85

## Minilesson

Mentor **STACK**



**TEACHING POINT** The rise of computers, the Internet, and smartphones has made it easier than ever for writers to produce and publish their work in a variety of ways. When deciding what format to use, writers should consider

- who their intended audience is and how best to reach that audience.
- how using a particular format (for example, email vs. blog post) will impact the tone and structure of their writing.

**MODEL AND PRACTICE** Share with students three or more stack texts that are formatted in different ways (for example, an essay in a print magazine, a blog post, and an email). Discuss how the formats are different and why the writer might have chosen each one. Ask students whether they can think of any other ways to use technology to produce an opinion essay using genre characteristics and craft.

Say: **Today you're going to think about how you want to use technology to produce your own opinion essay. Think about who you want to read your essay and how you can reach them.** Direct students to read p. 85 in the *Student Interactive* and complete the activity.

## WRITING CLUB

Place students into Writing Club groups. See p. T367 for details of how to run Writing Club. See the **Conference Prompts** on p. T348.

## Share Back

Invite several students to share the method each has decided to use to produce his or her opinion essay and to explain why.



## WRITING CLUB

**What's Happening This Week?** In this week's Writing Club, students will share the first drafts of their opinion essays and discuss their ideas for using technology to produce their writing.

Before students begin to share and discuss their work, remind them to do the following:

- Take turns during group discussions.
- Listen attentively when others are speaking.
- Be respectful when giving constructive criticism.

**What Are We Sharing?** Before sharing the drafts of their opinion essays, students should consider whether they would like feedback on any particular element. They might, for instance, want assistance with developing facts and details or with creating graphic features. Each student should let group members know of the element on which he or she would like feedback before sharing.



### **How Do We Get Started?** Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- What is the strongest reason the writer gives for his or her opinion? What reason could be developed further?
- How does the writer use words, facts, and details to show his or her point of view?
- What parts of the essay, if any, are confusing or unclear to you? How could they be clarified?
- Where could the essay benefit from the addition of more facts or details?
- What information would be clearer if it were put into a visual form?



# Spelling Spell Words with *-ize, -ance, -ence, -ist*

## OBJECTIVES

Demonstrate and apply spelling knowledge.

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

## SPELLING WORDS

appearance	familiarize
pessimist	brilliance
colonize	coherence
influence	memorize
existence	performance
disappearance	sanitize
optimist	physicist
insurance	protagonist
antagonist	italicize
clearance	preference

## LESSON 5

### Assess Understanding

Use the following sentences for a spelling test.

### Spelling Sentences

1. I will **memorize** your telephone number.
2. My mother has always been an **optimist**.
3. The students attended the **performance** of a play.
4. She has a **preference** for funny movies.
5. The **brilliance** of the snow blinded the visitors.
6. The **protagonist** of that book is a doctor.
7. **Familiarize** yourself with these spelling rules.
8. Blues had a strong **influence** on rock music.
9. The **physicist** gave a lecture about the stars.
10. Her **appearance** came later than expected.

## LESSON 5

### Assess Understanding

### FLEXIBLE OPTION LESSON 1

#### Assess Prior Knowledge


### LESSON 2

Teach: Spell Words with *-ize, -ance, -ence, -ist*

### FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with *-ize, -ance, -ence, -ist*

### FLEXIBLE OPTION LESSON 4

 Spiral Review: Words with Latin Roots



# Language & Conventions

## Pronouns and Antecedents

FLEXIBLE OPTION

## LESSON 5

## Standards Practice

Display the sentence and have students respond independently.

**Cho and Sam went to the movies.**

Which pronoun should replace *Cho and Sam*?

- A He
- B Him
- C His
- D They

**APPLY** Have students complete *Language and Conventions* p. 100 from the *Resource Download Center*.

Name \_\_\_\_\_

### Language and Conventions

**Pronouns and Antecedents**

A pronoun is a word that takes the place of a noun or nouns. An antecedent is the noun or nouns that a pronoun refers to.

A singular pronoun refers to a singular noun. In the following sentence, there is a singular pronoun (she) that refers to a singular noun, which is the antecedent (Maya).

*Maya lost her bracelet, so she searched for it.*

A plural pronoun refers to a plural noun or more than one singular noun. Here is an example of a plural pronoun (they) and a plural antecedent (brothers):

*The three brothers cleaned the house, and they did a great job.*

**TURN** For each of the following sentences, underline the pronoun and circle the antecedent.

- Kamal knew that the test would be challenging, so he studied for days.
- Nelle and Rube helped their grandmother shop.
- Sabin searched for supplies for her science project.
- The three packed snacks in case they got hungry.

**TURN** Complete the following sentences by writing the correct pronoun in the blank.

- Sarah was interested in the job, so she filled out an application.
- Juan and his dad went to the baseball game.
- Ariane and Neve dropped their books off at the library.
- The marathon runners knew they would need to train.

Grade 5, Unit 3, Week 2  
© Pearson Education, Inc., or its affiliates. All rights reserved. 100

## OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

## 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:**  
Prepositions and  
Prepositional  
Phrases

FLEXIBLE OPTION

## LESSON 2

**Oral Language:**  
Pronouns and  
Antecedents

## LESSON 3

**Teach Pronouns and  
Antecedents**

## LESSON 4

**Practice Pronouns  
and Antecedents**

# Weekly Overview

Students will

- learn how to develop a strong introduction and conclusion.
- develop details to support an opinion, using formatting to highlight important information.
- use technology to collaborate with classmates.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	<b>Drafting</b>	<b>Develop Structure</b>
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	<b>FAST TRACK</b> LESSON 1	<b>FAST TRACK</b> LESSON 2	<b>FAST TRACK</b> LESSON 3
<b>MINILESSON</b> 5–10 min.	Develop an Introduction and a Conclusion T374	Develop Reasons and Supporting Information T378	Compose with Transition Words, Phrases, and Clauses T382
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T375	Independent Writing and Conferences T379	Independent Writing and Conferences T383
<b>SHARE BACK FOCUS</b> 5–10 min.	Introduction and Conclusion T375	Topic Sentences T379	Transitions T383
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Spelling Assess Prior Knowledge</b> T376</li> </ul> <p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Pronouns and Antecedents T377</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with Unusual Spellings T380</li> </ul> <p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Possessive Pronouns T381</li> </ul>	<p><b>FLEXIBLE OPTION</b> ↩</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T384</li> <li>• <b>Language &amp; Conventions</b> Teach Possessive Pronouns T385</li> </ul>

Mentor **STACK**

Use the following criteria to add to your opinion essay stack:

- The length of the text is approximately the same length as the students' opinion essays should be.
- Arguments are clearly developed and include an introduction and a conclusion.
- Authors use formatting, such as headings, to organize text.

**FAST TRACK****LESSON 4**

Use Formatting T386

Independent Writing  
and Conferences T387

Headings T387

- FLEXIBLE OPTION** ↩
- **Spelling** Spiral Review T388
  - **Language & Conventions** Practice Possessive Pronouns T389

**FAST TRACK****LESSON 5**Use Technology to  
Interact and Collaborate  
T390Select a Genre and  
Conferences T390–T391

Using Technology T390

- **Spelling** *Assess Understanding* T392
- **FLEXIBLE OPTION** ↩  
**Language & Conventions** Standards Practice T393

**ADDITIONAL RESOURCES****MINILESSON**

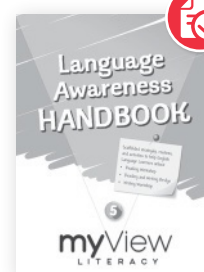
5–10 min.

Refute the Other  
ViewpointAcknowledge  
Other Viewpoints**INDEPENDENT WRITING  
AND CONFERENCES**

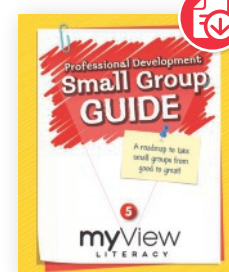
30–40 min.

Independent  
Writing and  
ConferencesIndependent  
Writing and  
Conferences**SHARE BACK FOCUS**

5–10 min.

Discuss  
CounterargumentsRead Aloud Other  
Viewpoints






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 argumentative writing to gauge where students may need support in their opinion essays. Have stacks and minilessons available to reference during the conference.

FORMATIVE ASSESSMENT		Conference Prompts
<b>Develop an Introduction and a Conclusion</b>		
<b>If</b> students need additional support,		<b>Then</b> review how an author develops an introduction and a conclusion.
<b>If</b> students show understanding,		<b>Then</b> ask: How did you develop your introduction and conclusion?
<b>Develop Reasons and Supporting Information</b>		
<b>If</b> students need additional support,		<b>Then</b> review a text from the stack and discuss how the author uses details.
<b>If</b> students show understanding,		<b>Then</b> ask: What details might you add to better support your opinion?
<b>Compose with Transition Words, Phrases, and Clauses</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: Which transition best shows that your fact is related to your reason?
<b>If</b> students show understanding,		<b>Then</b> ask: Which transitions might you use to better guide your reader?
<b>Use Formatting</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: What is the main idea of each section of your essay?
<b>If</b> students show understanding,		<b>Then</b> ask: How did you come up with the headings for your essay?
<b>Use Technology to Interact and Collaborate</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: What does your research tell you about your topic?
<b>If</b> students show understanding,		<b>Then</b> ask: How does your research support your writing?

## Conference Support for ELL

### EMERGING

- Model using a sequence graphic organizer and a stack text to teach the structure of opinion essays.
- Use cloze sentences and word banks to practice using transitions.
- Use modeled writing to help students write their opinion essays.

### DEVELOPING

- Use a sequence graphic organizer to review structure of opinion essays.
- Think aloud reasons to support students' opinions.
- Use shared writing to help students brainstorm and plan their writing.

### EXPANDING

- Have students sequence a series of ideas using transition words.
- Use guided writing to help students develop reasons and supporting information.
- Use real-life experiences to generate topic ideas.

### BRIDGING

- Invite students to read and think aloud main ideas to develop headings.
- Have students use a stack text to outline an author's argument.
- Use guided writing to help students develop reasons and supporting information.

### Reading-Writing Workshop Bridge

While conferring, refer back to the Bridge minilessons on **stereotypes and anecdotes** and **possessive pronouns**.



## ELL Minilesson Support

### Week 3: Develop Structure

During the develop structure week, your ELLs will benefit from additional writing support that expands their awareness of different elements of text structure and of the writing process. These targeted supports were chosen to help students better understand the writing mode and planning process.

Use this note for the minilesson on p. T378.

#### ELL Targeted Support

##### DEVELOP REASONS AND SUPPORTING INFORMATION

Explain that an author's opinion needs to be supported by reasons. The author groups and orders related ideas to present an effective argument. Select a text with a simple argument to outline the order of ideas.

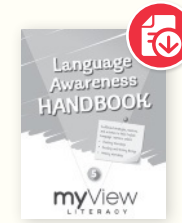
Read aloud a stack text. Work with students to identify the main idea of each paragraph. Discuss how each main idea relates to the author's opinion, and have students take notes.

##### EMERGING

Read aloud a stack text. Ask students to identify the main idea of each paragraph and discuss how the details support that idea. Have students take notes on the main ideas and supporting details. **DEVELOPING**

Have groups read a text from the stack and use concept mapping to show connections between reasons and supporting details. **EXPANDING**

Have individual students read a text from the stack and use concept mapping to show the connection between opinions, reasons, and supporting details. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson p. T382.

#### ELL Targeted Support

##### COMPOSE WITH TRANSITION WORDS, PHRASES, AND CLAUSES

Explain that transitions help writers show the relationship between ideas. To support students as they learn new vocabulary, provide word banks that include simple transitions.

Have students practice sequencing pictures and adding transition words to describe the relationship between the pictures. **EMERGING**

Provide pairs of students with several sentences from a stack text, deleting all transition words and phrases. Have students use a word bank to complete the sentences. **DEVELOPING**

Read aloud a text from the stack. Have students work in pairs to identify transition words and phrases. Discuss how the transitions show relationships between ideas. **EXPANDING**

Have students use concept mapping to identify related ideas from their opinion essay. Discuss how transitions may be used to emphasize the relationship between ideas. **BRIDGING**



**FAST TRACK**

# Develop an Introduction and a Conclusion

## OBJECTIVES

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

Provide a concluding statement or section related to the opinion presented.

STUDENT INTERACTIVE, p. 121

**OPINION ESSAY WRITING WORKSHOP**

### Develop an Introduction and a Conclusion

Argumentative writing, including opinion essays, needs structure to make sense. Begin with a strong introduction that clearly states your opinion. Sum up your point of view in a conclusion.

**Learning Goal**  
I can use elements of opinion writing to write an essay.

**Hourglass Organizer:**

- Topic (Top):** You may begin with a general statement about the topic.
- Focus (Middle-Top):** The next sentences focus the topic into a specific area.
- Opinion (Middle-Bottom):** Then give your opinion about the focused topic.
- Opinion (Bottom):** In the conclusion, restate and emphasize your opinion.
- Topic (Bottom):** Relating your opinion back to the larger topic helps readers understand why the opinion essay should matter to them.

**My Turn** In your writing notebook, develop a draft of the introduction and conclusion of your opinion essay. Use the organizer as a guide to making your writing clear and coherent.

121

## Minilesson

Mentor **STACK**



**TEACHING POINT** An opinion essay is a piece of writing that coherently expresses a point of view, or an opinion, about a topic. An opinion essay

- begins with an introduction that clearly states the opinion.
- contains paragraphs that present evidence in support of that opinion.
- ends with a conclusion that restates the author’s opinion and emphasizes how it relates to the larger topic.

**MODEL AND PRACTICE** Review the hourglass organizer on p. 121 in the *Student Interactive*. Point out each term for the introduction and the conclusion. Ask: **What do an introduction and a conclusion have in common? How are they different?** Read two or three opinion essays from the stack. As you read, ask: **What is the general topic of this text? What is the author’s opinion about that topic?** Guide students to identify the purposeful structure of the text.

Tell students to use the hourglass organizer to help them develop a draft of the introduction and conclusion of their opinion essay. They should write ideas in their notebooks.



## Independent Writing

Mentor STACK



**FOCUS ON INTRODUCTION AND CONCLUSION** Transition students to independent writing.

- If students need additional practice, they should read stack texts and refer to the hourglass organizer in the *Student Interactive*.

### WRITING SUPPORT

- **Modeled** Do a Think Aloud to develop an introduction and a conclusion.
- **Shared** Have students choose a stack text and identify how the author develops an introduction and a conclusion.
- **Guided** Use a stack text to explain how the author develops an introduction and a conclusion.



**Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to writing their drafts in their writer's notebook.

See the **Conference Prompts** on p. T372.

## Share Back

Invite several volunteers to read aloud the introduction and conclusion of their opinion essay. Ask the class to identify the point of view, or opinion, of each essay.



# Spelling Spell Words with Unusual Spellings

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

league	epitome
sergeant	intrigue
yacht	villain
fatigue	cantaloupe
debt	flood
embarrass	depot
vague	cordial
anxious	disguise
genealogy	jeopardy
queue	liaison

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T392, to assess students' prior knowledge of unusual spellings.

For students who have demonstrated and applied their spelling knowledge, include the following Challenge Words with the spelling list.

#### Challenge Words

onomatopoeia  
 auxiliary  
 reminiscent

### ELL Targeted Support

**Unusual Spellings** Tell students that learning to spell words with unusual spellings will help them improve their writing.

Display the words *flood* and *villain*. Say each word aloud, spell out the letters, and have students echo you. Discuss the meaning. Point out that the *oo* in *flood* sounds different from the *oo* in *cool*, and that *ain* in *villain* does not sound like the *ain* in *pain*. Have students write each word five times. **EMERGING**

Use the above activity but add the words *debt*, *anxious*, *vague*, and *disguise*.

**DEVELOPING**

Use the above activities but add more spelling words. **EXPANDING/BRIDGING**

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Unusual Spellings


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Unusual Spellings

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Words with -ize, -ance, -ence, -ist

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Pronouns and Antecedents

**FOCUS ON STRATEGIES** Review the use of pronouns and antecedents on p. T361.

**MODEL AND PRACTICE** Display the following sentence: *After Luis and Jill came home, Luis and Jill did their homework.* Ask students to replace the second *Luis and Jill* with a pronoun. Have volunteers identify the antecedent and explain why *they* uses correct pronoun–antecedent agreement.

**APPLY** Have students create two sentences of their own that display singular and plural pronoun–antecedent agreement. Have them share their sentences with the class.

#### OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

#### ELL Targeted Support

**Use Pronouns and Antecedents** Help students edit the following sentences to correct pronoun-antecedent agreement.

*The cows ate its food. (their)* **EMERGING**

*I saw all the girls and boys waving, so I waved back to him. (them)* **DEVELOPING**

*Leon, Daisy, and Ted called out in unison, “Come to the park with you!” (us)* **EXPANDING**

*Clay and I work for Clay’s mother. They has us sweep on Saturday. (She)* **BRIDGING**

FLEXIBLE OPTION

### LESSON 1



Spiral Review:  
Pronouns and  
Antecedents

FLEXIBLE OPTION

### LESSON 2

Oral Language:  
Possessive Pronouns

### LESSON 3

Teach Possessive  
Pronouns

### LESSON 4

Practice Possessive  
Pronouns

FLEXIBLE OPTION

### LESSON 5

Standards Practice

FAST TRACK

# Develop Reasons and Supporting Information

## OBJECTIVE

Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details.

STUDENT INTERACTIVE, p. 122



**OPINION ESSAY**

### Develop Reasons and Supporting Information

Writers organize opinion essays to make their reasons clear and persuasive. Paragraphs:

- show how examples, facts, and details support reasons.
- show how reasons relate to the larger opinion.
- may be organized from least to most persuasive or most to least persuasive.

**Opinion:** I think learning to code is important.

**Paragraph 1 Topic Sentence:** Jobs in the future will depend on technology.

**Paragraph 2 Topic Sentence:** Many different industries now require coding as a skill.

**My TURN** Number the topic sentences that support the opinion in order of most persuasive to least persuasive. **Possible responses:**

**Opinion:** Guitar is the best instrument to learn.

- My dad has an old guitar I can play.
- I enjoy listening to guitar music.
- Someday I might be able to play in a band.
- Guitar is difficult, and the challenge makes it fun.

**My TURN** In your writing notebook, develop a draft of your opinion essay. Use paragraphs to create a logical structure.

122

## Minilesson

Mentor STACK



**TEACHING POINT** Authors organize opinion essays to make their arguments clear and persuasive. Paragraphs

- often explain a single reason that supports the author’s opinion.
- show how examples, facts, and details support that reason.
- show how the reason relates to the larger opinion.
- may be organized from least to most persuasive or from most to least persuasive.

**MODEL AND PRACTICE** Remind students that the paragraphs of an opinion essay support the author’s opinion. Read several topic sentences from a stack text. Ask: **What is the opinion the author is trying to argue? How does the topic sentence of the first paragraph support that opinion?** Continue reading the remaining topic sentences, having students explain how the author uses supporting information to persuade the reader.

Direct students to p. 122 in the *Student Interactive*. Have them complete the activity to determine how best to order the topic sentences to support the writer’s opinion.

## Possible Teaching Point

### Language & Conventions | Possessive Pronouns

Review with students that a possessive pronoun can take the place of a possessive noun. For example, instead of *Maya’s bike* they can write *her bike*.

- Remind them that possessive pronouns, unlike possessive nouns, do not use apostrophes: *That bike is hers.*
- Emphasize that using possessive pronouns can make their writing less choppy and easier to read. Have students work with partners to determine if there are any places in their essays where they can replace a possessive noun with a possessive pronoun.



## Independent Writing

Mentor STACK



**FOCUS ON SUPPORTING INFORMATION** After the lesson, students should begin writing paragraphs to support the opinion expressed in the introduction and the conclusion of their opinion essay.

- If students need additional assistance, they should refer to the stack as they are writing to review how authors develop an argument with a logical structure.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud with a stack text to model identifying and ordering supporting information.
- **Shared** Help students write topic sentences, and work with them to determine order of reasons.
- **Guided** Use a concept map to provide explicit instruction on how opinion essays are organized.



**Intervention** Refer to the *Small Group Guide* for support.

---

- Alternatively, if students are ready to begin writing their supporting paragraphs, they may write in their writer's notebooks.

See the **Conference Prompts** on p. T372.

## Share Back

Call on a few students to share the draft of their opinion essay. Have them explain how their details support their opinion.

# Spelling Spell Words with Unusual Spellings

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

league	epitome
sergeant	intrigue
yacht	villain
fatigue	cantaloupe
debt	flood
embarrass	depot
vague	cordial
anxious	disguise
genealogy	jeopardy
queue	liaison

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Remind students that many English words have unusual spellings. They may use double consonants, odd vowel combinations, letters that do not sound like they usually do, and silent letters.

### MODEL AND PRACTICE

Display and say the words *queue* and *vague*. Have students define each word and discuss with a partner the differences in pronunciation.

**APPLY MyTURN** Have students independently complete the activity on p. 119 of the *Student Interactive*.

READING-WRITING BRIDGE

**SPELLING**

### Spell Words with Unusual Spellings

Some sounds are not spelled in a regular way. Vowel sounds can be spelled several different ways.

**MyTURN** Read the words. Spell and sort the words in alphabetical order.

SPELLING WORDS			
league	embarrass	epitome	depot
sergeant	vague	intrigue	cordial
yacht	anxious	villain	disguise
fatigue	genealogy	cantaloupe	jeopardy
debt	queue	flood	liaison

anxious _____	genealogy _____
cantaloupe _____	intrigue _____
cordial _____	jeopardy _____
debt _____	league _____
depot _____	liaison _____
disguise _____	queue _____
embarrass _____	sergeant _____
epitome _____	vague _____
fatigue _____	villain _____
flood _____	yacht _____

119

## LESSON 2

Teach: Spell Words with Unusual Spellings

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with Unusual Spellings

### FLEXIBLE OPTION LESSON 4

Spiral Review: Words with -ize, -ance, -ence, -ist

### LESSON 5

Assess Understanding



# Language & Conventions

## Possessive Pronouns

FLEXIBLE OPTION **LESSON 2****Oral Language: Possessive Pronouns**

**FOCUS ON STRATEGIES** Explain that possessive pronouns show ownership. Provide oral examples of possessive pronouns in sentences; for example: *Your backpack is on the desk.*

**MODEL AND PRACTICE** Display these sentences: *Where are Liz's books? Liz's books are here.* Ask students to identify the possessive noun in the second sentence that can be replaced with a possessive pronoun and discuss which pronoun to use. Have students say and write the new sentences. Note that possessive pronouns, unlike possessive nouns, do not use apostrophes.

**APPLY** Have student pairs create oral sentences that contain a possessive pronoun. Assign each partner a different pronoun. Ask students to share their sentences with another pair and then identify which possessive pronouns were used.

**OBJECTIVE**

Edit drafts using standard English conventions.

---

FLEXIBLE OPTION **LESSON 2**

**Oral Language:**  
Possessive Pronouns

FLEXIBLE OPTION **LESSON 1**

**Spiral Review:**  
Pronouns and  
Antecedents

**LESSON 3**

Teach Possessive  
Pronouns

**LESSON 4**

Practice Possessive  
Pronouns

FLEXIBLE OPTION **LESSON 5**

Standards Practice



**FAST TRACK**

# Compose with Transition Words, Phrases, and Clauses

## OBJECTIVES

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

Link opinion and reasons using words, phrases, and clauses.

STUDENT INTERACTIVE, p. 123

**Compose with Transition Words, Phrases, and Clauses**

Use transitions—or linking words, phrases, and clauses—to guide readers through your opinion essay. These words make your writing coherent by creating logical relationships between reasons and facts and details.

Some common transitions that writers use in opinion essays include *additionally, consequently, for, since, even though, in fact, next, then, clearly, specifically, and because*.

**MY TURN** Add transitions to complete the opinion paragraph.

**Possible responses:**

Soccer is my favorite sport to play. I think it’s the best **because** a soccer player gets great exercise. **Additionally**, kids get to play on a team. **Consequently**, they learn skills that help them succeed in life. **Specifically**, how to get along with others and how to follow directions. **Even though** practices can be long and tiring, soccer is worth the effort. **Clearly**, others agree with me, because more than 3 million kids play soccer in the United States each year.

**MY TURN** In your writing notebook, develop or revise a draft of your own opinion essay. Include transitions to make your essay clear and coherent.

## Minilesson

Mentor **STACK**



**TEACHING POINT** Writers use transitions, or connecting words, phrases, and clauses, to guide readers through a text. Transitions

- make writing coherent as they create logical relationships between reasons and details.
- include words and phrases such as *consequently, for, since, even though, in fact, then, however, therefore, as a result, in contrast, at the same time, specifically, and because*.

**MODEL AND PRACTICE** Choose a text from the stack. Together, read the text and identify transition words and phrases.

Group students into pairs. Say: **With your partner, choose a text from the stack. Read the text, and identify transition words and phrases.** Have students record the transitions on a separate sheet of paper. When students have finished, call on volunteers to share their lists with the class. If students name any words or phrases that are not transitions, point them out and discuss why.

Direct students to p. 123 in the *Student Interactive*. Have them use a variety of transitions to complete the opinion paragraph.

## Possible Teaching Point

### Spelling | Words with Unusual Spellings

This week students have been studying how to spell words that have unusual spellings, such as silent letters, double consonants, odd vowel combinations, and letters that are not pronounced the way they usually are.

- Encourage students to demonstrate and apply the spelling knowledge they have learned. Some of the transition words they may find useful, such as *specifically* and *consequently*, may pose spelling challenges for some.
- Encourage students to work with a partner to check the spelling in their essays.



## Independent Writing

Mentor **STACK**

**FOCUS ON TRANSITIONS** Ask students to review their opinion essays and make revisions based on today's minilesson.

- If students need additional opportunities to develop their understanding of transitions, they should refer to the stack as they are writing.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model writing with transitions.
- **Shared** Have students choose a stack text. Prompt students to identify examples of transitions.
- **Guided** Use a stack text to provide explicit instruction on how authors use transitions.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, they should work on revising their opinion essays.

See the **Conference Prompts** on p. T372.

## Share Back

Have pairs of students share several transitions they identified from the stack text. Encourage volunteers to tell which transitions they chose to use in their own opinion essay.

# Spelling Spell Words with Unusual Spellings

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

league	epitome
sergeant	intrigue
yacht	villain
fatigue	cantaloupe
debt	flood
embarrass	depot
vague	cordial
anxious	disguise
genealogy	jeopardy
queue	liaison

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Remind students that some English words have silent letters, or letters that are not pronounced.

**MODEL AND PRACTICE** Ask a volunteer to spell *yacht* and explain what a yacht is. Have another student point out the silent letters—that is, the *ch* that is not pronounced. Discuss as a class other examples of silent letters in the spelling words.

**APPLY** Have students complete *Spelling* p. 96 from the *Resource Download Center*.

Name \_\_\_\_\_

**Spelling**  
 Spell Words with Unusual Spellings  
 Not all words in English are spelled the way they sound when spoken.

- There are silent vowels, such as the *e* in *cantaloupe*, and there are silent consonants, such as the *b* in *debt*.
- There are also words that are spelled in an unusual way because of the doubling of letters, such as the doubling of the *r* and *s* in *embarrass*.

SPELLING WORDS			
league	embarrass	epitome	depot
sergeant	vague	intrigue	cordial
yacht	anxious	villain	disguise
fatigue	genealogy	cantaloupe	jeopardy
debt	queue	flood	liaison

**TURN** Follow the writing prompts below. Be sure to use correct spelling.

- Use the word *villain* in a sentence about an action movie.  
 Responses will vary, but words should be spelled correctly.
- Use the word *yacht* in a sentence about a day at the beach.
- Use the word *fatigue* in a sentence about exercising or doing hard work.

Grade 5, Unit 3, Week 3  
 © Pearson Education, Inc., or its affiliate(s). All rights reserved.

## FLEXIBLE OPTION

### LESSON 1

Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Unusual Spellings

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Unusual Spellings

## FLEXIBLE OPTION

### LESSON 4

Spiral Review: Words with *-ize*, *-ance*, *-ence*, *-ist*

### LESSON 5

Assess Understanding



# Language & Conventions

## Possessive Pronouns

### LESSON 3

#### Teach Possessive Pronouns

**FOCUS ON STRATEGIES** Remind students that a pronoun is a word that stands in for a noun. Possessive pronouns show ownership and replace possessive nouns in sentences. Unlike possessive nouns, possessive pronouns do not contain apostrophes.

**MODEL AND PRACTICE** Review the chart of possessive pronouns on p. 120 of the *Student Interactive*. Have students go around the room and create their own sentences using possessive pronouns to describe items in the classroom. Model the activity by saying, for example, *This is my desk.* *Carlos is wearing his favorite pair of shoes.*

#### OBJECTIVE

Edit drafts using standard English conventions.

#### ELL Targeted Support

**Possessive Pronouns** Explain that possessives are words that tell who owns or has something.

Using objects in the room, walk students through the singular possessive pronouns *my*, *your*, *his*, and *her*. **EMERGING**

Have pairs write simple sentences using *my*, *your*, *his*, and *her*. **DEVELOPING**

Introduce students to the other singular and plural possessive pronouns on *Student Interactive* p. 120. Have them write a brief paragraph that includes possessive pronouns. **EXPANDING/BRIDGING**

### LESSON 3

#### Teach Possessive Pronouns

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Pronouns and  
Antecedents

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Possessive Pronouns

#### LESSON 4

**Practice Possessive  
Pronouns**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**

FAST TRACK

# Use Formatting

## OBJECTIVE

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

STUDENT INTERACTIVE, p. 124

**OPINION ESSAY**

**Use Formatting**

Formatting allows a writer to highlight important information. Headings, or titles for paragraphs and sections, are one kind of formatting. Headings guide a reader through a text by briefly summarizing each section.

**Why TURN** Read each paragraph and write a heading for it.

**Indoor Gardening**

The first step to indoor gardening is understanding the kind of soil, sunlight, and watering your plants need. Air is drier in the winter, so plants may need more water. Sun-loving plants need a south-facing window so they can get enough light.

Because they are hearty and require little care, plants such as grape ivy, fiddleleaf fig, and snake plants are perfect for indoor gardens. If you avoid overwatering, these will live happily in any room that gets a little light.

Having a garden indoors can help people enjoy greenery during even the most brutal winters. But aside from looking pretty, houseplants actually remove pollutants from the air and help keep air from becoming too dry.

**Why TURN** In your writing notebook, develop a draft of your opinion essay. Include headings to create a logical organization.

124

## Minilesson

Mentor STACK



**TEACHING POINT** Writers can use formatting to emphasize important information in a text. Headings, or titles for sections, can help guide a reader through a text by using no more than five or six words to preview or summarize each section.

**MODEL AND PRACTICE** Inform students they will be writing headings for sections within their opinion essays. Read a heading from a stack text and the paragraph or brief section that follows it. As you read, ask: **Why might the author of this text have chosen this heading for this paragraph or section?**

Explain to students that authors write headings that summarize the text or topic of each section. Say: **When I think about what I am going to write for a heading, I ask myself what the section is all about. What was the most important information in the section? Then I write a heading that summarizes the main point.**

Direct students to p. 124 of the *Student Interactive*. Have them work in pairs to write headings that briefly summarize each paragraph. If they offer different ideas, have them discuss which best sums up the topic or supports the author’s point of view.

## Possible Teaching Point

## Writing Process

### Drafting | Writing Headings

Ask students to try the following as they write headings for their essays.

- Consider the heading like a summary. Keep it simple and have it summarize the main point of a section in no more than five or six words.
- Work with a partner to practice crafting headings that sum up each sections topic. Writing effective, succinct headings can take time and practice, so working with a partner can help.
- Phrase headings in interesting ways to grab a reader’s attention. Think about writing a heading as a question or using clever phrasing.



## Independent Writing

Mentor STACK



**FOCUS ON HEADINGS** Group students into pairs and have them read each other's opinion essay.

- Ask students to brainstorm headings for their partner's essay.
- If students need additional assistance, they should refer to examples from the stack to see how authors use headings.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model how headings summarize sections of text.
- **Shared** Have students choose a stack text. Prompt them to identify how headings summarize sections of text.
- **Guided** Use a stack text to provide explicit instruction on how headings organize and summarize sections of text.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, they should transition to drafting headings for their own opinion essay, keeping in mind the headings suggested by their peers.

See the **Conference Prompts** on p. T372.

## Share Back

Call on a few volunteers to share the headings they wrote for their opinion essay. Encourage them to explain how the headings help organize their essay.

# Spelling Spiral Review

## OBJECTIVES

Demonstrate and apply spelling knowledge.

Spell words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

## SPELLING WORDS

league	epitome
sergeant	intrigue
yacht	villain
fatigue	cantaloupe
debt	flood
embarrass	depot
vague	cordial
anxious	disguise
genealogy	jeopardy
queue	liaison

## Writing Workshop

As students proofread their writing, remind them to check the spellings of words that end in *-ize*, *-ance*, *-ence*, and *-ist*.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Words with *-ize*, *-ance*, *-ence*, *-ist*

**FOCUS ON STRATEGIES** See p. T356 to review spelling of words with the suffixes *-ize*, *-ance*, *-ence*, and *-ist*. Remind students of the rules about dropping the final silent *e* and dropping or changing the final *y* after a consonant when adding a suffix that starts with a vowel.

**MODEL AND PRACTICE** Have students add the suffix *-ize* to the base words *colony* and *memory*, the suffix *-ance* to the base words *insure* and *rely*, and the suffix *-ist* to the base words *biology* and *cycle*.

**APPLY** Place students into groups of four. Have students take turns representing their team to see who can correctly spell the words on p. T356 the fastest.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Words with *-ize*, *-ance*, *-ence*, *-ist*

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Unusual Spellings

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Unusual Spellings

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Possessive Pronouns

### LESSON 4

#### Practice Possessive Pronouns

**APPLY MyTURN** Have students edit the draft paragraph on *Student Interactive* p. 120.

**LANGUAGE AND CONVENTIONS**

#### Possessive Pronouns

Pronouns are words that can take the place of nouns or groups of nouns. Pronouns that show ownership are **possessive pronouns**. Unlike possessive nouns (*the dog's*, *Maria's*), possessive pronouns do not use an apostrophe.

	Singular	Plural	Before a Noun	By Itself
<b>first person</b>	<i>my</i> <i>mine</i>	<i>our</i> <i>ours</i>	This is <b>my</b> book. This is <b>our</b> book.	This book is <b>mine</b> . This book is <b>ours</b> .
<b>second person</b>	<i>your</i> <i>yours</i>	<i>your</i> <i>yours</i>	This is <b>your</b> book.	This book is <b>yours</b> .
<b>third person</b>	<i>his</i> <i>her</i> <i>hers</i> <i>its</i>	<i>their</i> <i>theirs</i>	This is <b>his</b> book. This is <b>her</b> book. This is <b>their</b> book. This is <b>its</b> book.	This book is <b>his</b> . This book is <b>hers</b> . This book is <b>theirs</b> .

**MyTURN** Edit this draft by replacing each possessive noun with the correct possessive pronoun.

Rosetsu left <sup>his</sup> Rosetsu's parents behind when he went to be a painter. "I am starting <sup>my</sup> Rosetsu's great adventure," he thought, "and the future will be <sup>mine</sup> Rosetsu's!" A stranger offered Rosetsu <sup>his</sup> the stranger's brush. The gatekeeper at the school accused Rosetsu of theft. "That brush is not <sup>yours</sup> Rosetsu's!" he exclaimed. <sup>Their</sup> Sensei Okyo's and Sensei Yutei's techniques were taught at the school.

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

**120**

### OBJECTIVES

Edit drafts using standard English conventions.

### Writing Workshop

As students work on their drafts during Writing Workshop, encourage them to use possessive pronouns when appropriate to make their writing smoother and easier to read. You may wish to direct students to highlight instances in their writing where they could use possessive pronouns.

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Pronouns and  
Antecedents

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Possessive Pronouns

#### LESSON 3

**Teach Possessive  
Pronouns**

### LESSON 4

#### Practice Possessive Pronouns

FLEXIBLE OPTION

#### LESSON 5

**More Practice  
Standards Practice**



**FAST TRACK**

# Use Technology to Interact and Collaborate

## OBJECTIVES

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

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.

STUDENT INTERACTIVE, p. 125

**Use Technology to Interact and Collaborate**

To **collaborate** is to work together to accomplish a goal. Writers often collaborate to brainstorm ideas and to revise or edit their work. Technology has made it easier for writers to work together and communicate with each other.

**My TURN** Work with a group to research an opinion essay on a topic that interests you. Highlight the ideas you want to try within your group. Add other ideas to this list based on resources available in your classroom.

- Use your classroom's social media to share opinions about the essay.
- Work together to type a response to the opinion essay.
- As a group, draft a post for your class blog about the opinion essay.
- Use the Internet to research facts and details that support your opinion.
- Participate in a video chat with another class to share ideas.
- Research how other writers have approached the same topic.
- Have a video chat with an author about his or her writing process.

**My TURN** Identify a topic, purpose, and audience. Then select any genre, and plan a draft by mapping your ideas.

Remember to be open to feedback and ideas for improving your work.

125

## Minilesson

Mentor STACK



**TEACHING POINT** Writers often collaborate, or work together, to think of new ideas and edit their work. They can use technology to make it easier to communicate with each other and conduct research. Students can

- work together with their classmates to research topics and write drafts.
- use classroom media and digital tools to share their writing with others.

**MODEL AND PRACTICE** Tell students that they will be collaborating with their classmates to research and write a draft of an essay on a topic of their choice. The following questions may be used to prompt discussion:

- How might you use technology to help you brainstorm topics or ideas for your writing?
- How can you collaborate with your classmates to make sure everyone's ideas are considered? Watch both the verbal and nonverbal cues from your classmates during the discussion.

Direct students to p. 125 in the *Student Interactive*. Have them work in groups to complete the activity.

## Independent Writing

Mentor STACK



In small groups, have students identify a topic, purpose, and audience for their writing. Then they should select any genre and collaborate to plan a draft by freewriting their ideas. Students should utilize the classroom library if they need more support in choosing a topic. If students have determined the topic of their essay, have them use this time to write in their writer's notebooks. See the **Conference Prompts** on p. T372.

## Share Back

After independent writing, ask a few groups to share how they used classroom technology to generate ideas. Have them explain how collaborating with their classmates helped them to write.



## SELECT A GENRE



**Topic** In their writing notebooks, ask students to brainstorm possible modifications to the topic of their opinion essay. Use the prompts below to help students generate ideas.

Ask:

- Which section of your opinion essay might you develop into its own fiction or nonfiction text?
- Think about the characteristics of argumentative writing. What can you change about your essay to make it a genre other than argumentative writing?

Students should highlight the topic they would like to write about.

**Purpose** Tell students that determining the purpose of their writing will help them select a genre in which to write. Ask students to think about whether they want to

- tell about a personal experience,
- explain steps in a process, or
- describe a particular aspect of the topic in greater detail.

**Audience** In small groups, ask students to brainstorm possible audiences that they would like to read their writing. Have them write their ideas in their writing notebooks. Then, have a class vote to determine the audience for which students will write.



### 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:

- Informational Text
- Realistic Fiction
- Personal Narrative

In their writing notebooks, tell students to begin writing a first draft.



# Spelling Spell Words with Unusual Spellings

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

league	epitome
sergeant	intrigue
yacht	villain
fatigue	cantaloupe
debt	flood
embarrass	depot
vague	cordial
anxious	disguise
genealogy	jeopardy
queue	liaison

## LESSON 5

### ✓ Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. The team needed one more win to become the **league** champion.
2. They tried to be **cordial**, but you could tell they were not friends.
3. Our dog gets **anxious** when my family leaves for the day.
4. Put on this **disguise** so that people will not recognize you.
5. My favorite fruit is **cantaloupe**.
6. The directions were so **vague** that we got lost.
7. Was your grandfather a **sergeant** in the army?
8. The movie **villain** was so scary!
9. Susan is interested in learning her **genealogy**.
10. Juan is the **liaison** between our grade and the teacher.

FLEXIBLE OPTION  
LESSON 1

✓ Assess Prior Knowledge


LESSON 2

Teach: Spell Words with Unusual Spellings

FLEXIBLE OPTION  
LESSON 3

More Practice: Spell Words with Unusual Spellings

FLEXIBLE OPTION  
LESSON 4

 Spiral Review: Words with -ize, -ance, -ence, -ist

## LESSON 5

✓ Assess Understanding



# Language & Conventions

## Possessive Pronouns

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

Display the sentences and have students respond independently.

**“Sofia and I spent all night making cookies for Mom. So don’t eat those cookies, Dad. Those cookies are \_\_\_\_\_,” Alex said.**

Which word best completes the sentence?

- A theirs
- B hers
- C yours
- D mine

**APPLY** Have students complete *Language and Conventions* p. 101 from the *Resource Download Center*.

Name \_\_\_\_\_

#### Language and Conventions

**Possessive Pronouns**  
A pronoun is a word that takes the place of a noun or nouns.  
When a pronoun shows ownership, it is called a **possessive pronoun**. Possessive nouns use an apostrophe to show ownership (as in *the team's* or *Juan's*). But possessive pronouns do not use apostrophes.

**Possessive Pronouns**

- first person: (singular) *my, mine* (plural) *our, ours*
- second person: (singular and plural) *your, yours*
- third person: (singular) *his, her, hers, its* (plural) *their, theirs*

**WRITING** Complete the following sentences by writing the possessive pronoun shown in parentheses.

1. I went to \_\_\_\_\_ locker before class started. (first person singular)
2. \_\_\_\_\_ artwork is inspirational! (second person singular)
3. Felicia was proud of \_\_\_\_\_ grade on the math test. (third person singular)
4. The volunteers knew \_\_\_\_\_ hard work was worth it. (third person plural)

**WRITING** Write three sentences using possessive pronouns: one using the first person, one using the second person, and one using the third person.

Responses will vary, but they should show the correct use of possessive pronouns.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Grade 5, Unit 3, Week 3 101

#### OBJECTIVE

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:**  
Pronouns and  
Antecedents

FLEXIBLE OPTION

### LESSON 2

**Oral Language:**  
Possessive Pronouns

### LESSON 3

**Teach Possessive  
Pronouns**

### LESSON 4

**Practice Possessive  
Pronouns**

# Weekly Overview

Students will

- effectively edit for capitalization and punctuation, paying special attention to titles and words that could be emphasized.
- revise their writing by rearranging and combining ideas to improve clarity.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
▶ 4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	<b>FAST TRACK</b> LESSON 1	<b>FAST TRACK</b> LESSON 2	<b>FAST TRACK</b> LESSON 3
<b>MINILESSON</b> 5–10 min.	Edit for Capitalization T398	Punctuate Titles T402	Revise by Rearranging Ideas for Clarity T406
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T399	Independent Writing and Conferences T403	Independent Writing and Conferences T407
<b>SHARE BACK FOCUS</b> 5–10 min.	Edit for Capitalization T399	Punctuate Titles T403	Revise by Rearranging Ideas for Clarity T407
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li><b>Spelling Assess Prior Knowledge</b> T400</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li><b>Language &amp; Conventions</b> Spiral Review: Possessive Pronouns T401</li> </ul>	<ul style="list-style-type: none"> <li><b>Spelling</b> Teach Spell Words with <i>-ous</i>, <i>-eous</i>, <i>-ious</i> T404</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li><b>Language &amp; Conventions</b> Oral Language: Indefinite and Reflexive Pronouns T405</li> </ul>	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li><b>Spelling</b> More Practice T408</li> <li><b>Language &amp; Conventions</b> Teach Indefinite and Reflexive Pronouns T409</li> </ul>



# Mentor STACK



Use the following criteria to add to your opinion essay stack:

- The lengths of the opinion essays are approximately the same length as the students' opinion essays should be.
- The opinion essays use appropriate capitalization and punctuation.
- Authors arrange ideas in a clear way.

**FAST TRACK**

**LESSON 4**

Revise by Combining Ideas for Clarity T410

Independent Writing and Conferences T411

Revise by Combining Ideas for Clarity T411

- **FLEXIBLE OPTION** ←  
• **Spelling Spiral Review** T412
- **Language & Conventions Practice** Indefinite and Reflexive Pronouns T413

**FAST TRACK**

**LESSON 5**

Participate in Peer Editing T414

Writing Club and Conferences T414–T415

Participate in Peer Editing T414

- **Spelling Assess Understanding** T416
- **FLEXIBLE OPTION** ←  
• **Language & Conventions Standards Practice** T417

**ADDITIONAL RESOURCES**

**MINILESSON**

5–10 min.

Revise for Voice

Script a Debate

**INDEPENDENT WRITING AND CONFERENCES**

30–40 min.

Independent Writing and Conferences

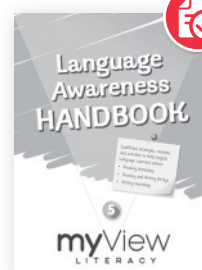
Independent Writing and Conferences

**SHARE BACK FOCUS**

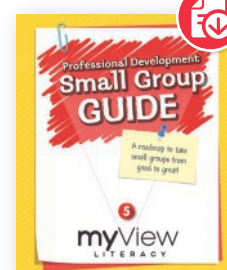
5–10 min.

Read Aloud Drafts

Pairs Debate








See the online *Language Awareness Handbook* for additional writing support.



See the *Small Group Guide* for additional writing support.

# Conferences Mentor STACK

During this time, assess for understanding of revising and editing techniques in order to gauge where students may need support in their opinion essay writing. Have stacks and minilessons available to refer to during conferences.

FORMATIVE ASSESSMENT		Conference Prompts
<b>Edit for Capitalization</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: Are there any names, addresses, or titles in this section?
<b>If</b> students show understanding,		<b>Then</b> ask: Why did you capitalize these words?
<b>Punctuate Titles</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: Is this the title of a book, play, movie, or magazine?
<b>If</b> students show understanding,		<b>Then</b> ask: What word could be italicized to emphasize its meaning?
<b>Revise by Rearranging Ideas for Clarity</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: Were the events of this section written in the order they occurred?
<b>If</b> students show understanding,		<b>Then</b> ask: How could you reword this so the subordinate clause has less importance?
<b>Revise by Combining Ideas for Clarity</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: Are there two sentences in this section that are related?
<b>If</b> students show understanding,		<b>Then</b> ask: How can you combine sentences to make your writing more sophisticated?
<b>Participate in Peer Editing</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: Is this section of your peer's writing clear?
<b>If</b> students show understanding,		<b>Then</b> ask: How could your peer write with more sophistication?

## Conference Support for ELL

### EMERGING

- Teach the word *revise*. Use a T-chart with the headings Revise and Edit to explain the differences. Write relevant tasks under each heading.
- Use modeled writing to show the correct mechanics.
- Use stack texts to point out ideas arranged for clarity.

### DEVELOPING

- Use modeled writing to help students recognize how to use punctuation to emphasize ideas.
- Use modeled writing to help students recognize where two ideas could be combined.
- Use shared writing to help students practice editing peer writing.

### EXPANDING

- Use guided writing to help students edit their opinion essays for clarity.
- Use shared writing to enhance meaning through punctuation.
- Use guided writing to help students edit their peer's writing for sophistication.

### BRIDGING

- Think Aloud to teach students how to rearrange ideas for clarity.
- Use guided writing to teach students how to combine sentences.
- Use stack texts to illustrate how sophisticated writing uses complex sentences.

## Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **mood** and **indefinite and reflexive pronouns**.



## ELL Minilesson Support

### Week 4: Writer's Craft

During the writer's craft week, your ELLs will benefit from writing support that helps them connect revising and editing to their own motivations for writing. These targeted supports will help students develop skills using correct mechanics and combining ideas for clarity.

Use this note for the minilesson on p. T410.

#### ELL Targeted Support

##### REVISE BY COMBINING IDEAS FOR CLARITY

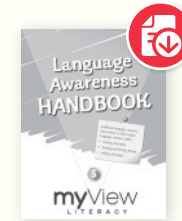
Combining ideas is a critical skill required for mastering writing in English, and the rules are often different than in other languages.

Focus on simple transition words used to combine sentences: *and*, *or*, *but*. Explain that *and* shows a similarity, *or* shows a choice, and *but* shows a difference. Provide sentence frames, and have students drop in the correct transition word. **EMERGING**

Provide students with sentences that are out of order chronologically, and ask students to rewrite them in the correct order. Include in these sentences two ideas that are redundant, and have students identify them. **DEVELOPING**

Have students write down several sentences about a single topic. Then have students group and combine related sentences. **EXPANDING**

Have students practice combining sentences in different ways, using a variety of transition words and sentence types. **BRIDGING**



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T414.

#### ELL Targeted Support

##### PARTICIPATE IN PEER EDITING

Have students demonstrate listening comprehension as they work together to revise a peer's writing. Have partners use increasingly complex language as they collaborate.

Read aloud a paragraph as students listen. Then work with students to complete these oral sentence frames: *The paragraph is about \_\_\_\_\_.* *I like \_\_\_\_\_.* *I have a question about \_\_\_\_\_.* **EMERGING**

Read aloud a section of a student's writing and model summarizing the content. Model providing one piece of feedback on the writing. Invite students to offer their own feedback. **DEVELOPING**

Have students peer edit for clarity. They should specifically look for ideas that could be rearranged or combined and explain why to their peer. **EXPANDING**

Have students read a peer's writing and give feedback based on the peer editing checklist. Then have partners discuss specific recommendations on how different ideas could be rearranged or combined to enhance meaning. **BRIDGING**



FAST TRACK

# Edit for Capitalization

## OBJECTIVE

Edit drafts using standard English conventions including capitalization of abbreviations, initials, acronyms, and organizations.

STUDENT INTERACTIVE, p. 149

**OPINION ESSAY WRITING WORKSHOP**

### Edit for Capitalization

**Learning Goal** I can use elements of opinion writing to write an essay.

Writers use capitalization for abbreviations, initials, acronyms, and organizations.

Original Address	Abbreviated Address
486 West Pine Road, Apartment 202 Dallas, Texas 75001	486 W. Pine Rd., Apt. 202 Dallas, TX 75001

Original Title	Abbreviated Title
Major Emma Wilson	Maj. Emma Wilson

Original Name	Initials
Marcus Lawrence Baker	Marcus L. Baker; M. L. Baker; M. L. B.

Organization Title	Organization Acronym
National Air and Space Administration	NASA

**MY TURN** Edit the paragraph for correct capitalization. Use three horizontal lines to show which letters should be capitalized.

We went to n.y.c., ny, to visit the building where the united nations meets. We watched a ceremony to celebrate pres. Harry Truman, who helped start the organization. Unicef, the United Nations International Children's Emergency Fund, was also started during Truman's presidency. If you want to visit the United Nations, you should take f.d.r. dr. to 42nd st.

**MY TURN** Edit a draft of your informational article to use correct capitalization for all abbreviations, initials, acronyms, and organizations.

149

## Minilesson

Mentor STACK



**TEACHING POINT** To help readers understand your writing, remember to use correct capitalization for abbreviations of addresses and titles, for initials in names, and for titles and acronyms of organizations.

**MODEL AND PRACTICE** Provide an example of each of the types of capitalization rules on p. 149 of the *Student Interactive*. Use real-world examples, such as the address of the school.

- Model editing for capitalization using the address of the school and other frequently visited locations in your community.
- Brainstorm characters with specific titles (such as *Dr.* or *General*) from popular movies. Then model capitalizing and abbreviating the titles.
- Ask students to raise their hands if they have a middle name. Model capitalizing and abbreviating their full names.
- With students, list several common organizations. Then list the acronyms for each one. Students may be more familiar with certain acronyms. Ask them if they know the full name of the organization.

Have students read p. 149 of the *Student Interactive* and complete the first My Turn activity with a partner by editing the paragraph for capitalization. Then have students complete the second activity on their own.



## Independent Writing

Mentor STACK



**FOCUS ON CAPITALIZATION** After the minilesson, direct students to read through their drafts to add and edit for proper capitalization.

- If students need additional opportunities to practice capitalization, have them look for examples in stack texts.

### WRITING SUPPORT

- **Modeled** Offer relevant sentences from a stack text and do a Think Aloud to show how and why proper capitalization is used.
- **Shared** Have students choose stack texts and identify examples of proper capitalization.
- **Guided** Use a stack text to provide specific instruction on capitalization.



**Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them revise drafts in their writing notebooks.

See the **Conference Prompts** on p. T396.



## Share Back

Ask several volunteers to share from their drafts examples of sentences with proper capitalization.

# Spelling Spell Words with *-ous*, *-eous*, *-ious*

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

jealous	victorious
fabulous	obvious
enormous	previous
ridiculous	precious
humorous	vicious
numerous	suspicious
adventurous	cautious
curious	courageous
furious	courteous
mysterious	miscellaneous

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T416, to assess students' prior knowledge of words that end in *-ous*, *-eous*, and *-ious*.

For students who understand how to form words with these endings, include the following Challenge Words with the spelling list.

#### Challenge Words

advantageous  
impervious  
mischievous

### ELL Targeted Support

**Adding *-ous*, *-eous*, *-ious*** Remind students that when you add a new word part, you may need to change the spelling of the base word. Display *mystery* and *mysterious*.

Ask students to identify which letter is missing in *mysterious*. (y) **EMERGING**

Ask students to explain the spelling rule that applies to *mysterious*. **DEVELOPING**

Use the above activities. Then have students work with a partner to identify the base word and ending used in the words *courteous* and *cautious*. **EXPANDING/BRIDGING**

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with *-ous*, *-eous*, *-ious*


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with *-ous*, *-eous*, *-ious*

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Words with Unusual Spellings

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Possessive Pronouns

**FOCUS ON STRATEGIES** Review possessive pronouns with students on p. T385.

**MODEL AND PRACTICE** Go around the room and point out objects using possessive pronouns. *This is our classroom. That is your backpack. This is her folder.* Then, identify an object belonging to one student and ask them who it belongs to. For example, *Is this your pencil or is it hers?* Have the student answer using the correct possessive pronoun.

**APPLY** Have students create a short paragraph using possessive pronouns when appropriate.

#### OBJECTIVE

Edit drafts using standard English conventions.

#### ELL Targeted Support

**Possessive Pronouns** Explain that possessives are words that tell who owns or has something.

Using objects in the room, walk students through the singular possessive pronouns *my, your, his, and her*. **EMERGING**

Have pairs write simple sentences using *my, your, his, and her*. **DEVELOPING**

Introduce students to the other singular and plural possessive pronouns on *Student Interactive* p. 120. Have them write a brief paragraph that includes possessive pronouns. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

### LESSON 1



Spiral Review:  
Possessive  
Pronouns

FLEXIBLE OPTION

### LESSON 2

Oral Language:  
Indefinite and  
Reflexive Pronouns

### LESSON 3

Teach Indefinite and  
Reflexive Pronouns

### LESSON 4

Practice Indefinite  
and Reflexive  
Pronouns

FLEXIBLE OPTION

### LESSON 5

Standards Practice

FAST TRACK

# Punctuate Titles

## OBJECTIVE

Edit drafts using standard English conventions, including punctuation marks, including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis.

STUDENT INTERACTIVE, p. 150



**OPINION ESSAY**

### Punctuate Titles

Facts and details in an opinion essay come from research. When a writer includes facts, he or she must tell where the information came from. To cite, or give credit to, a source, a writer includes the author's name and the title.

Writers use special formatting for different types of titles.

Title Type	Examples	Formatting
book	<i>Love, Amalia</i>	In print: <i>italics</i>
play	<i>The Hermit Thrush</i>	In handwriting: <u>underline</u>
movie	<i>Bye Bye Plastic Bags</i>	
magazine	<i>Cobblestone</i>	
short story	"The Dog of Pompeii"	Quotation marks
article	"The Path to Paper Son"	
chapter	"A Pet for Calvin" from <i>Dude: Stories and Stuff for Boys</i>	
poem	"Artist to Artist"	

Writers also use italics and underline to show emphasis. This formatting is useful when the writer wants to make a strong point.

Original Sentence	Revised Sentence	Emphasis Shows
"What did he just do?" asked Mom.	" <i>What</i> did he just do?" asked Mom.	surprise or shock
Keesha, not Jamie, is the team captain.	<u>Keesha</u> , not Jamie, is the team captain.	a correction or clarification
The message is clear: We must save coral reefs.	The message is clear: <i>We must save coral reefs.</i>	strong emotion or call to action

**My Turn** Edit a draft of your informational article to include italics and underlining for titles and emphasis.

150

## Minilesson

Mentor STACK



**TEACHING POINT** Remind students that well-written opinion essays are full of a variety of evidence to support a claim. Authors must give credit to the source of these details by listing the author's name and the title of the text that contains the evidence. Titles are formatted in different ways depending on the type of text.

Italics are used for books, plays, movies, and magazines. The titles of short stories, articles, chapters, and poems are set in quotation marks.

**MODEL AND PRACTICE** Read aloud the first two paragraphs on *Student Interactive* p. 150. Then walk through and discuss each example with students. Ask students to name their favorite books, poems, shows, and movies. Write several on the board. Then use the questions below to model how to determine the correct formatting for each title:

- Is this the title of a short story, article, chapter, or poem?
- Is this the title of a book, play, movie, or magazine?
- Is there a word or phrase that shows surprise, clarification, strong emotion, or a call to action? If so, edit your draft using underlining or italics for emphasis. Use underlining when handwriting and italics when typing.

Have students complete the My Turn activity on their own.

## Possible Teaching Point

### Spelling | Words with *-ous*, *-eous*, *-ious*

If students encounter words with *-ous*, *-eous*, and *-ious*, they might notice that these endings are sometimes suffixes added to base words. In some cases, adding these suffixes changes the spelling of the base words. As students spell words with suffixes *-ous*, *-eous*, and *-ious*, tell them they may need to

- drop the final e or y
- change the final y to i



## Independent Writing

Mentor **STACK**

**FOCUS ON PUNCTUATING TITLES** After the minilesson, students should transition into independent writing.

- If students need additional opportunities to practice italicizing or underlining, have them look for examples in stack texts.

### WRITING SUPPORT

---

- **Modeled** Offer relevant sentences from a stack text and do a Think Aloud to show how and why proper punctuation of titles is used.
- **Shared** Have students choose stack texts and identify examples of proper punctuation of titles.
- **Guided** Use a stack text to provide specific instruction on punctuation of titles.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, have them revise drafts in their writing notebooks.

See the **Conference Prompts** on p. T396.

## Share Back

Ask several volunteers to share from their drafts examples of sentences with proper italics or underlining.

# Spelling Spell Words with *-ous*, *-eous*, *-ious*

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

jealous	victorious
fabulous	obvious
enormous	previous
ridiculous	precious
humorous	vicious
numerous	suspicious
adventurous	cautious
curious	courageous
furious	courteous
mysterious	miscellaneous

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** Explain that adding the word part *-ous*, *-eous*, or *-ious* as a suffix can change the spelling of the base word.

### MODEL AND PRACTICE

Display the word *furious*. Point out its base word *fury*. To turn *fury* into an adjective, remove the *y* before adding *-ious*.

Have students volunteer another spelling word and explain how the base word was changed by adding *-ous*, *-eous*, or *-ious*.

### APPLY My TURN

Have students complete the activity on p. 147 of the *Student Interactive* independently.

READING-WRITING BRIDGE

**SPELLING**

### Spell Words with *-ous*, *-eous*, *-ious*

Adding the word part *-ous*, *-eous*, or *-ious* as a suffix to a word may require spelling changes. For example, to spell *adventurous*, drop the final *e* before adding *-ous*.

**My TURN** Read the words. Spell and sort the words by their word part.

SPELLING WORDS			
vicious	enormous	humorous	previous
cautious	ridiculous	furious	adventurous
jealous	mysterious	fabulous	precious
courageous	numerous	miscellaneous	suspicious
victorious	curious	obvious	courteous

-ous	-eous	-ious
jealous _____	courageous _____	vicious _____
enormous _____	miscellaneous _____	cautious _____
ridiculous _____	courteous _____	victorious _____
numerous _____	_____	mysterious _____
humorous _____	_____	curious _____
fabulous _____	_____	furious _____
adventurous _____	_____	obvious _____
_____	_____	previous _____
_____	_____	precious _____
_____	_____	suspicious _____

Copyright © 2014 by Pearson Learning Company, LLC. All rights reserved.

147

## LESSON 2

**Teach:** Spell Words with *-ous*, *-eous*, *-ious*

### FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

### FLEXIBLE OPTION LESSON 3

**More Practice:** Spell Words with *-ous*, *-eous*, *-ious*

### FLEXIBLE OPTION LESSON 4

**Spiral Review:** Words with Unusual Spellings

### LESSON 5

Assess Understanding



# Language & Conventions

## Indefinite and Reflexive Pronouns

FLEXIBLE OPTION

**LESSON 2****Oral Language: Indefinite and Reflexive Pronouns**

**FOCUS ON STRATEGIES** Give students an oral example of indefinite and reflexive pronouns, such as *Everybody passed the test. We are proud of ourselves.* Tell students that indefinite pronouns like *everybody* do not refer to specific nouns. Reflexive pronouns like *ourselves* reflect the action of the verb (in this case, being proud) to the subject.

**MODEL AND PRACTICE** Write or display the sentence *Kelly bought herself an ice-cream cone.* Ask students to identify whether the pronoun is indefinite or reflexive. Point out that the pronoun *herself* reflects the action *bought* to the subject *Kelly*. Then have students rewrite the sentence using an indefinite pronoun.

**APPLY** Have students write three sentence frames that call for the blank to be filled with an indefinite or reflexive pronoun. Then have them switch with a partner to fill out their sentence frames. Have students correct any errors their partner has made, and step in to sort out any misunderstandings.

**OBJECTIVE**

Edit drafts using standard English conventions, including pronouns, including indefinite.

FLEXIBLE OPTION

**LESSON 2**

**Oral Language:**  
Indefinite and  
Reflexive Pronouns

FLEXIBLE OPTION

**LESSON 1**

**Spiral Review:**  
Possessive  
Pronouns

**LESSON 3**

Teach Indefinite and  
Reflexive Pronouns

**LESSON 4**

Practice Indefinite  
and Reflexive  
Pronouns

FLEXIBLE OPTION

**LESSON 5**

Standards Practice



## FAST TRACK

# Revise by Rearranging 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. 151

**WRITING WORKSHOP**

### Revise by Rearranging Ideas for Clarity

Writers improve word choice and sentence and paragraph structure by rearranging ideas. This helps a reader understand the point the writer is making.

**My TURN** Read each item. Then revise each sentence. Possible responses:

- Rearrange ideas to show a clear order of events. Think about what your reader needs to know first so later information makes more sense.  

We watched a film about emperor penguins in Antarctica. Our class is studying penguins around the world.

Our class is studying penguins around the world. We watched a film about emperor penguins in Antarctica.
- Rearrange subordinate clauses, or less important ideas, so they make sense.  

Penguins, to escape the icy wind, take turns standing at the center of a tightly packed group.

Penguins take turns standing at the center of a tightly packed group to escape the icy wind.
- Rearrange and revise to use clear, strong nouns and verbs.  

Surviving in cold temperatures is possible because a penguin's blood is warmed up on the way from the feet back to the heart.

A penguin can survive cold temperatures because its blood warms up on the way from the feet back to the heart.

**My TURN** To improve word choice, revise a draft of your opinion essay by rearranging ideas for coherence and clarity.

151

## Minilesson

Mentor STACK 

**TEACHING POINT** Explain that writing down your ideas is only one step in writing. Good writers carefully review their drafts to look for parts that are confusing or unclear. To revise for coherence and clarity, consider these questions:

- Which ideas should I rearrange to clarify the order of events?
- Do I use subordinate clauses in a way that makes sense? Am I putting too much emphasis on the subordinate clause?
- Where have I used vague nouns and verbs? Which strong nouns and verbs can replace them?

**MODEL AND PRACTICE** Have students turn to p. 151 of their *Student Interactive*. Say: **A major component of writing is revising to have clearer sentences and paragraphs.** Read aloud the first item in the first activity. Model identifying the issue in the boxed sentences and provide one possible answer. Have students complete the activity.

Then direct students' attention to the second activity on the page. Say: **Edit a draft of your opinion essay by rearranging ideas to enhance clarity. Be sure to check for the order of events, subordinate clauses, and noun/verb clarity.**

## Possible Teaching Point

**Language & Conventions | Pronouns**

Using the wrong pronoun can lead to a lack of clarity. To make sure students are using pronouns correctly, have them ask themselves questions such as

- Who or what is the subject of this sentence?
- Can I use a pronoun to replace the subject? If so, which one?
- If I use that pronoun, is the meaning of the sentence still clear?



## Independent Writing

### Mentor STACK



**FOCUS ON REARRANGING IDEAS** After the minilesson, direct students to read through their drafts to identify and edit any ideas that are arranged in an unclear way.

- If students need additional opportunities to practice rearranging ideas, have them look at stack texts and identify instances where rearranging ideas is needed.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to model how and why rearranging ideas is used.
- **Shared** Have students choose stack texts and identify examples of ideas arranged in a clear way.
- **Guided** Use a stack text to provide specific instruction on rearranging ideas.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, have them revise drafts in their writing notebooks.

See the **Conference Prompts** on p. T396.

## Share Back

Ask several volunteers to share from their drafts examples of sentences where rearranging the ideas enhanced meaning.

# Spelling Spell Words with *-ous*, *-eous*, *-ious*

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

jealous	victorious
fabulous	obvious
enormous	previous
ridiculous	precious
humorous	vicious
numerous	suspicious
adventurous	cautious
curious	courageous
furious	courteous
mysterious	miscellaneous

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Remind students that adding the word parts *-ous*, *-eous*, and *-ious* to base words turns them into adjectives.

**MODEL AND PRACTICE** Display the following sentence: *Jerry has a great sense of humor.* Ask a volunteer to write a sentence that turns *humor* into an adjective. Correct any misunderstandings.

**APPLY** Have students complete *Spelling* p. 97 from the *Resource Download Center*.

The thumbnail shows a worksheet with the following content:

Name \_\_\_\_\_

**Spelling**

Spell Words with *-ous*, *-eous*, *-ious*  
 Adding the word part *-ous*, *-eous*, or *-ious* as a suffix to a word may require spelling changes. For example, the word part *-ous* means "full of" or "having."  
 When adding *-ous* as a suffix to certain words, the spelling can change to *-eous* or *-ious*.

SPELLING WORDS			
vicious	enormous	humorous	previous
cautious	ridiculous	furious	adventurous
jealous	mysterious	fabulous	precious
courageous	numerous	miscellaneous	suspicious
victorious	curious	obvious	courteous

**TIP** Follow the prompts below. Spell each word correctly.  
 Responses will vary, but words should be spelled correctly.

- Use the words *curious* and *mysterious* in a sentence about a haunted house.
- Use the words *cautious* and *adventurous* in a sentence about skydiving.
- Use the word *humorous* in a sentence to describe a person who is funny.

Grade 5, Unit 3, Week 4  
 © Pearson Education, Inc., or its affiliates. All rights reserved. 97

## FLEXIBLE OPTION

### LESSON 1

Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with *-ous*, *-eous*, *-ious*

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with *-ous*, *-eous*, *-ious*

## FLEXIBLE OPTION

### LESSON 4

Spiral Review: Words with Unusual Spellings

### LESSON 5

Assess Understanding



# Language & Conventions

## Indefinite and Reflexive Pronouns

### LESSON 3

#### Teach Indefinite and Reflexive Pronouns

**FOCUS ON STRATEGIES** Tell students that reflexive pronouns are used when the subject and the object of the verb are the same person. These pronouns end in *-self* and *-selves*.

Indefinite pronouns are much like their name. They don't refer to anyone or anything definite. Indefinite pronouns can be singular or plural. Tell students to make sure they use the correct verb tense when they use these pronouns as subjects.

**MODEL AND PRACTICE** To reinforce the lesson, write flash cards with several indefinite and reflexive pronouns and give one to each student. Then say or display the following sentence frame: *He looked at \_\_\_\_\_ in the mirror.*

Have students fill in the blanks by raising their flash card in the air when they believe their pronoun would complete the sentence frame.

#### OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

#### ELL Targeted Support

**Indefinite and Reflexive Pronouns** Help students understand the difference between the two types of pronouns. Display the sentences: *Is anyone home? Am I by myself?*

Ask students to identify the three pronouns in the sentences.  
**EMERGING**

Ask students to identify and label the indefinite and reflexive pronouns in the sentences. Then have them explain how the

pronoun *I* relates to the reflexive pronoun *myself*. **DEVELOPING/EXPANDING**

Have student pairs use the sentences above to write or describe a brief scene. **BRIDGING**

### LESSON 3

#### Teach Indefinite and Reflexive Pronouns

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Possessive  
Pronouns

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Indefinite and  
Reflexive Pronouns

#### LESSON 4

**Practice Indefinite  
and Reflexive  
Pronouns**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**

FAST TRACK

# Revise by Combining Ideas for Clarity

## OBJECTIVE

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

STUDENT INTERACTIVE, p. 152

**PERSONAL NARRATIVE**

**Revise by Adding Ideas for Clarity**

After writers draft a narrative text, they reread for ideas or events that are vague, missing, or unclear. They revise by adding ideas to improve word choice.

**MY TURN** Edit the draft to include ideas from the box so the story makes more sense. Only add those ideas that improve the story.

Ideas		
younger	My mom has good ideas.	said Mrs. Reyes
exclaimed	"I have an idea," Mom smiled.	volunteer

**Possible responses:**

"Mom," I said, "We learned today that it's good to <sup>volunteer</sup> do things to help other people. I decided that I want to help <sup>younger</sup> kids learn to read."

"What a fantastic idea!" Mom <sup>exclaimed</sup> said.

"I don't know how to get started, though," I said sadly.

"<sup>I have an idea," Mom smiled.</sup> The next day after school, Mom and I walked to the second grade classroom and asked Mrs. Reyes if she needed help.

"What a wonderful idea, Emma! They'll think it's great that a big kid wants to read with them," <sup>she</sup> said Mrs. Reyes.

**MY TURN** Revise a draft of your personal narrative by adding ideas for coherence and clarity. Focus on improving word choice.

152

## Minilesson

Mentor STACK



**TEACHING POINT** Writers identify weak word choices and combine ideas with transitions and subordinate clauses. This makes the writing more concise, or less wordy, and it clarifies the relationships between ideas.

**MODEL AND PRACTICE** Have students turn to p. 152 of the *Student Interactive* and read aloud the first paragraph. Explain the first rule in the first activity on the page. Ask: **What are some transitions, or linking words, you know?** List several examples, such as *and*, *or*, *nor*, *such as*, and so on.

Then model applying the first rule to the boxed sentences. Ask students for other linking words that can be used to combine these same sentences. Emphasize that there is more than one way to combine a set of sentences.

Guide students through the remaining items in the activity. If necessary, remind students that a subordinate clause begins with a conjunction such as *although*, *because*, *unless*, *when*, *after*, *until*, and *before*.

Then say: **Edit a draft of your opinion essay by combining ideas to enhance clarity. Identify areas where you can combine sentences with a transition or linking words, combine sentences to show ideas that support a more important thought, and combine sentences to avoid wordiness.**

Have students complete the second My Turn activity on p. 152, then compare writing with a partner. Have three pairs share their work.

## Possible Teaching Point

## Writing Process

### Revising and Editing | Combining Ideas

Emphasize to students that transition words can help them combine and connect similar or dissimilar ideas in a clear way. Tell them that some transition words they can use to connect similar ideas include *additionally*, *also*, or *similarly*. Some transition words to connect dissimilar ideas include *however*, *although*, and *yet*.



## Independent Writing

Mentor STACK



**FOCUS ON COMBINING IDEAS** Direct students to read through their drafts to add and edit for simple ideas that can be combined or word choices that can be improved.

- If students need additional opportunities to practice combining ideas or to analyze the word choices that other authors have made, have them look for examples in stack texts.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to show how and why combining ideas is used.
- **Shared** Have students choose stack texts and identify examples of combining ideas.
- **Guided** Use a stack text to provide specific instruction on combining ideas.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, have them revise drafts in their writing notebooks.

See the **Conference Prompts** on p. T396.

## Share Back

Ask several volunteers to share from their drafts examples of sentences where combining the ideas enhanced meaning.

# Spelling Spiral Review

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

league	epitome
sergeant	intrigue
yacht	villain
fatigue	cantaloupe
debt	flood
embarrass	depot
vague	cordial
anxious	disguise
genealogy	jeopardy
queue	liaison

### Writing Workshop

As students edit their writing, remind them to check the spellings of words that may not follow traditional spelling and pronunciation rules.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Words with Unusual Spellings

**FOCUS ON STRATEGIES** See p. T380 to review spelling rules on words with unusual spellings.

**MODEL AND PRACTICE** Use the word *handkerchief* as an example of a word that isn't spelled the way it's pronounced. Have students point out the parts of the word that make its spelling unusual, and ask for a volunteer to spell *handkerchief* properly. As a class, use a print or online dictionary to check the spelling.

**APPLY** Have students work with a partner to create flash cards of the spelling words on p. T380. Then have students divide the cards into two and take turns reading off words and spelling them.

## FLEXIBLE OPTION

### LESSON 4



#### Spiral Review: Words with Unusual Spellings

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with *-ous*, *-eous*, *-ious*

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with *-ous*, *-eous*, *-ious*

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Indefinite and Reflexive Pronouns

### LESSON 4

#### Practice Indefinite and Reflexive Pronouns

**APPLY MyTURN** Have students edit the draft paragraph on *Student Interactive* p. 148.

#### LANGUAGE AND CONVENTIONS

##### Common, Proper, and Collective Nouns

A **common noun** names a general person, place, thing, or idea. It is usually not capitalized. A **proper noun** names a specific person, place, or organization. It usually begins with a capital letter. A **collective noun** names a group of people, places, or things.

	Common Noun	Proper Noun	Collective Noun
Person	bus driver	Mr. Tsuruda	staff
	singer	Keisha Johnson	choir
Place	school	Austin High School	class
	state	Texas	nation
Thing	cow	Bessie	herd
	star	Polaris	galaxy

**MyTURN** Edit this draft to replace the underlined nouns with nouns mentioned in the parentheses. **Possible responses:**

In the early sixteenth century, people left the continent (proper) to explore the New World. The explorers <sup>Europe</sup> ~~Columbus, Ponce de León, and Cortés~~ (common) traveled the coasts and interiors of this "new world." At first, the Aztec, Cherokee, and Iroquois (collective) <sup>people</sup> welcomed the visitors. But soon the explorers <sup>Columbus, Ponce de León, and Cortés</sup> (proper) were at war with the native peoples.

148

#### OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

#### Writing Workshop

As students work on their drafts during Writing Workshop, encourage them to use indefinite and reflexive pronouns when appropriate to make their writing smoother and easier to read. You may wish to highlight instances in their writing where students could use indefinite and reflexive pronouns.

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Possessive  
Pronouns

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Indefinite and  
Reflexive Pronouns

#### LESSON 3

**Teach Indefinite and  
Reflexive Pronouns**

#### LESSON 4

**Practice Indefinite  
and Reflexive  
Pronouns**

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



FAST TRACK

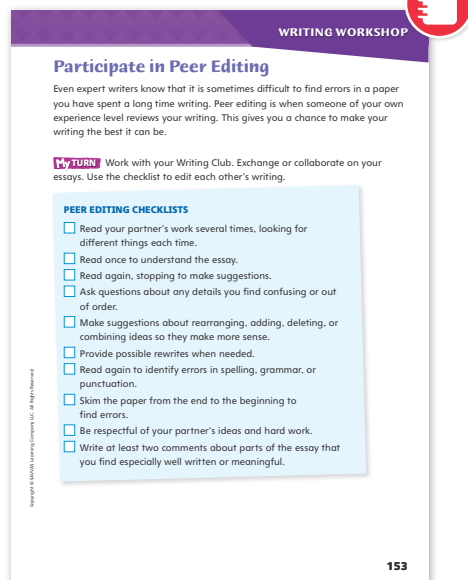
# Participate in Peer Editing

## OBJECTIVES

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

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

STUDENT INTERACTIVE, p. 153



## Minilesson

Mentor STACK

**TEACHING POINT** Explain to students that good writers read their essays several times. Emphasize that it is important for someone new to read the essay and provide feedback. Remind students that peer editing involves reading a paper for sense, clarity, and errors.

**MODEL AND PRACTICE** Have students turn to p. 153 of their *Student Interactive*. Say: **Peer editing helps both the reader and the writer.** Choose an essay from a mentor stack. Read aloud the first two items on the checklist. Say: **The first step to peer editing any essay is to read the essay from beginning to end without interruption. This will help you learn what the essay is about.** Emphasize that after students read the essay, they should summarize it for their own comprehension to ensure that their feedback makes sense.

Then walk through each item on the checklist, modeling for students how to evaluate the essay based on the checklist. Discuss suggestions for improving the essay and invite students to offer their own suggestions.

Then say: **Use your experience editing your peer's writing to reflect on how your writing is similar to and different from theirs.**

Have students use their peer editing checklist on p. 153 when doing the Writing Club activity today.

## WRITING CLUB

Place students into Writing Club groups. See p. T415 for details of how to run Writing Club. See the **Conference Prompts** on p. T396.

## Share Back

Call on students to share examples of information that they revised and explain why they revised it.



## WRITING CLUB

**What's Happening This Week?** In this week's Writing Club, students will share revised drafts of their opinion essay. To ensure that students give feedback in an organized manner, they should spend the first 5-10 minutes in their groups discussing the following:

- the order in which they will share their drafts
- the situations in which it is appropriate to ask a writer to pause or repeat what he or she just read
- the way to organize feedback—one person at a time, for example, or one issue at a time

**What Are We Sharing?** Before sharing their opinion essays, students should decide on which elements of their work they would like feedback in today's Writing Club. To help the group focus, students should mention these concerns before they begin.



### How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- Are all capitalizations correct?
- Which words should be underlined or italicized for emphasis?
- Which ideas could be rearranged for clarity?
- Could combining some ideas clarify the writing?



# Spelling Spell Words with *-ous, -eous, -ious*

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

jealous	victorious
fabulous	obvious
enormous	previous
ridiculous	precious
humorous	vicious
numerous	suspicious
adventurous	cautious
curious	courageous
furious	courteous
mysterious	miscellaneous

## LESSON 5

### ✓ Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. I'm always **cautious** when I cross the street.
2. Cindy is **jealous** of her sister's brand-new bike.
3. The detective thought the witness's answer was **suspicious**.
4. My favorite author has written **numerous** books.
5. Do you have an **adventurous** spirit?
6. It was **obvious** the dog had made the mess in the kitchen.
7. The blue whale is the most **enormous** animal in the world.
8. Celebrities live a very **fabulous** life.
9. Tell that joke again! It's so **humorous**.
10. That picture of Britney falling makes her look so **ridiculous**.

FLEXIBLE OPTION  
LESSON 1

✓ Assess Prior Knowledge


LESSON 2

Teach: Spell Words with *-ous, -eous, -ious*

FLEXIBLE OPTION  
LESSON 3

More Practice: Spell Words with *-ous, -eous, -ious*

FLEXIBLE OPTION  
LESSON 4

 Spiral Review: Words with Unusual Spellings

## LESSON 5

✓ Assess Understanding



# Language & Conventions

## Indefinite and Reflexive Pronouns

FLEXIBLE OPTION

## LESSON 5

## Standards Practice

Display the sentences and have students respond independently.

**“Dinner is served,” he said. The entire party walked over to the dining table.**

Which revision best uses an indefinite pronoun?

- A Add *themselves* between *walked* and *over*.
- B Change *The entire party* to *Somebody*.
- C Change *The entire party* to *Everybody*.
- D No change

**APPLY** Have students complete *Language and Conventions* p. 102 from the *Resource Download Center*.

Name \_\_\_\_\_

**Language and Conventions**

**Indefinite and Reflexive Pronouns**

An **indefinite pronoun** does not refer to a specific thing or person and can be singular or plural: *all, another, any, anything, both, each, everyone, few, many, nothing, one, other, several, some, and someone*.

A **reflexive pronoun** ends in *-self* or *-selves* and reflects the action of the verb back on the subject. In the following sentence, the subject is underlined and the reflexive pronoun is bold.

Lang sees **herself** as a future senator.

**EXAMPLE** Complete the following sentences by writing the correct reflexive pronoun (*myself, himself, herself, itself, yourself, themselves, or ourselves*).

- I went to the art exhibition by            **myself**           .
- The members of the soccer team surprised            **themselves**            by making it to the state championship game.
- Zoe taught            **herself**            how to use the app.
- To achieve a goal, you need to believe in            **yourself**           .

**MY TURN** Write three sentences using three different indefinite pronouns. Responses will vary, but they should show the correct use of indefinite pronouns.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Grade 5, Unit 3, Week 4 102

## OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

## 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:**  
Possessive  
Pronouns

FLEXIBLE OPTION

## LESSON 2

**Oral Language:**  
Indefinite and  
Reflexive Pronouns

## LESSON 3

**Teach Indefinite and  
Reflexive Pronouns**

## LESSON 4

**Practice Indefinite  
and Reflexive  
Pronouns**

# Weekly Overview

Students will

- learn how to integrate peer and teacher suggestions into their opinion essay.
- finalize edits, publish, and present their essay.
- review the skills needed to write an opinion essay and take an assessment.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
▶ 5	Publishing	Publish, Celebrate, and Assess

## Minilesson Bank

### Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	<b>FAST TRACK</b> LESSON 1	<b>FAST TRACK</b> LESSON 2	LESSON 3
<b>MINILESSON</b> 5–10 min.	Incorporate Peer and Teacher Suggestions T422	Publish a Final Draft T426	Publish and Celebrate T430
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences T423	Independent Writing and Conferences T427	Independent Writing and Conferences T431
<b>SHARE BACK FOCUS</b> 5–10 min.	Revisions Made Based on Feedback T423	Final Draft T427	Reflections on Opinion Essay T431
<b>READING-WRITING WORKSHOP BRIDGE</b> 5–10 min.	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling Assess Prior Knowledge</b> T424</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Spiral Review: Indefinite and Reflexive Pronouns T425</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> Teach Spell Words with Syllable Patterns T428</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Oral Language: Adverbs T429</li> </ul>	<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> More Practice T432</li> <li>• <b>Language &amp; Conventions</b> Teach Adverbs T433</li> </ul>



# Mentor STACK



Use the following criteria to add to your opinion essay stack:

- The length of the essay is approximately the same length as the students' essays should be.
- The essays have clearly stated opinions with examples, facts, and details to support the opinions.
- Details are arranged in a clear order that helps readers follow the author's argument.

**FAST TRACK**

**LESSON 4**

**LESSON 5**





Prepare for Assessment T434	Assessment T438
Independent Writing and Conferences T435	Assessment T438–T439
Prompt Topic Ideas T435	Questions Regarding Assessment T438
<p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Spelling</b> Spiral Review T436</li> <li>• <b>Language &amp; Conventions</b> Practice Adverbs T437</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Spelling</b> <i>Assess Understanding</i> T440</li> </ul> <p><b>FLEXIBLE OPTION</b> ←</p> <ul style="list-style-type: none"> <li>• <b>Language &amp; Conventions</b> Standards Practice T441</li> </ul>

**ADDITIONAL RESOURCES**

<b>MINILESSON</b> 5–10 min.	Apply Linking Words and Phrases	Give Feedback
<b>INDEPENDENT WRITING AND CONFERENCES</b> 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
<b>SHARE BACK FOCUS</b> 5–10 min.	Read Revised Sentences	Peer Review
 <p>See the online <i>Language Awareness Handbook</i> for additional writing support.</p>	 <p>See the <i>Small Group Guide</i> for additional writing support.</p>	

# Conferences Mentor STACK

During this time, assess for understanding of the basic characteristics of an opinion essay and how far along the students are with their essay draft to gauge where students may need support. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
<b>Incorporate Peer and Teacher Suggestions</b>		
<b>If</b> students need additional support,		<b>Then</b> begin walking through the checklist with them.
<b>If</b> students show understanding,		<b>Then</b> ask: What additional revisions did you make based on the feedback you received?
<b>Publish a Final Draft</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: What final steps need to be taken before your draft is ready to publish?
<b>If</b> students show understanding,		<b>Then</b> ask: Where do you think your essay should be published?
<b>Publish and Celebrate</b>		
<b>If</b> students need additional support,		<b>Then</b> ask: Why are you passionate about this topic?
<b>If</b> students show understanding,		<b>Then</b> ask: Is there anything else you could have included to make your essay more persuasive?
<b>Prepare for Assessment</b>		
<b>If</b> students need additional support,		<b>Then</b> review the main elements of an opinion essay with them.
<b>If</b> students show understanding,		<b>Then</b> ask: What are some experiences you've read about recently in the stack texts?

## Conference Support for ELL

### EMERGING

- Read a stack text aloud and guide students to identify the opinion and one supporting fact or detail from the text.

### DEVELOPING

- Have pairs take turns reading aloud a stack text and work together to identify the opinion and one supporting fact or detail from the text.
- Use modeled writing to help students finish their essay drafts.

### EXPANDING

- Have students read their essay to a partner.
- Ask students to answer the Publish and Celebrate minilesson questions verbally to a partner before writing down their answers.
- Use guided writing to proofread students' essays with them.

### BRIDGING

- Have students exchange essays and read aloud to each other. Students should listen to their own essays being read and should look for ways to improve or bring more clarity to their writing.
- Have students discuss potential assessment essay topics with a partner.
- Have students take turns reading items from the checklist on p. 187 in the *Student Interactive*. They should mark their answers as they go through the list.

### Reading-Writing Workshop Bridge

When conferring with students, refer back to the Bridge minilessons on **adverbs** and **point of view**.



## 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 opinion writing genre and helps prepare them to write an opinion essay. These targeted supports were chosen to help students incorporate feedback and publish their work.

Use this note for the minilesson on p. T422.

#### ELL Targeted Support

##### INCORPORATE PEER AND TEACHER SUGGESTIONS

A teacher or peer reviewer can catch mistakes in writing and help clarify ideas that might be unclear to the reader.

Display two sentences that contain intentional mistakes and a sample peer edit. Read aloud the comment carefully and paraphrase it to show your understanding. Then fix the mistake and read the sentences again slowly to demonstrate how the sentences improved.

##### EMERGING

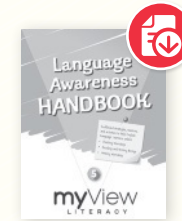
In pairs, have students read aloud their essays and one comment they received from a peer. Have students paraphrase the comment. Then have them work together to brainstorm ways to implement the comment and improve the essay.

##### DEVELOPING

Have students review the edits that were made on their opinion essay. **EXPANDING**

Have students create a clean draft of their essays. Then, pair students and direct them to read their essays aloud while their partners listen for any grammar mistakes.

##### BRIDGING



See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T430.

#### ELL Targeted Support

##### PUBLISH AND CELEBRATE

Reflecting on a writing assignment after it has been published allows students to learn from their mistakes and think about what changes they might make in the future. Additionally, reflection enhances the work's meaning and encourages insight and complex learning.

Display and read the reflection sentences on *Student Interactive* p. 185. Ask if students need any clarifications. Review the words *favorite* and *convincing*. **EMERGING**

Do a Think Aloud to brainstorm all the interesting, fun, or different aspects of an opinion essay. Have students contribute their ideas and write them down for the class to see.

##### DEVELOPING

Have students make a list of the opinion essay topics they wrote about during the week and tell a partner why they chose them and which was their favorite topic. **EXPANDING**

Challenge students to think of three different items or ideas they want to add to their opinion essays in the future and to share those ideas with a neighbor before writing them down.

##### BRIDGING



**FAST TRACK**

# Incorporate Peer and Teacher Suggestions

## OBJECTIVES

With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Edit drafts using standard English conventions.

STUDENT INTERACTIVE, p. 183



OPINION ESSAY WRITING WORKSHOP

### Incorporate Peer and Teacher Suggestions

**Learning Goal**  
I can use elements of opinion writing to write an essay.

A writer may find it difficult to accept criticism from peers or from a teacher. Sometimes it can be hard to hear negative things about something you are proud of. Remember, however, that these editors want to help you make your work as clear, concise, and meaningful as it can be. Consider each change carefully, and use it as an opportunity to improve.

**My TURN** Use the checklist as you revise based on peer and teacher suggestions.

**REVISE BASED ON FEEDBACK**

- Read each comment carefully.
- Ask questions about comments you find unclear or confusing.
- First, revise for organization. Rearrange, combine, add, and delete paragraphs, sentences, and details as needed.
- Look at your word choices. Are there ideas that you can make clearer or more coherent by combining, rearranging, adding, or deleting words?
- If needed, ask an adult for help with planning or revising your work.
- Then edit for spelling, capitalization, punctuation, and grammar mistakes.
- Look up any grammar rules you are unsure about.
- Read your work one last time, sentence by sentence. Start from the end, and work your way to the beginning. This will help you focus on words rather than ideas.
- Make final corrections, and prepare the final draft of your essay.
- If you wrote your essay by hand, make a new, clean version in cursive.
- Thank your peer editor or teacher for taking the time to read your work.

183

## Minilesson

Mentor STACK



**TEACHING POINT** Authors always have editors review their writing before their work is published. This allows them to fix grammar and spelling mistakes. It also allows them to improve organization and clarity. Remind students that editors

- are *not* trying to criticize their work.
- make it less likely that mistakes will be missed and left uncorrected.
- are trying to make their work clearer, more concise, and more meaningful.

**MODEL AND PRACTICE** Students will look at the edits they have received and will make their way through the checklist as they revise their work. Students should

- review all suggestions and ask any follow-up questions.
- ask themselves how the suggestions will help improve their essays.
- make a plan for implementing changes, requesting assistance from an adult if needed.
- make any revisions necessary to word choice and sentence structure, spelling, capitalization, grammar, and punctuation.
- begin working on a final draft and thank their peer reviewers.



## Independent Writing

Mentor STACK



**FOCUS ON INCORPORATING SUGGESTIONS** After the minilesson, students should transition into independent writing.

- If students need additional help understanding the suggestions their reviewers made, have them highlight the ones in question and go back to their Writing Club for clarification.

### WRITING SUPPORT

- **Modeled** Display a sentence with an intentional mistake. Do a Think Aloud to demonstrate how to edit the sentence.
- **Shared** Have students verbalize two suggested changes and explain why they should be changed.
- **Guided** Ask students to read their draft for any misspelled words.



**Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to using the checklist on p. 183 of the *Student Interactive* to revise their essay.

See the **Conference Prompts** on p. T420.



## Share Back

Invite a few students to share one or two suggestions they received, and have them explain how those suggestions improved their essays.

# Spelling Spell Words with Syllable Patterns

## OBJECTIVE

Spell words using advanced knowledge of syllable division patterns.

### SPELLING WORDS

dispel	humane
crusade	protest
selfish	ignite
dismal	diabolic
segment	museum
indignant	congruent
confiscate	defiance
compensate	supreme
insistent	profile
syntax	impede

## FLEXIBLE OPTION

### LESSON 1

#### ✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T440, to assess students' prior knowledge of words with syllable patterns.

For students with a solid understanding of the Spelling Words, include these Challenge Words with the spelling list.

#### Challenge Words

identification  
 contemporaneous  
 tranquilize

### ELL Targeted Support

**Syllable Patterns** Tell students that recognizing syllable patterns can help them spell new vocabulary. Display the words *indignant* and *diabolic*.

Say each letter sound and ask students to repeat each. Then say the whole word and ask students to repeat. Do this several times. **EMERGING**

Use the above activity. Then demonstrate dividing the words into syllables. Direct students to work in pairs to repeat with the remaining spelling words. **DEVELOPING**

Use the above activities. Then have students spell each word aloud with a partner. **EXPANDING**

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Syllable Patterns


## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Syllable Patterns

## FLEXIBLE OPTION

### LESSON 4

 Spiral Review: Words with -ous, -eous, -ious

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Spiral Review

FLEXIBLE OPTION

### LESSON 1



#### Spiral Review: Indefinite and Reflexive Pronouns

**FOCUS ON STRATEGIES** Review indefinite and reflexive pronouns on p. T409.

**MODEL AND PRACTICE** Display the following paragraph:

*Students in fourth-period art class are painting with watercolors. The artists will display their work in the halls, and the artists will invite classmates to view their work. Meiya is especially proud of her sunset painting because Meiya mixed the colors herself.*

Guide students to replace some of the nouns with indefinite or reflexive pronouns and adjust the verb form if necessary. Also, guide them to adjust any pronouns or verb forms that are incorrect.

**APPLY** Ask students to work in small groups to write two or three sentences using indefinite or reflexive pronouns.

#### OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including indefinite.

#### ELL Targeted Support

**Indefinite and Reflexive Pronouns** Help students understand the difference between the two types of pronouns. Display the sentences: *Is anyone home? Am I by myself?*

Ask students to identify the three pronouns in the sentences. **EMERGING**

Ask students to identify and label the indefinite and reflexive pronouns in the sentences. Then have them explain how the pronoun *I* relates to the reflexive pronoun *myself*. **DEVELOPING/EXPANDING**

Have student pairs use the sentences above to write or describe a brief scene. **BRIDGING**

FLEXIBLE OPTION

### LESSON 1



Spiral Review:  
Indefinite  
and Reflexive  
Pronouns

FLEXIBLE OPTION

### LESSON 2

Oral Language:  
Adverbs

### LESSON 3

Teach Adverbs

### LESSON 4

Practice Adverbs

FLEXIBLE OPTION

### LESSON 5

Standards Practice

**FAST TRACK**

# Publish a Final Draft

## OBJECTIVES

Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively.

Publish written work for appropriate audiences.

Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## Minilesson

Mentor **STACK**



**TEACHING POINT** Publishing is the final step in the writing process. Publishing finishes what writers began when they brainstormed their task, purpose, and audience before drafting their essay. It can be done in many ways depending on what students wrote, why they wrote, and for whom they wrote. Some places to publish an article include magazines, print and digital newspapers, journals, books, Web sites, blogs, or in oral presentations.

**MODEL AND PRACTICE** Ask students to reread their writing to ensure that it is clear and concise and communicates their opinion. Say: *Ask yourself, “Are there any final edits I should make so that my message is clearer to my readers?”* Recommend that students read their essays aloud to determine if their language sounds natural.

To prepare students to present their essays to their peers, read a stack text aloud as if you were presenting it to the class. Model the presentation directives on p. 184 of the *Student Interactive*. Point out the importance of using proper language conventions, such as correct grammar and clear sentence structure, when speaking to an audience.

STUDENT INTERACTIVE, p. 184



**OPINION ESSAY**

### Publish a Final Draft

Once you have revised and edited your opinion essay, it is time to publish. Publishing your work is an important final step in the writing process. It completes the cycle of writing for a specific task, purpose, and audience. Publishing can mean several things depending on what you wrote, why you wrote it, and who will read it.

**My TURN** Prepare your writing to be published and presented to an audience.

**Publishing**

- Reread your writing to make sure it makes sense.
- Revise any ideas or details that are out of place.
- Edit and proofread your final draft to make sure there are no errors.
- Type a final copy of your essay to publish.

**Presenting**

- Make eye contact with your audience.
- Speak slowly and enunciate your words.
- Speak loudly enough to be heard at the back of the room.
- Present each point clearly.
- Use proper conventions of language to effectively communicate your ideas.
- Use natural gestures as you speak.
- Respond to questions from the audience.

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved.

184

## Possible Teaching Point

### Spelling | Multisyllabic Words

Tell students to check for misspelled words. If they encounter an unfamiliar multisyllabic word, remind students they can spell the word by breaking it up into its different syllables. For example, divide the word *influential* into syllables: *in-flu-ent-ial*. Point out how syllable patterns can divide words

- between two consonants, as in *in* and *flu*
- between two vowels, as in *flu* and *ent*
- between a consonant and a vowel, as in *ent* and *ial*



## Independent Writing

Mentor STACK



**FOCUS ON PUBLISHING** After this minilesson, students should transition to independent writing to finalize their drafts for publishing and presenting. They should proofread their drafts one last time and then type a final copy to present to an audience. Encourage students to demonstrate their keyboarding skills by typing at least two pages in one sitting.

- If students need additional opportunities to review their draft, have them look back over the previous minilessons on opinion essay writing and the revisions suggested by their peer and teacher reviewers.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud using a stack text to model how to present each point.
- **Shared** Discuss enunciating and making eye contact while giving an oral presentation.
- **Guided** After typing the final copy of their essays, direct students to read through them one last time to check for errors.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, have them continue to prepare their final drafts for publishing.

See the **Conference Prompts** on p. T420.

## Share Back

Invite a few students who show understanding to present their essays to the class.

# Spelling Spell Words with Syllable Patterns

## OBJECTIVE

Spell words with advanced knowledge of syllable division patterns.

### SPELLING WORDS

dispel	humane
crusade	protest
selfish	ignite
dismal	diabolic
segment	museum
indignant	congruent
confiscate	defiance
compensate	supreme
insistent	profile
syntax	impede

## LESSON 2

### Teach

**FOCUS ON STRATEGIES** When students encounter words that are unfamiliar to them, they should consider syllable patterns to help spell multisyllabic words accurately. Syllable patterns can divide words between two vowels, between two consonants, or between a consonant and a vowel.

### MODEL AND

**PRACTICE** Write or display the words *congruent* and *ignite*. Say each word aloud, and divide the words into syllables to show patterns in spelling.

### APPLY MyTURN

Direct students to complete the MyTurn activity on p. 181 of the *Student Interactive*.

SPELLING
READING-WRITING BRIDGE

### Spell Words with Syllable Patterns

A syllable is a word part that contains a single vowel sound. Syllable patterns can divide words between two vowels, between two consonants, or between a consonant and a vowel. Understanding syllable patterns can help you spell words with multiple syllables.

**MyTURN** Read the words. Spell and sort the words in alphabetical order. After alphabetizing, add a slash between each syllable.

SPELLING WORDS			
dispel	indignant	humane	congruent
crusade	confiscate	protest	defiance
selfish	compensate	ignite	supreme
dismal	insistent	diabolic	profile
segment	syntax	museum	impede

com/pen/sate \_\_\_\_\_

con/fis/cate \_\_\_\_\_

con/gru/ent \_\_\_\_\_

cru/sade \_\_\_\_\_

de/fi/ance \_\_\_\_\_

di/a/bol/ic \_\_\_\_\_

dis/mal \_\_\_\_\_

dis/pel \_\_\_\_\_

hu/mane \_\_\_\_\_

ig/nite \_\_\_\_\_

im/pede \_\_\_\_\_

in/dig/nant \_\_\_\_\_

in/sis/tent \_\_\_\_\_

mu/se/um \_\_\_\_\_

pro/file \_\_\_\_\_

pro/test \_\_\_\_\_

seg/ment \_\_\_\_\_

self/ish \_\_\_\_\_

su/preme \_\_\_\_\_

syn/tax \_\_\_\_\_

Copyright © 2014 by Learning Company, LLC. All rights reserved.

181

## LESSON 2

Teach: Spell Words with Syllable Patterns

FLEXIBLE OPTION  
**LESSON 1**

Assess Prior Knowledge

FLEXIBLE OPTION  
**LESSON 3**

More Practice: Spell Words with Syllable Patterns

FLEXIBLE OPTION  
**LESSON 4**

Spiral Review: Words with -ous, -eous, -ious

**LESSON 5**

Assess Understanding



# Language & Conventions

## Adverbs

FLEXIBLE OPTION

### LESSON 2

#### Oral Language: Adverbs

**FOCUS ON STRATEGIES** Adverbs describe actions or other descriptive words. A conjunctive adverb connects two independent clauses, introduces an independent clause, or links sentences with similar ideas. If a conjunctive adverb links two independent clauses, it is preceded by a semicolon and followed by a comma.

**MODEL AND PRACTICE** Display the following sentences:

*The cars were buried in snow.*

*Some people insisted on driving.*

Now, show students how to connect these two independent clauses with the conjunctive adverb *nevertheless*.

*The cars were buried in snow; nevertheless, some people insisted on driving.*

**APPLY** Ask students to generate simple sentences or independent clauses. Then ask them to connect the sentences with conjunctive adverbs.

#### OBJECTIVE

Edit drafts using standard English conventions, including conjunctive adverbs.

FLEXIBLE OPTION

### LESSON 2

Oral Language:  
Adverbs

FLEXIBLE OPTION

### LESSON 1



Spiral Review:  
Indefinite  
and Reflexive  
Pronouns

### LESSON 3

Teach Adverbs

### LESSON 4

Practice Adverbs

FLEXIBLE OPTION

### LESSON 5

Standards Practice



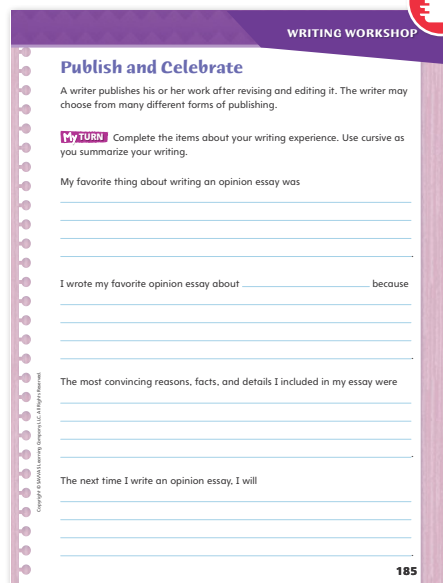
# Publish and Celebrate

## OBJECTIVES

Write legibly in cursive.

Publish written work for appropriate audiences.

STUDENT INTERACTIVE, p. 185



## Minilesson

Mentor STACK



**TEACHING POINT** Writers publish the final draft of their texts after revising and editing them. Then it's time to celebrate all the effort they put into their work and reflect on the experience. Reflecting on a writing assignment after it has been published allows writers to learn from their mistakes and think about what changes they might make in the future. Additionally, reflecting on their work allows writers to gain insights into why they wrote and what they wrote for their audiences.

**MODEL AND PRACTICE** Inform students that they will be doing some writing that reflects on their experience of writing an opinion essay. They should write in legible cursive and reflect on the following:

- their favorite part of the process of writing an opinion essay
- why the topic of their opinion essay is important to them
- the most convincing facts they included in their essay
- what they would change the next time they write an opinion essay

Before the students write their reflections, say: *Think back over the past week. Consider everything you've learned about opinion essays as you respond to these questions. Think about what you enjoyed and what you would do differently next time.*

## Possible Teaching Point

## Writing Process

### Publishing | Reflection

Tell students that an important part of the writing and publishing process is reflecting on how the process went and what they learned from it. Good writers think about what they did well and what they can improve upon the next time they write. In this way, even the best writers are always developing their craft.



## Independent Writing

Mentor STACK



**FOCUS ON PUBLISHING** After the minilesson, students should transition into independent writing.

- For students who need to finish finalizing their draft, allow them to finish their final copy.

### WRITING SUPPORT

---

- **Modeled** Review and demonstrate appropriate cursive writing for students.
- **Shared** Have students share with their neighbors the opinion essay topics they wrote about.
- **Guided** Have students look over the previous week's minilessons to review aspects of opinion writing that they could include in future opinion essays.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students have published their final draft, they should work on the My Turn activity on p. 185 of the *Student Interactive* or edit or revise a previously written draft that hasn't been published.

See the **Conference Prompts** on p. T420.

## Share Back

Ask two or three students to share their favorite thing about writing an opinion essay and a memorable writing tip they learned by writing the essay.

# Spelling Spell Words with Syllable Patterns

## OBJECTIVE

Spell words with advanced knowledge of syllable division patterns.

### SPELLING WORDS

dispel	humane
crusade	protest
selfish	ignite
dismal	diabolic
segment	museum
indignant	congruent
confiscate	defiance
compensate	supreme
insistent	profile
syntax	impede

## FLEXIBLE OPTION

### LESSON 3

#### More Practice

**FOCUS ON STRATEGIES** Review the strategies students use to divide words based on syllable patterns.

**MODEL AND PRACTICE** Write or display the words *compensate* and *insistent*. Divide the words into syllables and ask students to spell each word.

- com/pen/sate
- in/sis/tent

**APPLY** Have students complete *Spelling* p. 98 from the *Resource Download Center*.

Name \_\_\_\_\_

### Spelling

Spell Words with Syllable Patterns  
 A syllable is a word part that has one vowel sound. If a word has more than one syllable, it is called multisyllabic.

Syllable patterns can divide a word in several ways:

- Between two vowels: dial
- Between two consonants: im/pe/da
- Between a consonant and a vowel: lem/on

Knowing syllable patterns can help you spell words with multiple syllables.

SPELLING WORDS			
dispel	indignant	humane	congruent
crusade	confiscate	protest	defiance
selfish	compensate	ignite	supreme
dismal	insistent	diabolic	profile
segment	syntax	museum	impede

**My Turn** Using the hint provided in parentheses, choose the correct word from the list below. Then divide the word using syllable patterns and slashes to check your spelling.

confiscate	museum	diabolic	selfish
1. (hint: evil)			diabolic di/a/bol/ic
2. (hint: take something away)			confiscate con/fis/cate
3. (hint: caring only about yourself)			selfish self/ish
4. (hint: art is shown here)			museum mu/se/um

Grade 5, Unit 3, Week 5  
 © Pearson Education, Inc., or its affiliates. All rights reserved. 98

## FLEXIBLE OPTION

### LESSON 1

✓ Assess Prior Knowledge

### LESSON 2

Teach: Spell Words with Syllable Patterns

## FLEXIBLE OPTION

### LESSON 3

More Practice: Spell Words with Syllable Patterns

## FLEXIBLE OPTION

### LESSON 4

Spiral Review: Words with -ous, -eous, -ious

### LESSON 5

✓ Assess Understanding



# Language & Conventions

## Adverbs

### LESSON 3

#### Teach Adverbs

**FOCUS ON STRATEGIES** **Adverbs** describe actions or other descriptive words. When an adverb modifies a clause or the whole sentence, it is called a **conjunctive adverb** and is followed by a comma.

**MODEL AND PRACTICE** Model using conjunctive adverbs to introduce an independent clause. Display this sentence: *Finally, the new movie theater opened.* Have students identify the conjunctive adverb. Then point out the comma after the adverb.

Then model how to use conjunctive adverbs to connect two independent clauses. Display this sentence: *I enjoy action movies; however, my best friend prefers comedies.* Have students identify the adverb in the sentence. Point out the semicolon before the adverb and the comma after the adverb.

#### 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**

### LESSON 3

#### Teach Adverbs

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Indefinite  
and Reflexive  
Pronouns

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Adverbs

#### LESSON 4

Practice Adverbs

FLEXIBLE OPTION

#### LESSON 5

Standards Practice

# Prepare for Assessment

## OBJECTIVE

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

STUDENT INTERACTIVE, p. 186



**OPINION ESSAY**

**Prepare for Assessment**

**MY TURN** Follow a plan as you prepare to write an opinion essay in response to a prompt.

1. **Relax.**  
Take a deep breath.
2. **Make sure you understand the prompt.**  
Read the prompt below. Underline what kind of writing you will do. **Highlight** the topic you will be writing about.  
  
**Prompt:** Write an opinion essay about how other people's experiences have influenced you. Support your opinion with reasons and details from the texts you have read.
3. **Brainstorm.**  
List three topics you could write about. **Highlight** your favorite.  
  
\_\_\_\_\_
4. **Plan out your opinion essay.**  
Clearly state your opinion and provide reasons supported by examples, facts, and details.
5. **Write your draft. Remember to include an introduction and a conclusion.**  
Use your own paper to write your essay.
6. **After you finish, revise and edit your essay.**  
Read your essay again to yourself.

186

## Minilesson

Mentor STACK



**TEACHING POINT** As students prepare for the assessment, it's often helpful to do a practice test on a prompt that is new to them. Explain to students that they'll prepare for an opinion essay assessment by brainstorming ideas and planning essays based on a prompt provided on p. 186 of the *Student Interactive*. Review aspects of writing an opinion essay that students should keep in mind when preparing for the assessment.

- Choose a topic you are passionate about.
- Recognize that your opinion will need to be supported by examples, facts, and details.
- Organize reasons, facts, and details into paragraphs and sections.

**MODEL AND PRACTICE** Have each student take a deep breath and read the prompt together. Paraphrase the prompt and ask students if they need clarification on the prompt.

Brainstorm aloud some topics you might write about if you were drafting an opinion essay based on this prompt. To help generate possible ideas for a topic, review with students the stack texts they have read in class recently or any other books or stories they may have been exposed to.

Make clear to students that they do not necessarily need to write about people they know. Students can write about how the experiences of historical figures or well-known people have influenced them.

## Possible Teaching Point

### Language & Conventions | Conjunctive Adverbs

As students prepare for assessment, remind them that they can use conjunctive adverbs to connect two independent clauses that are related. This will improve the flow of their writing and allow them to connect both similar and dissimilar ideas.



## Independent Writing

Mentor STACK



**FOCUS ON PREPARING FOR ASSESSMENT** After the minilesson, students should transition to independent writing and begin practicing for the assessment.

- If students are struggling to generate topic ideas on their own, they should refer to the stack.

### WRITING SUPPORT

---

- **Modeled** Do a Think Aloud to demonstrate identifying key words in the prompt and paraphrasing the prompt to check understanding.
- **Shared** Have students develop an opinion based on a topic you have brainstormed.
- **Guided** Ask students to list experiences they have read about recently to help them brainstorm topic ideas and supporting points.



**Intervention** Refer to the *Small Group Guide* for support.

---

- If students demonstrate understanding, they should move on to outlining, writing, and revising their draft based on the prompt.

See the **Conference Prompts** on p. T420.

## Share Back

Ask students to share the topic ideas they chose with their neighbors. Then, have one or two students share their topic and supporting points with the class.

# Spelling Spiral Review

## OBJECTIVE

Demonstrate and apply spelling knowledge.

### SPELLING WORDS

dispel	humane
crusade	protest
selfish	ignite
dismal	diabolic
segment	museum
indignant	congruent
confiscate	defiance
compensate	supreme
insistent	profile
syntax	impede

### Writing Workshop

As students proofread their writing, ask them to note and check the spelling of words ending with *-ous*, *-eous*, and *-ious*.

FLEXIBLE OPTION 

## LESSON 4



### Spiral Review: Words with *-ous*, *-eous*, *-ious*

**FOCUS ON STRATEGIES** See p. T404 to review spelling rules for adding word parts *-ous*, *-eous*, and *-ious* to base words.

**MODEL AND PRACTICE** Adding these word parts to a base word as a suffix sometimes changes a noun into an adjective. Display the words *advantageous* and *adventurous*, and have student pairs practice their spelling by using the words in sentences.

**APPLY** Using the spelling words on p. T404, guide students to review their spelling in pairs or small groups.

FLEXIBLE OPTION 


## LESSON 4



### Spiral Review: Words with *-ous*, *-eous*, *-ious*

FLEXIBLE OPTION 

## LESSON 1

 **Assess Prior Knowledge**

## LESSON 2

Teach: Spell Words with Syllable Patterns

FLEXIBLE OPTION 

## LESSON 3

More Practice: Spell Words with Syllable Patterns

## LESSON 5

 **Assess Understanding**



# Language & Conventions

## Adverbs

### LESSON 4

#### Practice Adverbs

**APPLY MyTURN** Direct students to complete the MyTurn activity on p. 182 of the *Student Interactive*.

#### LANGUAGE AND CONVENTIONS

##### Adverbs

**Adverbs** tell where, when, or how an action happens. A **conjunctive adverb** shows a relationship between ideas within a sentence. It can introduce an independent clause, connect two independent clauses, or link sentences with similar ideas.

Some common adverbs are *additionally, anyway, finally, however, instead, likewise, meanwhile, nevertheless, next, otherwise, similarly, and therefore*.

In sentences with two independent clauses, the conjunctive adverb is preceded by a semicolon and followed by a comma.

- Robie House was falling apart; **nevertheless**, some people wanted to restore it.

In other sentences, commas set off conjunctive adverbs.

- In 1963, **however**, he changed his mind and deeded it to the University of Chicago.
- **Meanwhile**, the Wright 3 continued to investigate.

**MyTURN** Edit the draft by using conjunctive adverbs to connect ideas in or between sentences. Remember to add proper punctuation.

**Possible responses:**

Taking apart the Robie House will be difficult. Crews cannot follow their usual routine for demolishing a house. **Otherwise, the** art glass would be destroyed. **Likewise, features** such as the ceiling panels would be damaged. **Instead, workers** will use a special technique when dividing the house.

182

#### OBJECTIVE

Edit drafts using standard English conventions, including conjunctive adverbs.

#### Writing Workshop

Direct students to review their writing notebooks to ensure they are incorporating conjunctive adverbs in their writing and are using them correctly.

FLEXIBLE OPTION

#### LESSON 1



**Spiral Review:**  
Indefinite  
and Reflexive  
Pronouns

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Adverbs

#### LESSON 3

**Teach Adverbs**

### LESSON 4

#### Practice Adverbs

FLEXIBLE OPTION

#### LESSON 5

**Standards Practice**



FAST TRACK

# Assessment

## OBJECTIVE

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

STUDENT INTERACTIVE, p. 187

**Assessment**

**My TURN** Before you write an opinion essay for your assessment, rate how well you understand the skills you have learned in this unit. Go back and review any skills you mark “No.”

IDEAS AND ORGANIZATION	Yes	No
<input type="checkbox"/> I can brainstorm a topic.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can clearly state an opinion.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can provide reasons for an opinion.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can support reasons with examples, facts, and details.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can write an introduction and a conclusion.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can group reasons, facts, and details into paragraphs and sections.	<input type="checkbox"/>	<input type="checkbox"/>

CRAFT	Yes	No
<input type="checkbox"/> I can include meaningful and interesting graphic features.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can use linking words, phrases, and clauses to show logical order.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can format text to highlight important information.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can rearrange and combine ideas for clarity.	<input type="checkbox"/>	<input type="checkbox"/>

CONVENTIONS	Yes	No
<input type="checkbox"/> I can use rules for capitalization.	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> I can incorporate italics and underline for titles and for emphasis.	<input type="checkbox"/>	<input type="checkbox"/>

Manage your time! Plan ahead so you have time to plan, draft, revise, and edit your work.

187

## Minilesson

Mentor STACK



**TEACHING POINT** Before taking an assessment, it is helpful to reflect on and review the skills learned in a unit, such as the skills required to write an opinion essay. Important items to remember include the following:

- clearly state your opinion and provide supporting reasons
- organize your text by grouping reasons, facts, and details into paragraphs and sections
- include an introduction and a conclusion
- use correct formatting and conventions

Review the 4-point Argumentative Writing Rubric and explain to students the elements their essay will be graded on, such as

- being focused around a clear claim
- having a well-developed and logical structure
- including strong reasons and supporting evidence
- using precise, accurate, and relevant language
- using correct spelling, grammar, capitalization, and punctuation

**MODEL AND PRACTICE** Have students complete the checklist on p. 187 of the *Student Interactive* to determine if they are ready to write their opinion essays. Ask students to review the corresponding minilesson in their *Student Interactive* for any item they marked “no.”

## Assessment

Inform students that they are going to take a writing assessment. Explain that they should use the skills they learned in this unit to respond to the prompt. If students answer the prompt on a separate sheet of paper, you may place a line limit to emulate other writing assessments students will take. You have the option of using the assessment on the next page or the students’ published writing as the assessment.



## WRITING ASSESSMENT



## Opinion Essay

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.

Experiences shape our view of the world.

**THINK** about how experience has changed the way you think about the world.

**WRITE** an opinion essay about how an experience has shaped your view of the world and what you feel others should learn from it.

Be sure to

- have a clear opinion and point of view.
- include clear reasons that are supported by facts and details.
- use correct punctuation, capitalization, and formatting.

## 4-Point Argumentative Writing Rubric



Score	Focus	Organization	Development	Language and Vocabulary	Conventions
4	Argumentative text is focused around a clear claim and developed with evidence.	Argumentative text has a well-developed, logical structure and appropriate transitions.	Argumentative text includes strong reasons and supporting evidence.	Argumentative text uses relevant and accurate domain-specific language.	Argumentative text has correct grammar, spelling, capitalization, and punctuation.
3	Argumentative text is mostly focused and developed throughout.	Argumentative text has a mostly logical structure but may lack transitions.	Argumentative text includes some reasons and supporting evidence.	Argumentative text uses mostly relevant domain-specific language.	Argumentative text has a few conventions errors but is clear and coherent.
2	Argumentative text is somewhat developed but may occasionally lose focus.	Argumentative text's structure is somewhat unclear, and transitions may be ineffective or absent.	Argumentative text includes few reasons and evidence. Some facts and details may be irrelevant or inaccurate.	Language in argumentative text may be overly general or sometimes inaccurate.	Argumentative text has some conventions errors that may affect clarity.
1	Argumentative text may be confusing or too short.	Argumentative text has little or no apparent structure.	Argumentative text includes few reasons and minimal or ineffective evidence.	Language in argumentative text is vague or confusing.	Argumentative text is hard to follow because of frequent errors.
0	Argumentative text gets no credit if it does not demonstrate adequate command of argumentative text writing traits.				

# Spelling Spell Words with Syllable Patterns

## OBJECTIVE

Spell words with advanced knowledge of syllable division patterns.

### SPELLING WORDS

dispel	humane
crusade	protest
selfish	ignite
dismal	diabolic
segment	museum
indignant	congruent
confiscate	defiance
compensate	supreme
insistent	profile
syntax	impede

## LESSON 5


### Assess Understanding

Use the following sentences for a spelling test.

#### Spelling Sentences

1. The stormy weather was **dismal**.
2. We practice **syntax** in our writing notebooks.
3. They felt **indignant** about getting too much homework.
4. Your teacher will **confiscate** your phone if you use it in class.
5. The company will **compensate** employees for working longer hours.
6. She was on a **crusade** to start a recycling program in her school.
7. The students organized a **protest** about the strict new rules.
8. The huge hill will **impede** the cross-country runners.
9. The young camper learned to **ignite** a fire with a bow and spindle.
10. They created a **profile** about the suspect.

### FLEXIBLE OPTION LESSON 1

 **Assess Prior Knowledge**


### LESSON 2

Teach: Spell Words with Syllable Patterns

### FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with Syllable Patterns

### FLEXIBLE OPTION LESSON 4

 **Spiral Review:** Words with *-ous*, *-eous*, *-ious*

## LESSON 5

 **Assess Understanding**



# Language & Conventions

## Adverbs

FLEXIBLE OPTION

### LESSON 5

#### Standards Practice

Display the pair of sentences.

**We went to the shelter. We saw many dogs that need homes.**

Which is the correct way to combine the sentences?

- A We went to the shelter therefore; saw many dogs that need homes.
- B We went to the shelter, therefore; saw many dogs that need homes.
- C** We went to the shelter; therefore, we saw many dogs that need homes.

**APPLY** Have students complete *Language and Conventions* p. 103 from the *Resource Download Center*.

Name \_\_\_\_\_

**Language and Conventions**

**Adverbs**  
An **adverb** tells where, when, or how an action happens.

A **conjunctive adverb** can introduce an independent clause. In such cases, it is set off by commas:

In 1979, **however**, the population of the city increased dramatically.

A conjunctive adverb can also connect two independent clauses. In such cases, it usually comes after a semicolon and is followed by a comma:

Marcos was disappointed to lose the chess tournament; **nevertheless**, he kept playing.

Common adverbs include the following: additionally, anyway, finally, however, instead, likewise, meanwhile, nevertheless, next, otherwise, similarly, and therefore.

**My Turn** For the following sentences, circle the conjunctive adverbs. Then add the missing punctuation.

- We need to hurry; **otherwise** we will be late for school.
- Kyla raised a good point; **however** there are other points to consider.
- Finally** get all the ingredients out of the cabinet.
- Go get your math book; **meanwhile** we can finish your worksheet.

**My Turn** Write one sentence in which you use a conjunctive adverb to introduce an independent clause. Then write another sentence in which you use a conjunctive adverb to connect two independent clauses.

Responses will vary, but they should show the correct use of conjunctive adverbs and punctuation.

Grade 5, Unit 3, Week 5 103

#### OBJECTIVE

Edit drafts using standard English conventions, including conjunctive adverbs.

#### 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:**  
Indefinite  
and Reflexive  
Pronouns

FLEXIBLE OPTION

#### LESSON 2

**Oral Language:**  
Adverbs

#### LESSON 3

**Teach Adverbs**

#### LESSON 4

**Practice Adverbs**



**Week 6**

**PROJECT FOCUS**

**This week students will**

- research a person or hero who has had an impact on their lives.
- write a speech about why a day should be dedicated to that person.

**Lesson 1 Compare Across Texts**

T446–T449

- Answer the Essential Question

**Inquire**

- Introduce the Project
- Read “The Making of a Holiday”
- Generate Questions
- Use Academic Words

RI.5.10, RF.5.4.a,  
W.5.7, W.5.10, L.5.6

**Lesson 2 Explore and Plan**

T450–T453

- Argumentative Text
- Read “Awesome Jane Addams”
- Apply characteristics of text

**Conduct Research**

- Databases and avoiding plagiarism
- Use tools to research

RI.5.7, RI.5.8,  
RF.5.4.a, W.5.7,  
W.5.8, W.5.9.b

**Lesson 3 Collaborate and Discuss**

T454–T457

- Analyze Student Model
- Identify features of an argumentative text

**Refine Research**

- Bibliography
- Read “You Inspire Me!”
- Write bibliography entries for different sources

RI.5.7, W.5.1, W.5.7,  
SL.5.4, SL.5.6, L.5.2

**Lesson 4 Extend Research**

T458–T461

- Research visuals
- Incorporate photographs and time lines into speeches

**Collaborate and Discuss**

- Revise & Edit: Clarity
- Peer review speeches

W.5.5, W.5.8, SL.5.3,  
SL.5.5, L.5.3.a

**Lesson 5 Celebrate and Reflect**

T462–T463

- Share your speeches
- Reflect on your project

**Reflect on the Unit**

- Reflect on your goals
- Reflect on your reading
- Reflect on your writing

RI.5.10, W.5.6,  
W.5.10, SL.5.4,  
SL.5.5,



# INTEGRATE your INSTRUCTION

## English Language Arts

- Write opinion pieces.
- Conduct short research projects.
- Engage in collaborative discussions.
- Report on a topic.

## Quest SOCIAL STUDIES



For alternate inquiry projects with a Social Studies focus, go online to [SavvasRealize.com](http://SavvasRealize.com).

## Social Studies

- Gather and evaluate sources.
- Develop claims and use evidence to support claims.
- Communicate conclusions and identify ways to take action.

## 4-Point Research Project Rubric



Score	Focus	Research	Organization and Development	Language and Vocabulary	Delivery
4	The topic is clear and is well supported by facts and details.	The topic is well developed and includes at least two credible sources. The facts and details fully support the topic.	The organization is clear and includes an introduction and conclusion.	Language is clear. Academic vocabulary is specific and informative about the topic.	Delivery mode is effective. Presenter employs appropriate eye contact, speaking rate, and volume.
3	The topic is mostly clear and somewhat supported by facts and details.	The topic is developed with at least one credible source. The facts and details mostly support the topic.	The organization is mostly clear. Most of the ideas are in logical order.	Language is mostly clear. Academic vocabulary is mostly relevant to the topic.	Delivery method is adequate. Presenter employs adequate eye contact, speaking rate, and volume.
2	The topic is stated, but it is not clear or the facts and details do not completely support the topic.	The topic is minimally developed and may include no sources. The reasons and evidence do not support the topic.	The organization is not always clear. The ideas are not in logical order, or the order is confusing.	Language is often vague or overly general. Vocabulary may be unrelated to topic.	Delivery method is ineffective. Eye contact, speaking rate, and volume are uneven.
1	The topic is confusing, and facts and details are absent.	Research is absent, irrelevant, or not credible.	Organization is confusing and support is absent 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"> <li>• No topic is given.</li> <li>• Student does not demonstrate adequate research or understanding of the structure of a speech.</li> <li>• Response is unintelligible, illegible, not credible, or in the wrong format.</li> </ul>				



Have students complete a student-friendly Research Project Checklist, p. 132, from the *Resource Download Center*.



# Compare Across Texts

## OBJECTIVES

Evaluate details read to determine key ideas.

Synthesize information to create new understanding.

Use text evidence to support an appropriate response.

## Reflections

In this unit, student explored the theme *Reflections*. This unit of study should help students understand that people often reflect on the events and experiences in their lives.

**TURN, TALK, AND SHARE** **Question the Answers** Have students look back at each text to choose questions that relate to the theme. Encourage students to use their annotations and notes to help them craft the questions. Use the model about *Love, Amalia* to demonstrate.

I notice that the question has the pronoun *she*. That means the question includes something about a woman or girl. I see that this person wants Amalia to understand something. Amalia's abuelita was the other main character in the story, so I think the question might be "Who is Abuelita?"

## Compare Across Texts

Have a student volunteer point to each selection on the opener and tell the genres the unit covers (realistic fiction, poetry, and drama). Then use the questions to help students compare across texts.

- How are the main characters in "A Pet for Calvin" and *The Carp* similar? How are they different? (Possible response: Similar: Both have a young man as the main character, both have a dream, and both realize their dream in unexpected ways. Different: Their dreams are different; one is to have a pet, the other is to be a famous painter.)
- What do the reflections in *Love, Amalia* and "Sepia" have in common? (Possible response: Both selections describe using old photographs to remember something from the past.)

## Essential Question

**MyTURN** Remind students of the Unit 3 Essential Question: *How do the experiences of others reflect our own?* Have students answer the question in their notebooks. If they struggle to answer:

- Place students in pairs or small groups, and have each group review the Weekly Questions for each selection.
- Then have students make connections to ideas in other texts, the school, or the larger community.



**ELL Targeted Support Develop Sight Vocabulary** Explain that students will see some words repeatedly when they read texts in class. Developing basic sight vocabulary will help them better understand what they read.

Help students build sight vocabulary by repeating the “answers” and emphasizing key words. Provide sentence starters, such as *The main characters in “A Pet for Calvin” and The Carp are similar because they both \_\_\_\_\_*. **EMERGING**

Have students confirm understanding of the words *similar*, *observe*, and *research*. Work with them to identify synonyms and explain they can use those words in their responses. Provide a sentence frame: *They are \_\_\_\_\_ because \_\_\_\_\_*. **DEVELOPING**

Have partners complete a Venn diagram for two texts. Then have them reread parts of the texts and write words that compare the texts. To help students internalize the new vocabulary, have them create a word bank that they can use as they discuss the texts. **EXPANDING**

Challenge students to work individually to use a Venn diagram to compare two texts. Encourage them to use specific words from each text to support their responses to the questions in Compare Across Texts. **BRIDGING**



Use the *ELL Observational Assessment Checklists* to monitor student progress for this unit.

STUDENT INTERACTIVE, pp. 188-189

**COMPARE ACROSS TEXTS**

**UNIT THEME**  
**Reflections**

**TURN and TALK**  
**Question the Answers**  
Read the sentence attached to each selection. Then, with a partner, review the selection and use a separate piece of paper to write a question for each “answer” sentence. Finally, talk to your partner about how the answer relates to the theme, *Reflections*.

**WEEK 1**  
**BOOK CLUB**  
**from Love, Amalia**  
She wants Amalia to understand that people must find ways to keep loved ones close, even if they move away.

**WEEK 2**  
**BOOK CLUB**  
**“A Pet for Calvin”**  
Calvin told his grandma he would know him anywhere.

**WEEK 3**  
**BOOK CLUB**  
**The Carp**  
**The Hermit Thrush**  
Because of this, Hayate is happy, even inspired, playing music for his family.

**WEEK 4**  
**BOOK CLUB**  
**Poetry Collection**  
This imagery connects all three poems.

**WEEK 5**  
**BOOK CLUB**  
**“Life & Art” from The Wright 3**  
For Calder, the words *life* and *art* could be rearranged to create these two key messages.

**WEEK 6**  
**BOOK CLUB**  
**Project**  
Now it is time to apply what you learned about Reflections in your **WEEK 6 PROJECT: Unsung Heroes**

**Essential Question**  
**MyTURN**  
In your notebook, answer the Essential Question:  
How do the experiences of others reflect our own?

188 189

# Inquire

## OBJECTIVES

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

The Making of a Holiday	850L, 900L, 1020L
Awesome Jane Addams	810L, 920L, 1020L
You Inspire Me!	810L, 920L, 1020L

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:

- argument : *argumento*
- hero : *héroe*
- impact : *impacto*

## Introduce the Project

This week students will address the theme *Reflections* by collaboratively researching and writing a speech about a person or hero who has had an impact on their lives. Before assigning the speech, engage and energize students by activating background knowledge and setting a purpose for the project.

Begin by reading aloud the Activity prompt on p. 190 of the *Student Interactive*. Then ask partners to identify people who are important to them. Brainstorm relatives, friends, or people they have read about. As a group, discuss what speeches are and people they know who have given speeches. Then ask a volunteer to interpret the prompt.

## CRITICAL LITERACY **Build Background**

**Read-Pause-Annotate** Distribute copies of “The Making of a Holiday.” Use the research article to help students build background and generate questions for research. Display the bulleted items and have partners take turns reading the article aloud. Have students pause periodically to annotate:

- Underline the opinion or argument made in the article.
- Mark anything that is confusing.
- Highlight words and phrases that are interesting or inspiring.

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 Martin Luther King Jr. Day. Tell students they will work together to answer their questions as they read the article. Encourage them to compare and contrast their questions with other students’ questions.



### EXPERT’S VIEW Alfred Tatum, University of Illinois at Chicago

“Reading and writing is not just about kids’ literacy development; it’s about their lives. We cannot let disengagement become their identity. Kids need to be exposed to a wide variety of texts. We need to break down those barriers to engagement—at the word level (decoding), at the text level (comprehension), or with the text that they are being asked to read. This mindset helps us focus on why students are disengaged and what factors contribute to that.”

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



## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** If students struggle to underline, mark, and highlight the text per the bulleted list, prompt pairs to reread the article looking for each bulleted item separately. For example, for the first read, they would underline the opinion or argument made in the article. Then, for the second read, they would mark information that was confusing, and so on.

**OPTION 2 Extend** If students show understanding, have them compile a list of more than three questions for their research. Encourage them to highlight key words and phrases they can employ when researching online.

## ELL TARGETED SUPPORT

When it is time to read the article, think about assigning small groups of students with varying English proficiencies. Be prepared to differentiate the ways in which each small group reads the article. For example, ELLs can identify academic words and other key vocabulary as someone else reads them.

## Use Academic Words

**COLLABORATE** Have students complete the activity on p. 191 of the *Student Interactive*. Ask volunteers to share the words they added to the chart with the class. Tell students that they should try to use some of these Academic Vocabulary words in their speech.

STUDENT INTERACTIVE, pp. 190–191



INQUIRE

PROJECT-BASED INQUIRY

### Unsung HEROES

#### Activity

Learn more about a person who has had a positive impact on your life. The person can be someone you know, a public figure, or a historical figure. Research the person's childhood, education, career, family, personal life, and accomplishments. Then give a speech about why your state should dedicate a day to this person. Make sure to explain how the person influenced your life in a positive way.

#### Research Articles

With your partner, read "The Making of a Holiday" to generate questions you have about the topic. Make a research plan for writing your speech.

1 The Making of a Holiday

2 Awesome Jane Addams

3 You Inspire Me!

#### Generate Questions

**COLLABORATE** After reading "The Making of a Holiday," generate three questions you have about the article. Compare questions with a partner to try and answer them. Share any remaining questions with the class.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### Use Academic Words

**COLLABORATE** In this unit, you learned many words related to the theme of *Reflections*. Work with your partner to add more academic vocabulary words to each category. If appropriate, use some of these words when you write your speech.

Academic Vocabulary	Word Forms	Synonyms	Antonyms
demonstrate	demonstrates demonstrable demonstrating	display exhibit show	conceal cover hide
perspective	perspectives perspectively perspectival	outlook point of view position	apathy indifference blindness
recall	recalls recalled recalling	recollect remember reminisce	disremember forget repress
appeal	appeals appealing appellate	allure attractiveness charm	obnoxiousness repulsiveness unpleasantness
confide	confides confided confidence	disclose reveal tell	cloak obscure secret

# Explore and Plan

## OBJECTIVES

Evaluate details read to determine key ideas.

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.

Develop and follow a research plan with adult assistance.

Apply grade 5 Reading standards to informational texts.

## RESEARCH ARTICLES

The Making of a Holiday	850L, 900L, 1020L
Awesome Jane Addams	810L, 920L, 1020L
You Inspire Me!	810L, 920L, 1020L

See the *Small Group Guide* for additional information on how to distribute the articles.

## Argumentative Writing

Use the article “Awesome Jane Addams” and the Plan Your Research chart to help students recognize the characteristics and structures of argumentative texts.

### CRITICAL LITERACY

### Challenge the Text

#### COLLABORATE

Distribute copies of “Awesome Jane Addams.” Use the article to teach the characteristics and structure of argumentative texts. Tell students that reading critically involves reading carefully to learn more about a topic. When reading critically we:

- consider the author’s **claim**, or what the author is trying to convince the reader to do or think,
- think about the **reasons** that support the claim,
- identify the **evidence**, such as facts, statistics, examples, and quotations, that support the reasons and claim, and
- consider the author’s **intended audience** and how that shapes the information.

After students read “Awesome Jane Addams,” lead them in a discussion about the article. Ask the following questions to facilitate critical understanding. Then have students complete p. 192 in the *Student Interactive*.

- Which sentence explains the author’s central idea?
- Name two reasons the author provides to support the claim. In your opinion, which reason is the most convincing? Why?
- Which evidence supports the fact that “Addams’s hard work led to the growth of Hull House over the years that followed”?

#### COLLABORATE

Have student pairs use the **Plan Your Research** activity on p. 193 to help them identify a claim for their speech. Then have them brainstorm types of supporting reasons and evidence they will use as they develop and follow their research plan. Check students’ plans against the bulleted list in the first column.



**ELL Targeted Support Collaborate** Help students identify the claim or opinion, reasons and evidence that support it, and the author’s intended audience for the research article. Encourage them to share the information based on the evidence they find in the text using words and phrases related to the senses.

Help students read the article. Check students’ understanding by having them complete cloze sentences. *Jane Addams was an activist, or someone who works hard to change society. She supported immigrants, or people who had moved to the United States from other countries. She also helped women gain the right to vote.* **EMERGING**

Help small groups read the article. Work with them to identify the author’s claim. Encourage them to verbally explain their responses using sentence starters. *The author’s claim is \_\_\_\_\_. Have students share reasons from the article that support the claim. The reason \_\_\_\_\_ supports the claim is because \_\_\_\_\_.* **DEVELOPING**

Have partners read the article and identify the claim or opinion, and reasons and evidence that support it. Then have them answer the questions on p. 192 in the *Student Interactive*. Have students discuss the information they find with another set of partners. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 192–193



EXPLORE AND PLAN

PROJECT-BASED INQUIRY

### As I See It

People often write speeches to convince, or persuade, their audience to think or act a certain way. When reading argumentative, or persuasive, speeches, look for

- the claim
- reasons that support the claim
- evidence, such as facts, examples, and quotations, to support the reasons and claim

If a speech convinces you to think or act a certain way, it's persuasive!



**COLLABORATE** With your partner, read “Awesome Jane Addams.” Then answer the questions below about the text.

1. What is the author’s claim, or opinion?  
\_\_\_\_\_
2. What is the writer’s strongest evidence for the claim? Cite specific facts.  
\_\_\_\_\_
3. Who is the author’s intended audience? How do you know?  
\_\_\_\_\_

### Plan Your Research

**COLLABORATE** Before you begin researching heroes, you will need to come up with a research plan. Use the activity to help you write a claim and plan how you will look for evidence for your speech.

Definition	Examples
<p><b>CLAIMS</b> A claim is a statement that tries to persuade or convince a reader to agree with an opinion. A claim</p> <ul style="list-style-type: none"> <li>• defines your goal</li> <li>• is specific</li> <li>• is supported with evidence</li> </ul> <p>Read the two examples in the right column. One states a claim and one does not. Then, with your partner, write a claim, or opinion statement, for whom you feel deserves his or her own holiday.</p>	<ul style="list-style-type: none"> <li>• Mae Jemison is a scientist, physician, and astronaut. <b>NO</b></li> <li>• We should celebrate Mae Jemison’s contributions to our country by honoring her in a special way. <b>YES!</b></li> </ul> <p>My claim: _____</p>
<p><b>EVIDENCE</b> You can support your claim with evidence, such as</p> <ul style="list-style-type: none"> <li>• facts</li> <li>• statistics</li> <li>• quotations</li> <li>• examples</li> </ul>	<p><b>Fact:</b> Mae Jemison has a degree from Stanford University.</p> <p><b>Statistic:</b> Jemison was the first African American woman in space.</p> <p><b>Quote:</b> “I’ve been very involved in science literacy because it’s critically important in our world today,” explained Mae Jemison to CNN.</p> <p><b>Example:</b> She researched bone cells while in space.</p>

List some options for finding evidence for your heroes research project.

# Conduct Research

## OBJECTIVES

Work collaboratively with others to develop a plan of shared responsibilities.

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

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Differentiate between paraphrasing and plagiarism when using source materials.

## PRIMARY SOURCES

Remind students that **primary sources** are evidence that people use to add credibility to their research. Review some possible primary sources students can use for their speech.

- Documents: awards, copies of speeches by the person, birth certificates, letters
- Oral Histories: interviews with the person
- Photographs: images of the person during his or her life

## Databases

**TEACHING POINT** A database is a searchable collection of information from a variety of sources. Explain that knowing how to use an advanced search at the library or online will help students find more relevant results. Researchers then include the information from their sources by using quotation marks around exact words and paraphrasing, using their own words in their writing. Emphasize the importance of avoiding plagiarism, or copying ideas.

**MODEL AND PRACTICE** Use the example on p. 194 in the *Student Interactive* to model using an advanced search in a database.

- Riley chose Mae Jemison as a person who inspires her, so Riley enters “Mae Jemison” into the Search box. Because this is an advanced search, Riley can look for sources that Mae Jemison wrote by choosing “Author” in the drop-down menu. Also, Riley wants to research only books for this project, so she would limit the type of source to “books.” That way, only books written by Mae Jemison will show up in Riley's database search.
- Tell students that as they research their person, they might find many sources in their database search. Encourage them to limit sources to books or magazines or other sources they think will be the most relevant.

**COLLABORATE** Have students develop a plan of shared responsibilities and begin recording their findings on p. 195 as they conduct their own online research about their person or hero. Encourage them to refer to p. 194 as they work. Help students use the library's advanced search option, making sure they use their local library while searching. If students are researching someone they know, assist them as they research that person's hometown or career and interests. Also, remind students that they must not plagiarize. Instead, they need to paraphrase, or put into their own words, any information they plan to include in their projects.



### EXPERT'S VIEW Julie Coiro, University of Rhode Island

“In addition to developing new abilities to negotiate multimodal images, navigate pulldown menus, and navigate dynamic text, locating information on the Internet requires lots of comprehension monitoring. Students constantly need to evaluate the relevance of information, monitor where they are, and regulate where they should go next. The kind of monitoring requires predicting: *Where might this link lead? Will this text be useful to me?* It also requires making inferences: *If the link is useful, where do I click next? If not, how do I get back?*”

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



## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** Provide struggling students with examples that show the different databases available to the class, pointing out the differences in appearance and usability. Explain: *Although most databases function the same way, they will look different.* Work with students to identify where users key in the Web site address, enter search key words, and evaluate the different results.

**OPTION 2 Extend** Have students write or share their own explanation of what databases do and how to use drop-down menus to focus their research. Encourage them to provide a list of databases several of the students might use. Have them share this list with the class.

## ELL TARGETED SUPPORT

Have students with similar topics form groups of mixed language proficiencies to collaborate on the database search. For example, group students who are researching famous astronauts and encourage them to use similar key words in a database search. Assign roles such as Navigator, Notetaker, and Reader.

**NEXT STEPS** Once students have collected information on their person, they should be ready to begin a first draft of their speech. As students begin writing, make sure they can explain who they chose, why this person deserves the special day of recognition, and the reasons and evidence that support their claim. In the following activity, students will learn more about how to convince their audience.

STUDENT INTERACTIVE, pp. 194–195



CONDUCT RESEARCH

PROJECT-BASED INQUIRY

## SEARCHING for SOURCES

Libraries have many kinds of **databases**, which provide information on different topics or from different types of sources. Using the **advanced search** option allows you to search many databases at one time. Whichever sources you use, do not **plagiarize**, or copy an author's words without giving credit. Instead, **quote** an author by putting his or her exact words inside quotation marks or **paraphrase** an author by putting information into your own words.

**EXAMPLE** Mae Jemison, the first African American woman to become an astronaut, inspires Riley to study science. Riley uses the advanced search option on her school library's Web site to search many databases at once.

The screenshot shows an 'Advanced Search' form with a search box containing 'Mae Jemison'. Below the search box are dropdown menus for 'Find Author', 'Title', and 'Type of Source'. A 'Go' button and a 'Clear' button are also visible. Below the search form is a 'Result List' showing a search result for 'On becoming a scientist.' by Mae Jemison. The result includes the author's name, the source (Odyssey, Jan 96), the type (Article), and the subject (JEMISON, Mae, 1956-). An abstract is provided: 'Profiles physical scientist Mae C. Jemison.'

**COLLABORATE** With your partner, go online to research someone who has had a positive effect on your life. (If you know the person, you can interview him or her and also do online research about aspects of the person's life.) Use the advanced search option on a library's Web site to find different types of sources with relevant information on the person. Take notes and explain how you conducted your search. Then list two of the relevant sources you found.

Advanced search options (keywords, fields) you used:

Title of source:

Type of source:

Title of source:

Type of source:

Write a quotation from one of your sources.

Paraphrase the quotation. Be sure to credit your source to avoid plagiarism.

Discuss your search results. Do you need to change your advanced search options to find more relevant or more specific information?



# Collaborate and Discuss

## OBJECTIVES

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by explaining how the author has used facts for or against an argument.

Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.

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

Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## CUSTOMIZE IT!

As students begin drafting their speech, help them identify the most appropriate mode of delivery based on their audience and resources. For example, they might want to publish their guide as a podcast that can be shared via email or school Web site. Alternatively, they might consider sharing the speech during a school assembly.

## Analyze Student Model

**TEACHING POINT** Remind students that the student model is about Mae Jemison, but their speech will be about the person they have chosen. Use the student model to review the structure as well as characteristics of a speech, such as the writer’s claim, reasons, supporting evidence, and conclusion. Point out that the students’ speeches will be written, but how they share them may differ. For example, point out that they can read the speech and make a podcast to share with their family and friends, or they can record a video of them delivering the speech.

**MODEL AND PRACTICE** Use the speech on p. 197 of the *Student Interactive* to model the characteristics and structure of an argumentative speech.

When writing a speech, it is important that your claim is clear, well organized, and well supported. For example, I read “Mae Jemison’s accomplishments have inspired students everywhere—including me—to consider careers in the sciences, and that is why we should officially dedicate a day in her honor.” This sentence clearly explains who the author chose as the person who has impacted her life and briefly explains why she feels this way. This is the speaker’s claim.

Allow students to respond. Have a student volunteer read the introductory paragraph. Use the callouts to teach students the characteristics of argumentative texts and speeches. Discuss why including evidence that supports the reasons is important to convince the audience. Encourage students to identify how the conclusion repeats the claim.

**COLLABORATE** Direct student pairs to restate the items in the checklist on p. 196 as they write a complete draft of their speech. Have them use the checklist to give oral instructions to each other as they work.

## Write for a Reader

**Audience** Students must consider their intended audience when writing. For their speeches, students should include reasons and evidence that will appeal to the audience. Point out that in this model, the author focuses on education and how Mae Jemison was the first African American woman to enter the NASA program. Brainstorm why the author mentioned these two reasons.



**ELL Targeted Support Discuss** Read the Student Model on p. 197 of the *Student Interactive* twice aloud to students. Discuss the format and organization, focusing on the callouts and explanations. Have them highlight or underline as directed.

Discuss the claim in the Mae Jemison speech. Point to the first paragraph. Ask: **Which statement tells the author’s opinion?** Have students first identify the opinion word (*should*). Then have them complete the sentence frame: *The author thinks that we should dedicate a day to \_\_\_\_\_ because \_\_\_\_\_.* **EMERGING**

Ask: **What is the author’s claim?** Encourage small groups to note words that show opinion. Provide sentence starters: *The author’s claim is \_\_\_\_\_.* *One reason that supports the claim is \_\_\_\_\_.* Encourage students to discuss their findings within their group. **DEVELOPING**

Have partners choral read the speech together. Encourage them to label the claim, reasons, and some facts and details that support it. Have them ask each other: *What is the claim? What are some supporting reasons?* Encourage them to respond with evidence from the text. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 196–197



COLLABORATE AND DISCUSS

PROJECT-BASED INQUIRY

**STAND FIRM and SPEAK OUT**

People write **argumentative texts** to convince others to share their point of view. An argumentative speech makes a **claim**. Your claim about setting aside a day to honor a person should include supporting reasons and evidence to convince others to support your proposal.

Before you begin writing, decide on an appropriate audience for your speech. Will you write a speech to deliver to

- your school community?
- your local community?
- a broader community, such as through a video?

After you decide, think of how your audience affects the tone, or attitude, of your speech, including how formal it should be.

**COLLABORATE** Read the Student Model. Work with your partner to recognize the characteristics of argumentative speeches.

**Now You Try It!**

Work with your partner to write your argumentative speech. Use the checklist to make sure you include the important aspects of an argumentative speech.

**Make sure your speech**

- states a specific claim that can be debated.
- supports that claim with specific reasons.
- supports each reason with facts and details from your sources.
- organizes information in a logical way, such as through order of importance.

**Student Model**

**Mae Jemison: Scientist, Physician, and Astronaut**

**Highlight** the speaker’s claim.

Today I am going to share with you information about Mae Jemison, a distinguished scientist, physician, and astronaut. Mae Jemison’s accomplishments have inspired students everywhere—including me—to consider careers in the sciences, and that is why we should officially dedicate a day in her honor.

Mae Jemison is incredibly inspiring. She worked hard all her life to achieve her dream of being an astronaut.

**Underline** one supporting reason.

Mae Jemison enjoyed reading about science. She earned a bachelor’s degree in chemical engineering at Stanford University. She earned a doctorate degree in medicine at Cornell University. She worked as a medical officer in the Peace Corps. She did medical research in West Africa.

Another reason Jemison is so inspiring is that she became the first African American woman to enter NASA’s astronaut training program and fly in space. After completing training, Jemison worked in several roles at NASA before serving as the science mission specialist on the space shuttle *Endeavor*’s 1992 trip into space. She spent eight days in orbit around Earth, running a research experiment on bone cells.

**Highlight** facts and evidence that support the reason you underlined. Discuss how these support the speaker’s argument.

Mae Jemison has accomplished much in her life. Many students are inspired by her. For these reasons, I hope you will agree that we should dedicate a day in Jemison’s honor.

**Underline** the conclusion that restates the speaker’s claim.

# Refine Research

## OBJECTIVES

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Develop a bibliography.

### RESEARCH ARTICLES

The Making of a Holiday	850L, 900L, 1020L
Awesome Jane Addams	810L, 920L, 1020L
You Inspire Me!	810L, 920L, 1020L

See the *Small Group Guide* for additional information on how to distribute the articles.

## Bibliography

**TEACHING POINT** Citing sources means to list the books, magazines, and other sources in which writers located information. It is important to cite sources in speeches and other writing because it tells people that the information is true and that it came from credible, reliable sources. A bibliography is a list of all of the sources writers used in their research, in alphabetical order.

**MODEL AND PRACTICE** Model how to craft a bibliography.

- Read each of the different types of sources (book, article in scholarly journal, and Web site) on *Student Interactive* p. 198.
- How do we format the name of the book in bibliography? How do we format the name of an article? Which format is the Web site like?
- Look at all three sources. Which source would be listed last in a bibliography? Why?

### CRITICAL LITERACY

### Identify Sources

Distribute copies of “You Inspire Me!” After reading the article, discuss if students want to include any of the information in their own speech. Ask questions, such as

- How does this article help me understand the topic?
- Does any of this information directly apply to my speech? Which parts?
- Does this information directly support my claim or any reasons?

The article gives information on the topic, but students will likely find it too broad to include in their speech. If they do want to include any quotations or other information, guide them to create an appropriate bibliography entry. Point out that some sources may not have all the information in a typical entry. For example, this article does not include the author. Students should include everything available in a bibliography.

**COLLABORATE** Give student pairs time to complete the items on p. 199. Have them follow the format to create the bibliography entry. Then have them determine the type of source in the second item. Encourage them to compare and contrast distinguishing features for each type of source.



## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** Support struggling students with additional practice on how to entries for a bibliography. Point out that it is easiest to record their source information as they research instead of at the end. Encourage them to use note cards or a electronic file to track sources, quotations, or other information they want to include in their speech.

**OPTION 2 Extend** Have students who have grasped the concept of bibliographies brainstorm additional sources. Remind them to include only relevant sources in their final draft. They can add or remove sources from the bibliography as they add and delete information from their speech drafts.

## ELL TARGETED SUPPORT

Have student discussion groups use active listening techniques to produce sentences showing understanding of bibliographies. Provide sentences: A *bibliography is a list of sources in alphabetical order. It comes at the end of a text.* Model using the information from a source and formatting it as a bibliography entry.

**NEXT STEPS** Have students review their drafts to ensure they are paraphrasing or quoting their sources. Encourage them to mark the sources they use in their speech so they can craft a bibliography when they are done drafting.

## STUDENT INTERACTIVE, pp. 198-199



## REFINE RESEARCH

## PROJECT-BASED INQUIRY

## Bibliography

When you write a text or speech, you must cite your sources. A **bibliography** lists sources in alphabetical order at the end of a text. Different types of sources are cited differently.

**Format for a book:** Author's last name, author's first name.  
*Title of book.* Publisher, publication date.

Example: Lassieur, Allison. *Astronaut Mae Jemison.* Lerner Classroom, 2016.

Italicize book titles, magazine or journal titles, and Web site titles.

**Format for an article in a scholarly journal:** Author's last name, author's first name. "Title of Article." *Title of Magazine*, volume, issue, year, pages.

Example: Chiang, Mona. "Out of This World." *Science World*, vol. 63, no. 5/6, 2006, pp. 24-25.

Use a period after the author's name and after the title.

**Format for a Web site:** Author's last name, author's first name (if an author is named). "Title of Article or Page."

*Title of Container* (organization publishing the Web site), URL, Date of access.

Example: "Mae C. Jemison (M.D.)." *National Aeronautics and Space Administration*, [www.jsc.nasa.gov/Bios/htmlbios/jemison-mc.html](http://www.jsc.nasa.gov/Bios/htmlbios/jemison-mc.html). Accessed 4 May 2017.

"Date of access" means the date that you visited the Web site.

**COLLABORATE** Read "You Inspire Me!" Identify a source from the article. Show how you and a partner would cite this source.



RESEARCH

**COLLABORATE** Read the information given about research sources and answer the questions.

Title of book: *Mae Jemison: Trailblazing Astronaut, Doctor, and Teacher*

Author: Linda Barghoorn

Publisher: Crabtree Publishing Company

Publication date: September 26, 2016

1. Use the information to write a bibliography entry for the source.

**Barghoorn, Linda. *Mae Jemison: Trailblazing Astronaut, Doctor, and Teacher.* Crabtree Publishing Company, 2016.**

The editors of Encyclopedia Britannica. "Mae Jemison: American Physician and Astronaut." *Encyclopedia Britannica*, [www.britannica.com/biography/Mae-Jemison](http://www.britannica.com/biography/Mae-Jemison). Accessed 28 October 2015.

2. Look at the format of the bibliography entry. What type of source is it? How can you tell?

**It is a Web site. I can tell because the entry includes a URL and the date that the Web site was accessed.**

# Extend Research

## OBJECTIVES

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

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.

## Add Photographs and Time Lines

**TEACHING POINT** Writers can strengthen their writing and research by consulting print sources and adding interesting, or compelling, photographs, time lines, and other visuals to their work. By including visuals, readers can better understand the topic and how the author feels about what he or she is writing.

**MODEL AND PRACTICE** Use the photographs and time line on p. 200 of the *Student Interactive* to discuss how they enhance writing.

- Photographs can show the person in action. Riley included images of Jemison floating in space and working as an astronaut as well as her meeting with students. How do these images show Jemison's accomplishments?
- Consider Riley's claim. Which photograph best shows how Riley feels about Jemison?
- Time lines can outline key events in a person or hero's life. This time line lists events such as when Jemison was born to when she founded BioSentient. Time lines include only key events or events important to the writer's project.
- Look at all of the events in the time line. What is Riley's focus?

**COLLABORATE** Have students brainstorm the photographs they would include in their writing as well as the most important events they would include on a time line. Have pairs use p. 201 to record their discussion and consider these questions:

- Which photographs would best support my claim?
- Which events most provide support for the reasons I give in my speech?

Remind students that when using photographs, they should cite the print or online source from which they obtained the images.



**ELL Targeted Support Incorporate Media** Remind students that media can help engage and interest their audience as well as add information that is clearer to show visually.

Return to a unit selection. Ask: **How does this image help you understand the text?** Use oral sentence starters, such as: *This image helps me understand the text because \_\_\_\_\_.* *I think the author included it because \_\_\_\_\_.* **EMERGING/DEVELOPING**

Modify the above exercise by having small groups identify the most powerful or important images in the texts they read. Then have them decide which photographs or time line entries would be most powerful or important to include with their own speeches. Provide a sentence starter: *I will include a [photo/time line] to show \_\_\_\_\_.* *This will help my audience \_\_\_\_\_.* **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 200-201



EXTEND RESEARCH

PROJECT-BASED INQUIRY

Add **PHOTOGRAPHS**  
and **TIME LINES**

When you give a speech about a person, you can make your speech stronger by including visual aids, such as photographs and time lines.

**Photographs** allow your audience to better understand a person's accomplishments as well as particular moments in a person's life.



A **time line** shows important events in a person's life, arranged in chronological order and in a visual way.



**COLLABORATE** With your partner, think about photographs that you can display while giving your speech about a person who had a positive influence on your life. Brainstorm which of the person's accomplishments you would like to enhance with a photograph. Then search online and in print sources for compelling photos.

---



---



---

Use online and print sources to find out more about events in the person's life. Then create a time line with your research. After you finish, copy the time line onto poster board or recreate it digitally using presentation software. Display the time line so you can refer to it as you discuss key events during your speech.

# Collaborate and Discuss

## OBJECTIVES

Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments.

Edit drafts using standard English conventions, including conjunctive adverbs.

Edit drafts using standard English conventions, including prepositions and prepositional phrases and their influence on subject-verb agreement.

Edit drafts using standard English conventions, including pronouns, including indefinite.

## CUSTOMIZE IT!

As students revise and edit their work, remind them to review the academic and domain-specific vocabulary they use with their audience in mind. Offer questions such as *Will my audience know what these words mean? Can I provide context clues or a glossary to help my audience understand better?*

## Revise and Edit

**TEACHING POINT** Writers revise their work to make sure it is clear and coherent. Remind students that they should review their drafts for a clearly stated claim, developed reasons that support the claim, and relevant facts and evidence that support the reasons.

**MODEL AND PRACTICE** On *Student Interactive* p. 202, model how writers revise to combine ideas, referring to the Student Model on p. 197 as needed. Say: **In this example, the writer identified some places where she could combine similar ideas. The writer noticed that the first and second sentences work together and could be combined into one longer sentence.** Ask students how the writer combined the other sentences to make them work together. Explain to students that writers can also combine sentences to make them more interesting. Say: **By combining ideas, the writer was able to organize the information in a more engaging format, making her writing more interesting to read.** Ask students how the writer's revisions made the text more interesting. Then encourage students to identify whether there are additional sentences that could be combined in the sample or Student Model, or whether sentences could combine differently without changing the meaning.

## Peer Review

**COLLABORATE** Give groups time to practice presenting their speeches in front of their classmates. Direct audience members to listen attentively and politely. Then have them summarize the argument they heard and offer appropriate feedback to presenters. Feedback should critique the argument (evaluating the strength and clarity of the claim, supporting reasons, and evidence) as well as the presentation (volume, enunciation, and word choice).

**Revise for Clarity** Have pairs reread their speeches using the Revise checklist. Encourage students to ask questions, such as *How can I make my claim clearer to the listeners? Do all of the reasons fully support my claim? Have I included facts and evidence to fully support my reasons? Are the facts and details all relevant to my topic?* 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, including prepositions and prepositional phrases. Point out that when they combined ideas, they should check that sentences are still complete with subject-verb agreement. Have them read the sentences aloud to find any mistakes with agreement.

## DIFFERENTIATED SUPPORT

**OPTION 1 Intervention** Support struggling students as they complete the Revise and Edit checklists on pp. 202–203 of the *Student Interactive*. Have them scan their speeches for each item on the checklist one at a time. Offer questions to help guide them, such as *Did I clearly state my claim? Did I include supporting reasons to support my claim? Do I have enough facts and details to support my reasons?*

**OPTION 2 Extend** Encourage students who show understanding to double check if they have included strong, relevant evidence. Encourage them to identify areas in their own writing that could be strengthened.

## ELL TARGETED SUPPORT

Support the revising and editing process by reading aloud the student’s speech, stopping as appropriate to Think Aloud any areas that could be improved. Revealing your thoughts will help students emulate the revising and editing process for their own writing. For example, stop when you encounter a misspelled word and say: *I wonder if this word is spelled correctly. Let’s look it up in the dictionary to find out.*

**NEXT STEPS** Have students prepare a final copy of the speech to share with others.

## STUDENT INTERACTIVE, pp. 202–203

### COLLABORATE AND DISCUSS

#### Revise

**Revise for Clarity** Reread your speech with your partner. Have you

- clearly stated a claim that can be debated and is not a statement of personal preference?
- developed reasons to fully support your claim?
- included facts and evidence to fully support your reasons?
- included only relevant facts and details?

#### Revise to Combine Ideas

The writers of the speech in the student model realized that parts of it were redundant and choppy. The speech did not always clearly connect supporting evidence to the reasons and claim. In this revision, the writers combined some sentences to emphasize the relationships between ideas. Their revisions make the speech more concise and improve its overall flow.

One reason <sup>and</sup> is that she  
Mae Jemison is incredibly inspiring. She worked hard  
all her life to achieve her dream of being an astronaut.  
As a child, <sup>and</sup>  
Jemison enjoyed reading about science. She earned a  
bachelor’s degree in chemical engineering at Stanford  
University. <sup>and</sup> She earned a doctorate degree in medicine at  
Cornell University. <sup>and</sup> Soon after graduation, she  
worked as a medical officer in the  
Peace Corps. <sup>and</sup> She did medical research in West Africa.

202

### PROJECT-BASED INQUIRY

#### Edit

**Conventions** Read your speech again. Have you used correct conventions?

- spelling
- punctuation
- complete sentences with subject-verb agreement
- prepositions and prepositional phrases
- pronouns and clear antecedents
- conjunctive adverbs

#### Peer Review

**COLLABORATE** Listen while another group practices its speech. Provide feedback on the strength and clarity of the claim, supporting reasons, and evidence. Tell the speakers whether you could hear and understand them, and whether their language was grammatically correct and appropriately formal.



203



# Celebrate and Reflect

## OBJECTIVES

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

Give an organized presentation employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively.

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

Synthesize information to create new understanding.

Publish written work for appropriate audiences.

Use an appropriate mode of delivery to present results.

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

---

## CUSTOMIZE IT!

To model effective speaking, play a recording or video of someone giving a speech. Consider sharing speeches from famous orators such as Martin Luther King Jr. or Maya Angelou. Have students make observations about the speaker's eye contact, rate, volume, enunciation, gestures, and language used to convey the ideas in the speech.

## Celebrate!

Before final publication, have student pairs present their speeches orally to another group. If students have included any media, photographs, or time lines with their speech, they should be prepared to share that with their audience.

Use the Student Model on *Student Interactive* p. 197 to model effectively sharing this project with others. When you finish, point out the traits of effective speech.

- When I read the speech, I did not stare down at my paper the entire time. Every so often, I looked at my audience and made eye contact or smiled.
- I spoke at an understandable rate and volume, and I enunciated my words.
- I used gestures when referring to the photographs and time line as I read aloud.
- I actively listened to the audience's relevant questions before making comments to the best of my ability.

**COLLABORATE** Allow students to practice their oral delivery and make adjustments based on the reactions of their peers. Have them use the list on *Student Interactive* p. 204 as a guide.

## Reflect

**MyTURN** Students should work independently or with their partners to evaluate their work, using the rubric on p. T445. Encourage them to consider which parts of the argumentative speech were the strongest and how they might improve their argumentative writing on the next project.



# Reflect on the Unit

**Reflect on Your Goals** Have students revisit their goals on *Student Interactive* p. 15. 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 “Life and Art” to model discussing how people reflect on questions they have. **In “Life & Art,” the friends are trying to figure out a case. They need to reflect on what they know and explore answers to questions they have. They need to reflect on their findings to determine what they are going to do about the building.** 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 *Student Interactive* p. 197 to model reflecting on writing. **I think the writer made the speech easier to understand after she revised for clarity. By combining ideas, the speech had better flow and the ideas worked better together. The claim was clear and the reasons and evidence supported the claim and topic.** 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. 204-205



**CELEBRATE AND REFLECT**

**Time to Celebrate!**

**COLLABORATE** It is time to deliver your speech! To give an organized presentation and communicate your ideas clearly

- make eye contact by looking at your audience
- speak at a rate that is easy to understand
- speak at a volume that is appropriate for a large, yet indoor, group
- enunciate, or pronounce words correctly
- use natural gestures, such as hand movements, to point to your visual aids

Now follow these rules to deliver your speech.

**Reflect on Your Project**

**My TURN** Think about the argumentative speech you wrote and presented, including the visuals, the speech itself, and your oral delivery. Which parts of your speech do you think are the strongest? Which areas might you improve next time? Write your thoughts 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.

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

**Reflect on Your Reading**

What was the most interesting fact that you learned from the observations of writers whose selections you read in this unit? Why did you find it interesting?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Reflect on Your Writing**

What was the most challenging part of writing an opinion essay for this unit? Explain.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# 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 *The Thing About Georgie*, 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. T465.
  - 2 PLAN THE BOOK** Book Club will meet twice per 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 the text is about so that you can participate in groups' conversations, if necessary.
  - 4 PREVIEW THE BOOK** Present the book in assembled groups. Provide a brief preview of the setting or topic. 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 the group, they will practice some of the same thinking they've been introduced to in the *Student Interactive*. More importantly, students focus on their interactions with the book and their fellow club members.
- 
- ★ CONNECT TO THE THEME** So that students can make connections, you might help them choose a book related to the theme, *Reflections*, or the Essential Question for the unit: *How do the experiences of others reflect our own?* As a class, discuss how the book relates to both.
  - ★ CONNECT TO THE SPOTLIGHT GENRE** To help students further practice their strategies for reading realistic fiction and to make comparisons between main ideas, key details, and other characteristics of the genre, you might help them choose a book that is realistic fiction.

## Each Day

**DISCUSSION CHART** Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that as they read, they will fill in their charts with details they **notice**, **connections** they make, and things they **wonder** about as they read to prepare for their Book Club conversations.

Noticings	Connections	Wonderings

**TEACHER'S ROLE** Since Book Club is a time for students to get their own enjoyment out of reading, your role should be as an occasional facilitator, helping 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 on how to phrase their ideas productively and respectfully. **SEL**

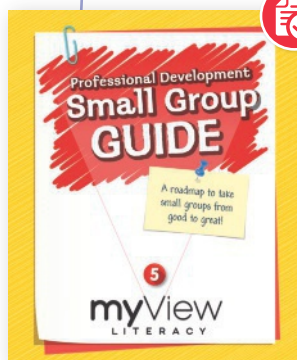
- This character reminds me of \_\_\_\_\_.
- The illustration of \_\_\_\_\_ helps me understand \_\_\_\_\_.
- What part of the text made you think that?



### Book Club Options

See the *Small Group Guide* for help with

- Book Club roles and responsibilities.
- Book Club routines.
- guiding a student-led Book Club.



## READING WORKSHOP

### SMALL GROUP



### CHOOSE YOUR

## BOOK

*The Thing About Georgie* by Lisa Graff




*Frindle* by Andrew Clements




*Dear Mr. Henshaw* by Beverly Cleary




*Love, Amalia* by Alma Flor Ada and Gabriel M. Zubizarreta




*Egypt: The People* by Arlene Moscovitch




*Granny Torrelli Makes Soup* by Sharon Creech



Preview these selections for appropriateness for your students and for title availability.

# 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.

## BOOK CLUB CHOICE

The following pages offer instruction specific to one of this unit's books, *The Thing About Georgie*. 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. T464 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 *The Thing About Georgie*

### Teacher's Role

**GUIDE BOOK CLUB** Have students move into book clubs. Remind them that in Book Club, they are responsible for guiding and assessing their own reading and writing. Your role as teacher is as a guide who does not ask specific questions to get specific answers but who instead helps guide students toward new understandings.

**CONNECT TO THE THEME** The text connects to both the unit theme, *Reflections*, and the Essential Question for the unit: *How do the experiences of others reflect our own?*

**CONNECT TO THE SPOTLIGHT GENRE** As students read *The Thing About Georgie*, listen for moments in their Book Club conversations when they are using strategies for reading realistic fiction. You can prompt them to use reading strategies. For example, *How do the relationships between the characters transform over time? What is the main conflict? How is it resolved?*

**LAUNCH THE BOOK** Over the course of this unit, students will read the realistic fiction novel *The Thing About Georgie* by Lisa Graff. Readers meet George Washington Bishop, a fourth-grade boy with dwarfism. With the help of his friends and family, Georgie learns to appreciate his unique talents instead of focusing on his limitations.



### EXPERT'S VIEW Frank Serafini, Arizona State University

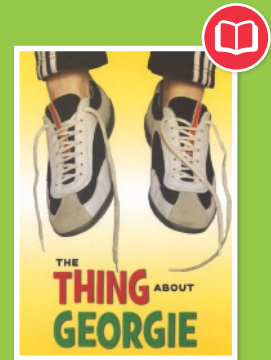
“The role of the teacher in a Book Club is first to be a listener and second to be a facilitator. We need to pay close attention to what students are talking about and learn how to “up the ante” on the discussion. Most importantly, our role is to call attention to elements in the text that students won’t notice on their own. Think of yourself as a literary docent—pointing out the wonders of each new book.”

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



## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK



*The Thing About  
Georgie* by Lisa  
Graff



*Frindle* by Andrew  
Clements



*Dear Mr. Henshaw*  
by Beverly Cleary



*Love, Amalia* by  
Alma Flor Ada  
and Gabriel M.  
Zubizarreta



*Egypt: The People*  
by Arlene  
Moscovitch



*Granny Torrelli  
Makes Soup* by  
Sharon Creech

# Book Support

**DISCUSSION CHART** The Discussion Chart provides three distinct focuses students can use when they are responding to a new book or experience.

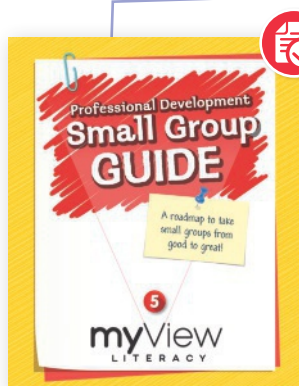
- **Noticings** is a place for students to note what catches their attention in the text.
- **Connections** encourages students to read the book through the lens of their own lives.
- **Wonderings** allows students to share any questions that remain after reading the text.

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 your 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

**Chapters 1–3** On the last day of school before Christmas vacation, we meet Georgie Bishop, a student in Mr. Meyer's fourth-grade class. We also meet Jeanette Wallace, also known as "Jeanie the Meanie," and Andy Moretti, Georgie's best friend. Georgie's classroom is equipped with a step stool and a lowered hook because he is a dwarf. Andy and Georgie run a dog walking business together. Andy proposes having Russ Watkins join their business, but Georgie is not on board. Georgie wishes he could be an artist like his parents, who are professional musicians, but his body prevents him from being able to do certain things. At the end of Chapter 3, Georgie finds out that his mom is having a baby.

**Chapters 4–6** Georgie processes the news about the new baby. Georgie talks about how he's used to strangers staring at him. We learn that he and Andy became friends in kindergarten because they were both teased. Andy's grandma from Italy is moving into Andy's room. Georgie observes how Andy's family has different ways of celebrating Christmas. After discussing the new baby with Andy, Georgie decides he's not happy about the situation.

**KEY IDEAS** If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking toward the elements the class has been working on.

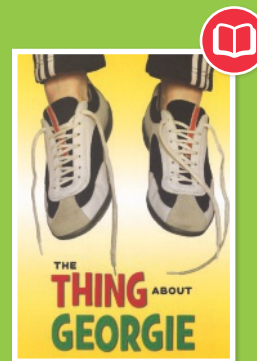
Why is Georgie's classroom equipped with a step stool and lowered hook? Georgie is not sure how to respond to the news about the baby. What does he think after talking about it with Andy? What does he think at the end of Chapter 6?

**COLLABORATION** Offer sentence stems like these as examples of how students should phrase their ideas productively and respectfully. **SEL**

- One detail I find interesting is \_\_\_\_\_.
- I didn't quite understand \_\_\_\_\_.

## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK

 *The Thing About Georgie* by Lisa Graff

 *Frindle* by Andrew Clements

 *Dear Mr. Henshaw* by Beverly Cleary

 *Love, Amalia* by Alma Flor Ada and Gabriel M. Zubizarreta

 *Egypt: The People* by Arlene Moscovitch

 *Granny Torrelli Makes Soup* by Sharon Creech

## Session 1

Present the book to the groups. Explain that the book is about a boy with dwarfism who learns to accept his differences and embrace his talents, making new friends along the way. Point out that this text is realistic fiction. Ask students to note details about characters, setting, and plot as they read.

Tell the groups that they should begin reading today. Before Session 2, they should finish reading Chapters 1–6 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 students to use any remaining Book Club time to begin reading.

## Session 2

By Session 2, students will have read Chapters 1–6 of *The Thing About Georgie*. 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 collaboration.

## CONVERSATION STARTERS

- Who are the characters? What do we know about them?
- From whose point of view is this book written?
- How is Georgie's life similar to yours? How is it different?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss Chapters 7–11 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 7–9** On Christmas Eve, Georgie’s mom receives an electric shock while unplugging the lights from the Christmas tree. Georgie has to celebrate Christmas Eve with Andy’s family while his parents go to the hospital to make sure his mom and the baby are okay. Georgie, disappointed and wishing he could be with his own family, blames the baby. Georgie is jealous of the friendship developing between Andy and Russ. He and Andy get into an argument, which ends with them splitting up their business. Andy and Russ start their own dog walking business without Georgie.

**Chapters 10 and 11** While Andy and Russ team up as partners for the presidents project, Georgie has to write a report on Abraham Lincoln with Jeanie. Georgie does all the work because Jeanie is preoccupied with “goofing off” and teasing Georgie. Georgie notices that Jeanie checked out a book about dwarfism from the library.

**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 doesn't Georgie ask his parents for advice on how to resolve his argument with Andy?

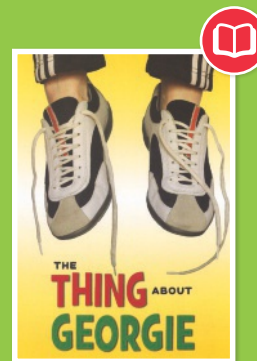
While scanning the library for a book on Abraham Lincoln, Georgie sees the library's only book about dwarfs, *Little in a Big World*. Why does Georgie think the librarian got the book for their school library? How does Georgie feel about the book?

**COLLABORATION** Remind students that it is important in any group discussion for people to be part of the conversation. Offer sentence stems like these as examples. **SEL** SOCIAL-EMOTIONAL LEARNING

- My idea builds on \_\_\_\_\_.
- I don't agree with \_\_\_\_\_ because \_\_\_\_\_.

## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK



*The Thing About  
Georgie* by Lisa  
Graff



*Frindle* by Andrew  
Clements



*Dear Mr. Henshaw*  
by Beverly Cleary



*Love, Amalia* by  
Alma Flor Ada and  
Gabriel M.  
Zubizarreta



*Egypt: The People*  
by Arlene  
Moscovitch



*Granny Torrelli  
Makes Soup* by  
Sharon Creech

## Session 3

By Session 3, students will have read Chapters 7–9 of *The Thing About Georgie*.

Circulate around the room and notice how the conversations are going. When it seems appropriate, touch base with each group and help them focus on the text.

Based on what you observe, you can ask these questions to encourage conversation about the book.

## CONVERSATION STARTERS

- Have you ever been in a situation like Georgie was on Christmas Eve? How did you react?
- Why aren't Georgie and Andy getting along?
- Are you seeing a new side to any of the characters?

## Session 4

By Session 4, the students will have completed Chapters 10 and 11 of *The Thing About Georgie*.

## CONVERSATION STARTERS

- How do you think Georgie and Jeanie's relationship will affect their project?
- Why do you think Jeanie checked out *Little in a Big World*?

Students should refer to details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapters 12–15 next week.

# BOOK CLUB

## OBJECTIVES

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

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

Establish purpose for reading assigned and self-selected texts.

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

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

## Week 3

### TEACHER'S SUMMARY

**Chapters 12 and 13** Georgie gets upset when he sees Andy and Russ walking dogs without him. Georgie thinks he can never be a musician because his short arms and fingers make it difficult for him to play instruments. Having lost his best friend, Georgie spends most of his time alone. One day in class, Georgie learns he and Jeanie will have to meet outside of school in order to complete their project on time.

**Chapters 14 and 15** Georgie goes to Jeanie's house to work on their project. Jeanie asks Georgie a series of personal questions as Georgie tries to focus on their assignment. Jeanie reveals that she figured out Georgie's full name and she suggests that he should be George Washington in the school play. Jeanie's brothers tease Jeanie and Georgie. When asked if he and Jeanie are friends, Georgie has no response. Jeanie accuses him of being mean. Back at school, Georgie finds out Jeanie signed him up for the role of Abraham Lincoln in the school play.

**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 does Georgie react when he sees Andy and Russ walking dogs together? Why?

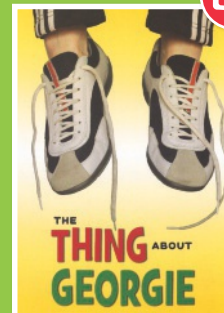
When they're working on their project, Jeanie seems more concerned with talking than doing work. What does Jeanie reveal to Georgie about her family?

**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 the text. **SEL** SOCIAL-EMOTIONAL LEARNING

- What part of the text made you think that?
- I want to add that \_\_\_\_\_.

## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK



*The Thing About  
Georgie* by Lisa  
Graff



*Frindle* by Andrew  
Clements



*Dear Mr. Henshaw*  
by Beverly Cleary



*Love, Amalia* by  
Alma Flor Ada  
and Gabriel M.  
Zubizarreta



*Egypt: The People*  
by Arlene  
Moscovitch



*Granny Torrelli  
Makes Soup* by  
Sharon Creech

## Session 5

By Session 5, students will have read Chapters 12 and 13 of *The Thing About Georgie*.

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

- Who do you think is the narrator of the opening segments of each chapter? What is the purpose of these sections?
- If Georgie misses Andy, why doesn't he apologize to him? Why is it difficult for them to make up?
- Why does Georgie keep comparing himself to the baby?

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 completed Chapters 14 and 15 of *The Thing About Georgie*.

## CONVERSATION STARTERS

- What more do you learn about Jeanie?
- Have you ever been in a situation with a difficult partner? How did you handle it?
- Why do you think Jeanie signs Georgie up to play Abraham Lincoln?

Ask students to share details and ideas from the Discussion Charts. Tell them that they should be prepared to discuss Chapters 16–19 next week.

# BOOK CLUB

## OBJECTIVES

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

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

Establish purpose for reading assigned and self-selected texts.

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

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

## Week 4

### TEACHER'S SUMMARY

**Chapters 16 and 17** Georgie thinks he will embarrass himself if he portrays Abraham Lincoln in the play. Georgie begins swimming lessons but is distracted by his crush, Allison Housman. Jeanie follows Georgie home from the pool. On their way, Jeanie and Georgie get into a fight in front of Andy's home. Andy's grandma, Nonna Rosa, finds them fighting and insists on driving them home.

**Chapters 18 and 19** Georgie and Jeanie get lost in the car with Nonna Rosa. They have trouble communicating with her because she doesn't speak English. Georgie tries to call his parents on a pay phone, but he is not tall enough to reach it. Nonna Rosa eventually helps Georgie dial his number. Georgie's mom picks them up. Jeanie makes a positive impression on his mom, which annoys Georgie further.

**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.

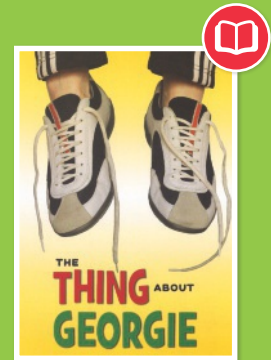
Georgie is immediately nervous and embarrassed about his role in the play. He even avoids telling his parents about it. Why doesn't Georgie want to play Abraham Lincoln? Why does Jeanie throw a rock at Georgie when they're standing outside Andy's home? How is Georgie able to call his mom to come pick them up?

**COLLABORATION** Offer sentence stems like these as examples of how to phrase ideas in a meaningful conversation. **SEL**

- I see it in another way. For example, \_\_\_\_\_.
- Based on \_\_\_\_\_, I think \_\_\_\_\_.

## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK

 ***The Thing About Georgie* by Lisa Graff**
 ***Frindle* by Andrew Clements**
 ***Dear Mr. Henshaw* by Beverly Cleary**
 ***Love, Amalia* by Alma Flor Ada and Gabriel M. Zubizarreta**
 ***Egypt: The People* by Arlene Moscovitch**
 ***Granny Torrelli Makes Soup* by Sharon Creech**

## Session 7

By Session 7, students will have read Chapters 16 and 17 of *The Thing About Georgie*.

## CONVERSATION STARTERS

- How would you describe the way Allison Housman and her friends treat Georgie?
- Why do you think Jeanie gets so upset when Georgie calls her mean? Why won't she leave him alone?

As groups discuss the book, circulate around the room and notice where the conversations are going. When it seems appropriate, touch base with each group and ask what aspects of the book they are talking about.

## Session 8

By Session 8, students will have read Chapters 18 and 19 of *The Thing About Georgie*.

## CONVERSATION STARTERS

- What would you have done if you were lost in the car with Jeanie and Nonna Rosa?
- What question do you think Georgie was going to ask his mother at the end of Chapter 19?

Ask students to share details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss the rest of the book 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** Andy visits Georgie's house and they exchange apologies. After making up with his best friend, Georgie feels much happier. He even slowly begins to warm up to Russ. The three of them start a new dog walking business. Georgie even begins to forget about his baby troubles. During the last rehearsal for the play, Georgie feels nervous. Jeanie offers to help make him tall as repayment for rescuing her when they were lost.

**Chapters 23–25** Just before he goes onstage, a seventh grader refers to Georgie as a "midget." Jeanie defends Georgie and corrects the bully. Georgie emerges on stage looking very tall thanks to Jeanie's idea to have him stand on coffee cans. He overcomes his stage fright, and the audience responds positively to his performance as Abraham Lincoln. Georgie asks his parents if they would love him more if he were able to play the violin. They tell him that they love him no matter what and that he has to find happiness in whomever he wants to be. Inspired by his new outlook on life, Georgie paints a poem for the baby.

**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 Jeanie sign up Georgie for the Abraham Lincoln role? Why does she offer to help him improve his performance? How does Georgie ultimately feel about his performance in the play? What does Cody call Georgie during the play? How does Jeanie respond?

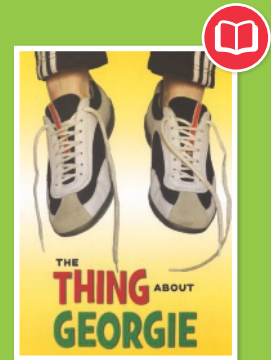
**COLLABORATION** Offer sentence stems like these as examples of how to phrase ideas in a meaningful conversation. **SEL**

- I think the author is trying to \_\_\_\_\_.
- The main idea might be \_\_\_\_\_.



## READING WORKSHOP

## SMALL GROUP



## CHOOSE YOUR

## BOOK



*The Thing About  
Georgie* by Lisa  
Graff



*Frindle* by Andrew  
Clements



*Dear Mr. Henshaw*  
by Beverly Cleary



*Love, Amalia* by  
Alma Flor Ada  
and Gabriel M.  
Zubizarreta



*Egypt: The People*  
by Arlene  
Moscovitch



*Granny Torrelli  
Makes Soup* by  
Sharon Creech

## Session 9

By Session 9, student will have read Chapters 20–22 of *The Thing About Georgie*. When appropriate, touch base with each group and support students to keep the conversation going.

## CONVERSATION STARTERS

- Why do you think it takes so long for Georgie and Andy to apologize to each other?
- How have Georgie's feelings about Russ changed?

## Session 10

By Session 10, students will have finished reading *The Thing About Georgie*. On the final day of the unit's Book Club, the groups should widen the focus of their discussion to the entire book.

## CONVERSATION STARTERS

- How has Georgie and Jeanie's relationship changed?
- What is the message of the poem Georgie paints on the wall?
- By the end of the book, how has Georgie's view of himself changed?



# 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*.

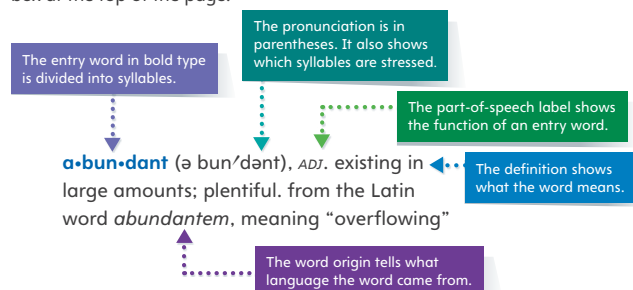
**TURN, TALK, AND SHARE** Have students turn and talk to a partner about how they might use a digital resource to find the meaning, pronunciation, syllabication, and word origin of the word *tactics*. Encourage them to describe the process. Then have them identify the meaning, pronunciation, syllabication, 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 the a word, check a print or digital dictionary. To use a digital resource, type the word you are looking for in the search box at the top of the page.



#### My TURN

Find and write the meaning of the word *tactics*. Say the word aloud.

**planned actions for a specific purpose** \_\_\_\_\_

Write the syllabication of the word. **tac•tics** \_\_\_\_\_

Write the origin of the word. **from the Greek word *taktike*, meaning "art of arranging"** \_\_\_\_\_

How did the origin help you understand the meaning of the word?  
**Possible response: You could read the word *tactics* as "the art of arranging planned actions."** \_\_\_\_\_

**TURN and TALK** Discuss how you could look up *tactics* in a digital resource.

## STUDENT INTERACTIVE, p. 625

**GLOSSARY**

advocates • compost

**Aa**  
**ad-vo-cates** (ad'və kəts), *n.* people who support a cause or policy, from the Latin word *advocatum*, meaning "summoned"  
**al-ti-tude** (al'tə 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

626

## STUDENT INTERACTIVE, p. 628

**GLOSSARY**

impact • oblige

**Ii**  
**im-pact** (im'pakt), *n.* a strong effect on something; *v.* to hit with force, from the Latin word *impactum*, meaning "struck against"  
**in-di-vis-i-ble** (in'də viz'ə bəl), *ADJ.* unable to be split into pieces  
**in-sep-ar-a-ble** (in sep'ər ə bəl), *ADJ.* never apart; unable to be split up  
**i-ron-ic** (ī ron'ik), *ADJ.* contrary to expectation

**Ll**  
**lim-i-ta-tion** (lim'ə tā'shən), *n.* something set within a certain boundary, from the Latin word *limitem*, meaning "boundary"  
**loam-y** (lō'mē), *ADJ.* having a certain mixture of clay, sand, and organic material; having a texture good for growing plants

**Mm**  
**man-u-fac-tur-er** (man'yə fak'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"

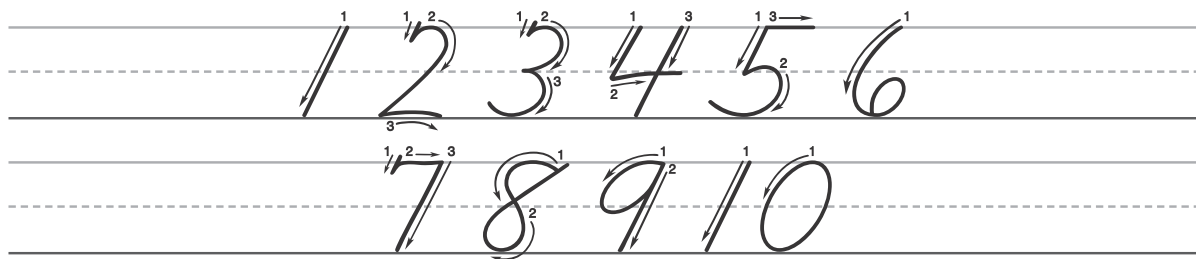
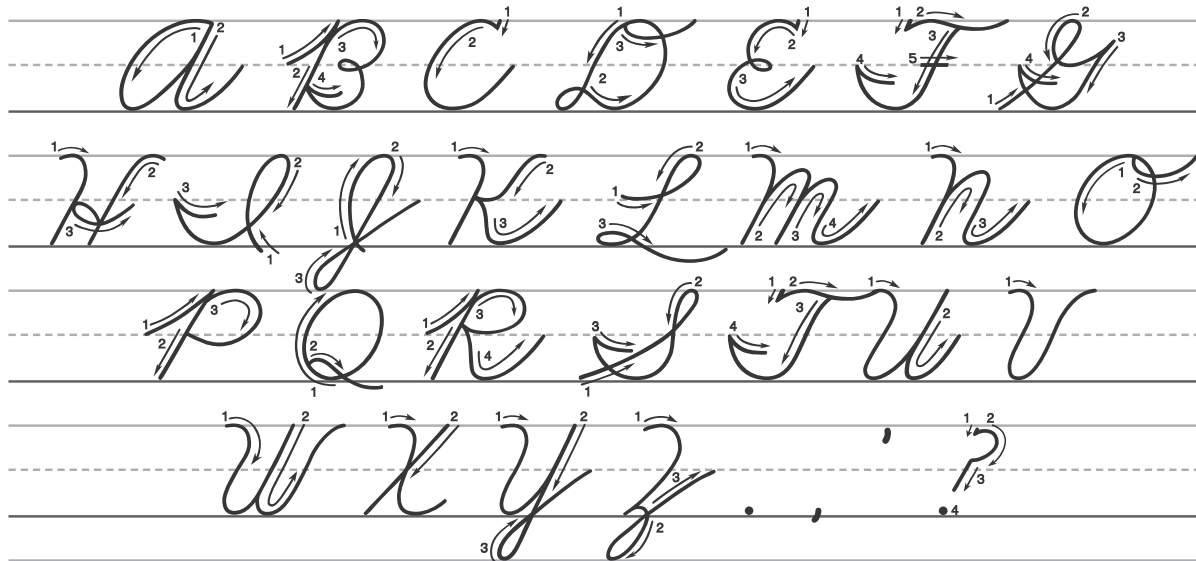
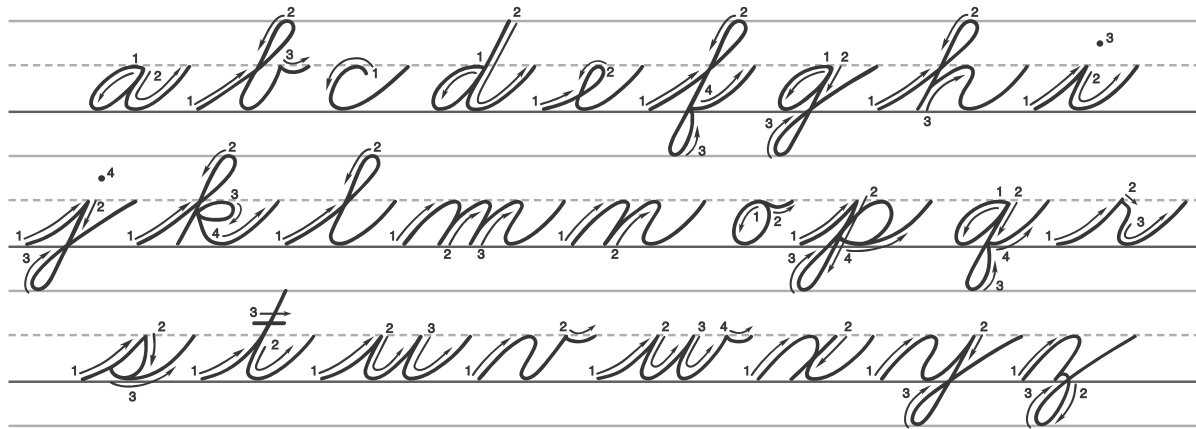
**viv-id** (viv'id), *adj.* clear, bright, and lifelike

## 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

## CREDITS

### Text

#### Candlewick Press

DELIVERING JUSTICE: W.W. LAW AND THE FIGHT FOR CIVIL RIGHTS. Text Copyright © 2005 Jim Haskins. Illustrations Copyright © 2005 Benny Andrews. Reproduced by permission of the publisher, Candlewick Press.

#### Crabtree Publishing Company

Earth's Water Cycle by Diane Dakers. Used with permission from Crabtree Publishing Company.

#### Full Circle Literary

Love Amalia by Alma Flor Ada, used with permission from Full Circle Literary.

#### Lee & Low Books

Artist to Artist from IN DADDY'S ARMS, I AM TALL by Davida Adejouma. Text Copyright ©1997 by Davida Adejouma. Illustrations Copyright © 1997 Javaka Steptoe. Permission arranged with LEE & LOW BOOKS, Inc., New York, NY 10016. All rights not specifically granted herein are reserved.

Spruce and Sepia from TAN TO TAMARIND by Malathi Michelle Iyengar, illustrated by Jamel Akib. Text Copyright ©2009 by Malathi Michelle Iyengar. Illustrations Copyright ©2009 by Jamek Akib.

Permission arranged with CHILDREN'S BOOK PRESS, an imprint of LEE & LOW BOOKS, Inc., New York, NY 10016. All rights not specifically granted herein are reserved.

#### Mitchell Lane Publishers, Inc.

The Bill of Rights by Amie Jane Leavitt. Mitchell Lane Publishers, 2011. Used with permission.

#### National Public Radio

It's Time To Get Serious About Reducing Food Waste, Feds Say, ©2015 National Public Radio, Inc. NPR audio report originally broadcast on NPR's Morning Edition on September 16, 2015, and is used with the permission of NPR. Any unauthorized duplication is strictly prohibited.

#### Robinson Literary Works LLC

A Pet for Calvin by Barbara Robinson in Dude: Stories and Stuff for Boys. Used with permission from Robinson Literary Works LLC.

#### Scholastic, Inc.

From THE WRIGHT 3 by Blue Balliett. Scholastic Inc./Scholastic Press. Text copyright© 2006 by Elizabeth Balliett Klein, cover Illustration copyright© 2006 by Brett Helquist. Used by permission.

From Elijah of Buxton by Christopher Paul Curtis. Scholastic Inc./Scholastic Press. Text copyright © 2007 by Christopher Paul Curtis, cover Illustration copyright © 2007 by Carlyn Beccia. Used by permission.

#### Simon & Schuster, Inc.

From Love Amalia by Alma Flor Ada, copyright © 2012 by Alma Flor Ada. Reprinted with the permission of Simon & Schuster, Inc. All Rights Reserved.

#### Sleeping Bear Press / Cherry Lake Publishing

The Scarlet Stockings Spy by Trinkia Hakes Noble used with permission from Sleeping Bear Press.

#### The Rosen Publishing Group Inc.

Rocks and Fossils by Richard Hantula. Reprinted by permission from Rosen Publishing.

#### Louis Untermeyer

The Dog of Pompeii by Louis Untermeyer from Best Shorts: Favorite Stories for Sharing, Houghton Mifflin Company 2006. Reprinted by permission from Laurence Untermeyer.

### Photographs

Photo locators denoted as follows Top (T), Center (C), Bottom (B), Left (L), Right (R), Background (Bkgd)

**10-11** (Bkgd) David Pereiras/Shutterstock.; **11** DrAfter123/DigitalVision Vectors/Getty Images,Denizo71/Shutterstock; **21** LZ Image/Shutterstock; **52** (TL) Bluehand/Shutterstock, (TR) Adya/Shutterstock, (CR) Xpixel/Shutterstock, (BC) Vangert/Shutterstock; **52** Radionastya/Shutterstock; **53** (TL) Stefan Petru Andronache/Shutterstock, Eric Isselee/Shutterstock, Subbotina Anna/Shutterstock, Smit/Shutterstock, (C) Signature Message/Shutterstock, (BL) Odua Images/Shutterstock; **56** Used with permission from Marjorie Pinto-Leite.; **86** (TL) Stephen Chung/Shutterstock, (TR) Redpixel.PL/Shutterstock, (T) 501room/Shutterstock, (BR) Imagefactory/Shutterstock, Rtem/Shutterstock; **86** (Bkgd) Skopva/Shutterstock; **87** (T) Patti Jean\_Images & Designs by Patti Jean Guerrero/Shutterstock, (CL) Twistah/Shutterstock, (CR) Kmannn/Shutterstock; **126** (CR) Grigoryeva Liubov Dmitrievna/Shutterstock, (B) Rawpixel.com/Shutterstock, (Bkgd) Randy R/Shutterstock; **127** (CL) Wong Yu Liang/Shutterstock, (CR) Monkey Business Images/Shutterstock, (BL) Darren Baker/Shutterstock; **130** Two Poems "Sepia" and "Spruce" Collection TAN TO TAMARIND Poems About the Color Brown. Text Copyright © 2009 by Malathi Michelle Iyengar. Permission Arranged with Lee & Low Books Inc., New York, NY 10016.; **131** DrAfter123/DigitalVision Vectors/Getty Images; **154** (TR) Spatuletail/Shutterstock, (B) View Pictures Ltd/Alamy Stock Photo, (Bkgd) Jeff G/Alamy Stock Photo; **155** Thomas Barrat/Shutterstock; **158** Photo by Bill Klein.; **190** (Bkgd) Kelly Redinger/Design Pics Inc/Alamy Stock Photo; 194 NASA; **196** JPL-Caltech/Institut d'Astrophysique Spatiale/NASA; **198** (Bkgd) Donatas1205/Shutterstock; **200** (C) AP Images, (R) Kuni/AP Images; **203** Maskot/Getty Images; **206** (BL) Meagan Marchant/Shutterstock, (Bkgd) Lightix/Shutterstock.; **212** Everett Historical/Shutterstock; **213** (B) Library of Congress Prints and Photographs Division Washington [LC-USZ62-7816]; **216** Daniel Harris Photography Detroit.; **246** (T) World History Archive/Alamy Stock Photo, (B) North Wind Picture Archives/Alamy Stock Photo; **247** (T) Victorian Traditions/Shutterstock; **250** Used with permission

from Sleeping Bear Press.; **251** Bruce Amos/Shutterstock; **284** Jim Barber/Shutterstock; **288** Used with permission from Amie Jane Leavitt.; **289** (T) Yulia Glam/Shutterstock, (B) Swim Ink 2, LLC/Corbis/Getty Images, (Bkgd) S.Dupuis/Library of Congress/Alamy Stock Photo; **290** (Bkgd) Orini/Shutterstock, Everett Historical/Shutterstock; **292** Artokoloro Quint Lox Limited/Alamy Stock Photo; **293** (CR) World History Archive/Alamy Stock Photo; **295** (CL) CNP Collection/Alamy Stock Photo; **296** (CL) Martha Holmes/The LIFE Picture Collection/Getty Images; **299** Corbis/Corbis Historical/Getty Images; **300** Data from Reporters Without Borders.; **302** (T) Tetra Images/Getty Images; **303** World History Archive/Alamy Stock Photo; **320** (B) Maurice Savage/Alamy Stock Photo, (Bkgd) LOC Photo/Alamy Stock Photo; **321** (TL) Pictorial Press Ltd/Alamy Stock Photo; **324** Library of Congress Prints and Photographs Division [LC-DIG-ppmsca-48173]; **358** Dan Lewis/Shutterstock; **404** UTBP/Shutterstock; **408** Unguryanu/Shutterstock; **410** Eric Isselee/Shutterstock; **413** (Bkgd) Art Nick/Shutterstock, Elnur/Shutterstock; **414** Galina Savina/Shutterstock; **417** Andersen Ross/Blend Images/Getty Images; **420** (Bkgd) Aleksandra H. Kossowska/Shutterstock.; **421** Vintagerobot/E+/Getty Images, Robert\_s/Shutterstock, Robbrece/RooM the Agency/Alamy Stock Photo, SergiiKS/Shutterstock; **426** (CR) Ocskay Bence/Shutterstock, (BL) Kavring/Shutterstock, (BC) Tyler Boyes/Shutterstock, (BR) Showcake/Shutterstock; **426** (Bkgd) Media World Images/Alamy Stock Photo; **431** Vintagerobot/E+/Getty Images; **432** Mike Norton/Shutterstock, (Bkgd) Noppadon Sangpeam/Shutterstock; **433** (TC) Bjoern Wylezich/Shutterstock, (TR) Siim Sepp/Shutterstock; **434** (TC) Matteo Chinellato/ChinellatoPhoto/Photographer's Choice RF/Getty Images, (TR) Imfoto/Shutterstock, Albert Russ/Shutterstock; **436** Francesco Carucci/Shutterstock; **437** Russ Bishop/Alamy Stock Photo; **438** (TR) PJ Clark/iStock/Getty Images, (BL) Givaga/Shutterstock, (BL) Only Fabrizio/Shutterstock, Rob Kemp/Shutterstock; **439** Heather A. Craig/Shutterstock; **441** Sascha Burkard/Shutterstock; **442** (TL) John Cancalosi/Alamy Stock Photo, (TR) The Natural History Museum/Alamy Stock Photo; **444** (C) Fritz Polking/Corbis Documentary/Getty Image, (CR) Steve Kaufman/Corbis Documentary/Getty Images; **445** Nuttaphong kanchanachaya/123 RF; **446** Maria kraynova/Shutterstock; **447** Isoft/iStock/Getty Images; **449** AA World Travel Library/Alamy Stock Photo; **468** (CR) Naan/Shutterstock, (BL) Azuzl/Shutterstock; **468** (Bkgd) Epic Stock Media/Shutterstock; **469** (BR) Jaros/Shutterstock; **472** Used with permission from Crabtree Publishing Company.; **473** Robert\_s/Shutterstock; **474** NASA; **475** (Bkgd) Volodymyr Goynyk/Shutterstock; **476** (T) Christian Mueller/Shutterstock, (B) Can Balcioglu/123RF; **477** (TR) Vaclav Volrab/Shutterstock, (TC) Chrisdorney/Shutterstock, (C) windu/123RF, (CR) Natalia Lukiyanova/123RF, (B) ivan kmit/123RF; **478** (C) Pzaxe/123RF, (BL) maximkabb/123RF; (BR)

Sundraw Photography/Shutterstock; **479** (T) djgis/Shutterstock; **480** (Bkgd) Ifong/Shutterstock, (C) Tom Biegalski/Shutterstock, (BL) Power and Syred/Science Source; **481** Ensuper/Shutterstock; **482** (TC) Serg64/Shutterstock, (TC) Iscatel/Shutterstock, (TR) Christophe Testi/Shutterstock, (C) Kirill Smirnov/Shutterstock, (CR) David P. Lewis/Shutterstock; **482** Ch123/Shutterstock; **483** Vaclav Volrab/Shutterstock; **484** Dainis Derics/Shutterstock; **485** snapgalleria/Shutterstock; **486** Designua/123RF; **487** Onemu/Shutterstock; **504** (BL) Joe Carini/Perspectives/Getty Images, (Bkgd) G & M Therin-Weise/Robertharding/Alamy Stock Photo; **505** (BL) Peder Digre/Shutterstock; **508** Used with permission from Laurence Untermeyer.; **542** (Bkgd) Mohamed Abdulraheem/Shutterstock; **547** (Bkgd) Robbrece/RooM the Agency/Alamy Stock Photo; **548** Happy Stock Photo/Shutterstock; **552** ScottNodine/iStock/Getty Images; **553** Anna Om/Shutterstock; **570** (TL) Jeffrey B.Banke/Shutterstock, (CR) Photoiva/Shutterstock, Kovalov Anatolii/Shutterstock; **571** (CR) Fotoluminate LLC/Shutterstock; **575** (Bkgd) SergiiKS/Shutterstock; **578** (T) Yelantsevv/Shutterstock; **580** (T) Avalon/Photoshot License/Alamy Stock Photo; **583** (T) Hans Blosssey/Imagebroker/Alamy Stock Photo; **584** (T) Andrew Holbrooke/Corbis/Getty Images; **586** (T) Charlie Varley/SIPA/Newscom; **587** (CL) Joe Ferrer/Alamy Stock Photo; **589** (T) Andrew Holbrooke/Corbis/Getty Images; **608** (Bkgd) Sjhuls/123RF; **614** (Bkgd) Ilozavr/Shutterstock; **616** (Bkgd) James Steidl/Shutterstock; **618** (TL) Marmaduke St. John/Alamy Stock Photo, (BR) Dragon Images/Shutterstock.

### Illustrations

**16–17** Jeanine Murch; **19, 89, 249, 361, 471** Olga & Aleksey Ivanov; **21–35** Martha Aviles; **55, 157, 215, 429, 573** Ken Bowser; **57–69** Kevin Rechin; **91–109** Juan Manual Moreno; **129, 287, 323, 507, 545** Ilana Exelby; **159–171** Nurit Benchetrit; **200, 585** Karen Minot; **217–229** Ron Mazellan; **246–247** Nate Padavick; **363–385** Peter Hoey; **509–525** John Jovin; **576–77** Peter Bull; **612** Rob Schuster.



# TEXT COMPLEXITY CHARTS



## TEXT COMPLEXITY

### from *Love, Amalia*

By Alma Flor Ada and Gabriel M. Zubizarreta  
Genre: Realistic 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: Spanish words and phrases; figurative language
- Text Structure: Plot structure

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

### Quantitative Measures

LEXILE: **970L**      Average Sentence Length: **14.83**      Word Frequency: **3.627**      Word Count: **2,877**

#### Complexity Level

#### Qualitative Measures

##### Levels of Meaning



The text's **multiple levels of meaning** are subtle and can be difficult to separate; however, the **central idea** of the importance of friends and family and keeping in contact with them is easily inferred. Students may be confused by the ending because Amalia claims she does not care about staying close.

##### Text Structure



The third-person narrative is told primarily in chronological order; however, Abuelita tells many stories about relatives who are not characters in the story. The illustrations **directly support** an understanding of the text by showing characters, setting, and events in the story.

##### Language Conventuality and Clarity



The sentences are **simple** with some **compound and complex sentences**. Students may need support with Spanish words and phrases, such as *hijita*, *de verdad*, *nunca más*, *qué pasa*, and *melcocha*, as well as words like *elegy* and *prelude*. Support with figurative language will also aid in comprehension.

##### Knowledge Demands



The plot includes events that are **concrete** and will be familiar to many students, such as a friend or family member moving away. While there are no references to other texts, there are references to other countries, organic farming, and a *rancho*. Students may benefit from some **background knowledge** of these topics.

### Reader and Task Considerations

#### English Language Learners

**Structure** Draw a **sequence diagram** on the board. Preview the images and work with students to describe what they can learn about the girl and how she changes as the story develops. Use **sentence frames** below to help students understand the plot:

- Amalia is at her \_\_\_\_\_.
- Amalia is upset that \_\_\_\_\_.

#### Intervention

**Language** Use a **two-column chart** to help students learn Spanish words and phrases from the story.

- Have students skim the first two pages and identify Spanish words or phrases in italics.
- Read aloud the sentence or sentences around the word.
- Have students find context clues that help them understand the words. Use a Spanish-English dictionary to verify definitions.

#### On Level/Advanced

**Meaning Say:** *This story is about a girl whose best friend is moving away. Amalia's grandmother tries to help by giving her advice. What advice would you give someone whose friend is moving away?*

- Have students think of one piece of advice.
- Ask them to share the advice with a partner.
- Have partners discuss how the advice will help.

**A Pet for Calvin**

By Barbara Robinson

Genre: Realistic 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: Ellipses and dashes
- Knowledge Demands: Pet care

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

**Quantitative Measures**

LEXILE: **790L**

Average Sentence Length: **14.057**

Word Frequency: **3.734**

Word Count: **1,968**

**Complexity Level**

**Qualitative Measures**

**Levels of Meaning**



Simple

Very Complex

There is **one level of meaning**, and the story’s main **theme** of how determination can help someone achieve a goal is clear from the story’s events and the resolution. The related **theme** of learning to take care of others is developed through Calvin’s care of his pet worm.

**Text Structure**



Simple

Very Complex

The third-person narrative follows a **chronological order** and a typical plot structure: Calvin wants a pet, Calvin cannot have a pet because of his allergies, Calvin finds a worm and makes the worm a pet. The illustrations **directly support** the story by showing the characters, setting, and events.

**Language Conventinality and Clarity**



Simple

Very Complex

The sentences are **mostly simple** with **some compound and complex sentences**. The vocabulary is mostly **familiar and conversational**. Students may need help understanding sentences with ellipses and dashes, such as *I have my job and our home and things to do . . . like today* or *He could tell—he thought that he could tell—that his worm liked it . . .*

**Knowledge Demands**



Simple

Very Complex

The plot includes **concrete events** that many students can relate to, such as wanting a pet or having to care for a pet. Although there are no references to outside texts, students might benefit from **background knowledge** of allergies and what it takes to own a pet.

**Reader and Task Considerations**

**English Language Learners**

**Intervention**

**On Level/Advanced**

**Language** Write the following sentence on the board: *I have my job and our home and things to do . . . like today*. Point out the ellipses and explain that ellipses are used to omit words or to indicate a pause.

- Model how to read the sentence aloud and have students repeat it after you.
- Ask students to skim the text for other ellipses.
- Challenge pairs of students to write their own sentence with ellipses.

**Knowledge Demands** Draw a **web diagram** with the word *pets* in the center. Ask students what they know about taking care of pets. Add their responses around the web. You may also want to

- have students share stories about how they take care of their pets.
- ask students to name challenges, such as allergies, that can make caring for pets difficult.

**Meaning** Preview the first page and ask students to identify the problem. Then, have students write a short story that focuses on a similar problem. Students should

- create realistic characters and dialogue.
- include a problem and clear resolution.

Have students share their stories with a group or the class.

# TEXT COMPLEXITY CHARTS



## TEXT COMPLEXITY

### The Carp

By Marie Yuen  
Genre: Legend

#### 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: Figurative language
- Knowledge Demands: Legends and archetypal characters

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

#### Quantitative Measures

LEXILE: **930L**      Average Sentence Length: **14.492**      Word Frequency: **3.672**      Word Count: **1,739**

#### Complexity Level

#### Qualitative Measures

##### Levels of Meaning



Simple      Very Complex

The legend has **one level of meaning**. The text’s **theme**—to succeed, one has to have determination and persistence and never give up—is **clear and revealed explicitly** near the end of the legend. The main character achieves his goal because he never gives up.

##### Text Structure



Simple      Very Complex

The legend follows a **chronological text structure** and a typical plot structure of exposition, rising action, climax, and resolution. The illustrations **directly support** the legend by showing the characters, setting, and events.

##### Language Conventinality and Clarity



Simple      Very Complex

The sentences are **simple** with some **compound and complex sentences**. The vocabulary is mostly **familiar**; however, students may need support with **figurative language**, such as *with a fire in his belly* and *study at the feet of*, as well as terms such as *sensei* and *quell*.

##### Knowledge Demands



Simple      Very Complex

Students may not be familiar with Japanese painting, particularly preparing ink, paper, and silk. They may need **background knowledge** of legends and the archetypal characters, such as the mysterious old man who meets Rosetsu on his quest and why the man gives Rosetsu a brush.

#### Reader and Task Considerations

##### English Language Learners

##### Intervention

##### On Level/Advanced

**Knowledge Demands** Help students brainstorm characteristics of legends; for example, they refer to some real events or people, but contain elements of fiction. You may also want to

- refer to legends students may know (such as the legend of King Arthur)
- explain the difference between a legend and a myth (which does not necessarily refer to real people or events)

**Language** Help students understand the meaning of *fire in his belly* and *study at the feet of*. Provide the context so students can infer the meaning of each phrase:

- “I can study at the feet of Sensei Maruyama Okyo and become a great painter.”
- Rosetsu returned to the Maruyama School with a fire in his belly and a gleam in his eyes.

**Meaning** Review legends, such as King Arthur, Robin Hood, or Pecos Bill, and ask students to share legends they have read and the messages or morals the legends taught. Then pair students and have them

- find a well-known legend.
- identify the message.
- summarize the legend and explain the message to the class.

**The Hermit Thrush**

By Dana Crum  
Genre: Drama

**Recommended Placement**

The **Quantitative Measures** are not generated for poetry and drama. See the **Qualitative** analysis for support.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Figurative language and idioms
- Text Structure: Dramatic elements

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Complexity Level	Qualitative Measures
<p><b>Levels of Meaning</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>The <b>theme</b> of doing what you love is <b>clear and revealed explicitly</b>: <i>Well, you should only keep playing if you like to. Do you know this quote? "The bird doesn't sing to please others. It sings because it is happy."</i> The secondary theme of persevering to achieve a goal is related to <i>The Carp</i>.</p>
<p><b>Text Structure</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>The drama follows a <b>clear sequential order</b> and illustrations <b>directly support the text</b> by showing characters, setting, and events. Students may need assistance understanding <b>dramatic elements</b>—such as stage directions, scenes, and dialogue—and how they are used to develop the plot, setting, and characters.</p>
<p><b>Language Conventionality and Clarity</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>The sentences are <b>simple</b> with some <b>complex sentences</b>. The vocabulary is mostly <b>familiar</b> and conversational. Students may need assistance with some <b>figurative and idiomatic language</b>, such as <i>just keep at it, may as well get it over with, sounds like a sick moose, loosen up, saxophone wails, and feel the music</i>.</p>
<p><b>Knowledge Demands</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>The plot events will be <b>familiar and relatable</b> to students who have practiced music, a sport, or another hobby but have felt frustrated when they did not perform perfectly. The sister, Wakana, refers to a quote, but it is not necessary for students to be familiar with it.</p>

**Reader and Task Considerations**

English Language Learners	Intervention	On Level/Advanced
<p><b>Language</b> Explain the meaning of the following idioms: <i>get it over with</i> (do an unpleasant task), <i>keep at it</i> (continue trying to do something), and <i>loosened up</i> (relaxed).</p> <p>Model using the idioms in sentences. Call on volunteers to give their own examples.</p>	<p><b>Structure</b> Review the elements of drama by reading the first page aloud. Explain each element and its purpose.</p> <p>Draw a <b>T-chart</b> and have students list how a drama is different from a short story. Have students predict what the drama will be about.</p>	<p><b>Meaning</b> Remind students of the legend they just read. Have them</p> <ul style="list-style-type: none"> <li>• read the first two pages of the drama. Discuss what the legend and the drama have in common.</li> <li>• create a plot diagram for the legend. Have students plot the drama as they read.</li> </ul>

# TEXT COMPLEXITY CHARTS

**Poetry Collection**

By Davida Adedjouma and  
Malathi Michelle Iyengar  
Genre: Poetry

**Recommended Placement**

The **Quantitative Measures** are not generated for poetry and drama. See the **Qualitative** analysis for support.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Ampersands and dashes
- Knowledge Demands: Different forms of art

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

**Complexity Level**

**Levels of Meaning**



Simple Very Complex

**Text Structure**



Simple Very Complex

**Language Conventinality and Clarity**



Simple Very Complex

**Knowledge Demands**



Simple Very Complex

**Qualitative Measures**

The poems have **multiple levels of meaning**; however, students should be able to infer meaning based on the descriptive language and titles. Students should recognize that the poets are expressing the importance of art and how it affected them as children.

Each poem has a unique structure that helps express the meaning. Students may need support to **identify patterns and significance** in the poems' structures. "Artist to Artist" uses the word *But* in lines 5 and 16 to signify a change. "Sepia" and "Spruce" are divided into stanzas of unequal lengths and use spacing to express ideas. Images **directly support** the ideas expressed in the poems.

The vocabulary is **mostly familiar**; however, students may need assistance with academic vocabulary—*acrylics, sepia, nostalgic, melodic, contrabajo, and staccato*—and **figurative language**, such as *meat on their bones, honey-colored melody, and voice rings with laughter*. Students may also need assistance with punctuation, such as ampersands and dashes.

The subject matter of the poems may be **unfamiliar** to students, as they refer to painting, photographs, and music; therefore, some background knowledge of these disciplines will enhance understanding. There are no references to other texts, but "Spruce" does include a few Spanish words.

**Reader and Task Considerations**

**English Language Learners**

**Structure** Have students preview the poems, paying attention to the titles and images. Ask students what they think the poems will be about, based on these elements.

- Have students share their predictions. Provide a **sentence frame**: *I think this poem will be about \_\_\_ because \_\_\_.*
- Have students discuss the images and how they may show each poem's meaning.

**Intervention**

**Knowledge Demands** Use online media to show students examples of the following:

- an oil painting
- an acrylic painting
- a sepia photograph
- a short recording of music played by a *contrabajo* (double bass)

Have students discuss what they see or hear with a partner or in a small group.

**On Level/Advanced**

**Language** Have students preview "Artist to Artist" and identify the punctuation the poet uses, such as ampersands and dashes. Ask students to demonstrate how they read lines with this punctuation, and how it affects their understanding of the poem.

**“Life & Art” from *The Wright 3***

By Blue Balliett

Genre: Realistic 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

- Meaning: Inferring multiple themes
- Knowledge Demands: Architects and architecture

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

**Quantitative Measures**

LEXILE: **950L**

Average Sentence Length: **13.078**

Word Frequency: **3.534**

Word Count: **1,844**

Complexity Level	Qualitative Measures
<p><b>Levels of Meaning</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>There are <b>multiple levels of meaning</b> and references to several students’ backgrounds and personalities; however, these do not impact the <b>themes</b> of this selection. The themes—what makes something art and why art is worth saving—can be inferred through Ms. Hussey’s feelings and the newspaper article included within the text.</p>
<p><b>Text Structure</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>The third-person narrative follows a <b>chronological order</b>. Students may need assistance understanding that the text in the shaded box is a newspaper article. Illustrations <b>directly support the text</b> by showing the characters, setting, and events. The illustrations of the Robie House and windows are particularly important to understanding the text.</p>
<p><b>Language Conventionalty and Clarity</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>The sentences are <b>mostly simple</b>, but students may need assistance with some <b>complex</b> and <b>compound-complex sentences</b>: <i>He knew the word “trifle” meant something not too valuable or important, as his Grandma Ranjana had sometimes used that word, and a filter could mean...</i> Students may also need support with <b>vocabulary</b>, such as <i>pentominoes</i> and <i>seminary</i>.</p>
<p><b>Knowledge Demands</b></p> <p>Simple <span style="float: right;">Very Complex</span></p>	<p>The story includes an article on Frank Lloyd Wright and his famous Robie House. Students will <b>most likely be unfamiliar</b> with this architect and his Prairie Style architecture. They will benefit from <b>background knowledge</b> on these topics.</p>

**Reader and Task Considerations**

English Language Learners	Intervention	On Level/Advanced
<p><b>Knowledge Demands</b> Explain that Frank Lloyd Wright was a famous architect, or person who designs buildings. Show students a photo of Frank Lloyd Wright’s Robie House or other structures designed by the architect. Ask them to describe what they see, using <b>sentence frames</b>:</p> <ul style="list-style-type: none"> <li>• The Robie House is ____.</li> <li>• The house includes ____ and ____.</li> </ul>	<p><b>Structure</b> Show students the newspaper article on page 162 and discuss its format.</p> <ul style="list-style-type: none"> <li>• Preview the headline and first paragraph.</li> <li>• Explain that the most important information is included in the headline and at the beginning.</li> </ul> <p>Share other newspaper articles. Have students skim the articles and determine what they are about.</p>	<p><b>Meaning</b> Read aloud the title. Tell students that sometimes a title can hint at a story’s theme. Have students suggest what a possible theme might be for a selection with this title. Then have students</p> <ul style="list-style-type: none"> <li>• discuss their thoughts with a partner.</li> <li>• write a few sentences based on their discussion.</li> <li>• present their ideas to a group.</li> </ul>

SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>FOUNDATIONAL SKILLS</b>						
<b>Print Concepts</b>						
Hold a book upright and turn from page to page	•	•				
Track print from left to right, top to bottom of a page, and from front to back of a book	•	•				
Know uppercase and lowercase letters	•	•				
Understand that words are separated by spaces	•	•				
Identify the correspondence between oral words and printed words	•	•				
Show awareness of information in different parts of a book	•	•				
Recognize the upper- and lowercase letters of the alphabet	•	•				
Alphabetize to the first or second letter		•	•			
<b>Phonological Awareness</b>						
Recognize and produce rhyming words	•	•	•			
Count syllables in spoken words	•	•				
Segment and blend syllables in words	•	•				
Segment and blend onset and rime	•	•				
Identify the same and different initial sounds in words	•	•				
Identify the same and different ending sounds in words	•	•				
Identify the same and different medial sounds in words	•	•				
Isolate the initial, medial, or ending sounds in words	•	•				
Add or delete beginning or ending phonemes in words	•	•	•			
Segment a word or syllable into sounds	•	•				
<b>Phonics</b>						
Connect sounds and letters to consonants	•	•	•	•	•	•
Know sound-letter relationships and match sounds to letters	•	•	•	•	•	•
Generate sounds from letters and blend those sounds to decode	•	•	•	•	•	•
• Consonants, consonant blends, and consonant digraphs	•	•	•	•	•	•
• Short and long vowels	•	•	•	•	•	•
• <i>r</i> -controlled vowels, vowel digraphs, and other common vowel patterns	•	•	•	•	•	•
Decode multisyllabic words	•	•	•	•	•	•
Recognize common letter patterns in words and use them to decode syllables (CVC, VCCV, VCV, VCCCV)	•	•	•	•	•	•
<b>High-Frequency Words</b>						
Read common high-frequency words (sight words)	•	•	•	•	•	•
Read irregularly spelled words	•	•	•	•	•	•

SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>Word Structure and Knowledge</b>						
Use a dictionary to find words, determine word origin, syllabication, and pronunciation	•	•	•	•		
Recognize and know the meaning of common prefixes and suffixes		•	•	•	•	•
Recognize and know common inflectional endings (-s, -es, -er, -est, -ed, -ing)		•	•	•	•	•
Decode words with common suffixes (-ly, -ful, -able, -ible, -ment, -less)		•	•	•	•	•
Learn and recognize irregular spellings of words		•	•	•	•	•
Identify and decode compound words and contractions	•	•	•	•		
<b>Fluency</b>						
Read aloud with accuracy		•	•	•	•	•
Read aloud with appropriate pace and expression		•	•	•	•	•
Read aloud with prosody (stress, intonation)		•	•	•	•	•
Read aloud grade-level poetry and prose with fluency, accuracy, and comprehension		•	•	•	•	•
<b>READING COMPREHENSION</b>						
<b>Genre Characteristics</b>						
Identify and understand types of fiction (e.g., historical, realistic, traditional)	•	•	•	•	•	•
Identify and understand types of informational texts (e.g., science, social studies, technical)	•	•	•	•	•	•
Identify and understand characteristics of informational text (e.g., headings, illustrations, maps, captions, tables, sidebars)	•	•	•	•	•	•
Identify and understand structures of informational texts (e.g., cause and effect, problem and solution, compare and contrast)	•	•	•	•	•	•
Identify and understand characteristics of opinion writing or persuasive texts (facts, opinions, claim, supporting evidence, counterclaim)	•	•	•	•	•	•
Identify and understand characteristics of poetry and drama	•	•	•	•	•	•
Identify and understand characteristics of digital and multimodal texts	•	•	•	•	•	•
Identify the audience of a text					•	•
<b>Key Ideas and Details</b>						
Ask and answer questions about what is read	•	•	•	•	•	•
Identify details to help determine key ideas and themes	•	•	•	•	•	•
Use text evidence to support a response	•	•	•	•	•	•
Retell and paraphrase text	•	•	•	•	•	•
Make inferences or draw conclusions about a text, character, or theme	•	•	•	•	•	•
Set a purpose for reading	•	•	•	•	•	•
Make predictions	•	•	•	•	•	•



SCOPE AND SEQUENCE		K	1	2	3	4	5
READING WORKSHOP	<b>Analysis</b>						
	Evaluate details to determine the main idea	•	•	•	•	•	•
	Retell, paraphrase, or summarize a text	•	•	•	•	•	•
	Make connections (to a text, to other texts, to personal experiences, to society)	•	•	•	•	•	•
	Identify cause and effect				•	•	•
	Compare and contrast details and information	•	•	•	•	•	•
	Recognize facts and opinions				•	•	•
	Confirm or correct predictions	•	•	•	•	•	•
	Create mental images to build understanding of a text	•	•	•	•	•	•
	Monitor comprehension and make adjustments to improve understanding		•	•	•	•	•
	Describe the relationships between ideas, events, characters, people	•	•	•	•	•	•
	Explain the effect of various elements of poetry (rhyme, imagery, line breaks, stanzas)			•	•	•	•
	Analyze elements of fiction and drama (characters, setting, plot, dialogue, theme)	•	•	•	•	•	•
	Identify and analyze the parts of a plot (rising action, conflict, falling action, resolution)	•	•	•	•	•	•
	Identify the use of literary elements and devices (e.g., alliteration, hyperbole, imagery, symbolism)			•	•	•	•
	Synthesize information to create a new understanding	•	•	•	•	•	•
	Distinguish and analyze author's point of view	•	•	•	•	•	•
	Determine the meaning of specific words or phrases used in a text	•	•	•	•	•	•
	Recognize the characteristics of persuasive or argumentative text		•	•	•	•	•
	Analyze graphic elements and features (e.g., illustrations, diagrams, graphs, maps)	•	•	•	•	•	•
<b>Response to Sources</b>							
Reflect on reading and respond by speaking or writing	•	•	•	•	•	•	
Use text or text evidence to write about what is read	•	•	•	•	•	•	
Interact with sources in meaningful ways	•	•	•	•	•	•	
Make connections to personal experiences, ideas in other texts, society	•	•	•	•	•	•	
<b>Comparison Across Texts</b>							
Compare two or more texts	•	•	•	•	•	•	
Compare two or more genres	•	•	•	•	•	•	
Compare two or more authors	•	•	•	•	•	•	
Appreciate texts across a broad range of genres	•	•	•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
READING WORKSHOP	<b>Independent and Self-Selected Reading</b>						
	Read independently for an extended period of time	•	•	•	•	•	•
	Self-select texts for independent reading	•	•	•	•	•	•
	<b>Oral Language</b>						
	Work collaboratively with others	•	•	•	•	•	•
	Listen actively, ask relevant questions, and make pertinent comments	•	•	•	•	•	•
	Express an opinion supported by reasons	•	•	•	•	•	•
	Use eye contact and speak with appropriate rate and volume	•	•	•	•	•	•
	Follow or restate oral directions				•	•	•
	Develop social communication skills, such as conversing politely	•	•	•	•	•	•
Report on a topic or give a presentation using an appropriate mode of delivery	•	•	•	•	•	•	
READING-WRITING WORKSHOP BRIDGE	<b>VOCABULARY ACQUISITION</b>						
	<b>High-Frequency Words</b>						
	Identify and read high-frequency (sight) words	•	•	•	•	•	•
	<b>Word Study</b>						
	Identify and learn words that name actions, directions, positions, sequences, and other categories and locations	•	•				
	Alphabetize words to the third letter			•	•		
	Identify and use context clues to learn about unfamiliar words	•	•	•	•	•	•
	Understand synonyms and antonyms			•	•	•	•
	Identify and understand the meaning of common prefixes	•	•	•	•	•	•
	Identify and understand the meaning of common suffixes	•	•	•	•	•	•
	Use knowledge of word roots, prefixes, and suffixes to determine the meaning of new words		•	•	•	•	•
	Use knowledge of word relationships to determine the meaning of new words		•	•	•	•	•
	Learn and understand common abbreviations			•	•		
	Identify and learn about compound words			•	•		
	Identify and learn homographs and homophones	•	•	•	•	•	
	Learn and understand idioms and figurative language, including word nuances (i.e., shades of meaning) and literal and nonliteral meanings of words and phrases	•	•	•	•	•	•
	Learn and understand transitions or signal words (e.g., time order, chronological order, cause-and-effect order, compare-and-contrast order)				•	•	•
	Learn about word origins and word histories						•
Understand adages and proverbs						•	

SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>Word Learning Strategies</b>						
Use picture cues and other graphics to help determine the meaning of new words	•	•				
Recognize and learn selection vocabulary	•	•	•	•	•	•
Use print and digital references to determine the meaning of new words	•	•	•	•	•	•
Learn academic language	•	•	•	•	•	•
Learn and understand domain-specific vocabulary and specialized vocabulary				•	•	•
<b>Academic Language</b>						
Learn the language of ideas used in academic discourse				•	•	•
Understand the difference between informal spoken language and the conventions of formal written language			•	•	•	•
<b>ANALYZE AUTHOR'S CRAFT</b>						
Analyze and describe an author's use of imagery and figurative language	•	•	•	•	•	•
Identify and analyze an author's use of simile and metaphor			•	•	•	•
Analyze an author's use of illustrations	•	•	•	•	•	•
Analyze an author's use of print and graphic features (e.g., titles, headings, charts, tables, graphs)	•	•	•	•	•	•
Analyze an author's use of text structure (e.g., time order, compare and contrast, cause and effect)	•	•	•	•	•	•
Analyze how an author's language and word choice contribute to voice		•	•	•	•	•
Analyze an author's use of point of view	•	•	•	•	•	•
Analyze and explain an author's purpose and message in a text	•	•	•	•	•	•
<b>DEVELOP WRITER'S CRAFT</b>						
Introduce a topic or opinion	•	•	•	•	•	•
Use a clear and coherent organization		•	•	•	•	•
Provide reasons and evidence to support a claim or opinion		•	•	•	•	•
End with a concluding or final statement		•	•	•	•	•
Use linking words and phrases (i.e., transitions) to connect and organize ideas		•	•	•	•	•
Describe experiences with facts and descriptive details in a clear sequence		•	•	•	•	•
Use dialogue and description to develop situations and characters		•	•	•	•	•
Use description to show the reaction of characters or real persons to situations and events			•	•	•	•
<b>CONVENTIONS OF LANGUAGE</b>						
<b>Spelling</b>						
Use and apply knowledge of spelling to spell grade-level words	•	•	•	•	•	•
Consult reference materials (glossaries, dictionaries) as needed to correct spelling	•	•	•	•	•	•

SCOPE AND SEQUENCE	K	1	2	3	4	5
<b>Spelling (cont.)</b>						
Use and apply knowledge of base words and affixes to spell words with inflections, prefixes, or suffixes		•	•	•	•	•
Spell words with blends, digraphs, silent letters, and unusual consonant combinations	•	•	•	•	•	•
Spell words with short vowels, long vowels, <i>r</i> -controlled vowels, the schwa sound, and other vowel combinations		•	•	•	•	•
Use knowledge of Greek and Latin roots to spell words					•	•
Use knowledge of syllable patterns (e.g., VCV, VCCV, VCCCV) to spell multisyllabic words	•	•	•	•	•	•
Spell words with irregular plurals		•	•	•	•	
Learn and spell high-frequency words	•	•	•	•	•	•
<b>Grammar and Usage</b>						
Learn about the parts of speech, including						
• nouns and pronouns	•	•	•	•	•	•
• adjectives and adverbs		•	•	•	•	•
• prepositions and prepositional phrases	•	•	•	•	•	•
• conjunctions, interjections, and articles		•	•	•	•	•
Use and form irregular plurals of nouns		•	•	•	•	
Use and form verb tenses with regular and irregular verbs		•	•	•	•	•
Use and form comparative and superlative forms of adjectives and adverbs				•	•	•
Use coordinating, correlative, and subordinating conjunctions			•	•	•	•
Form and use contractions			•	•		
Use an apostrophe and form singular and plural possessives		•	•	•	•	
Identify and use declarative, interrogative, exclamatory, and imperative sentences	•	•	•	•		
Identify and use simple, compound, and complex sentences		•	•	•	•	•
Write sentences with subject-verb agreement		•	•	•	•	•
Avoid common sentence errors (e.g., misused words, misplaced modifiers, double negatives, shifts in verb tense)					•	•
<b>Capitalization and Punctuation</b>						
Capitalize the beginnings of sentences, proper nouns and adjectives, the pronoun <i>I</i> , days of the week and months of the year, holidays	•	•	•	•	•	•
Use end punctuation with sentences (period, question mark, exclamation mark)	•	•	•	•		
Use common conventions for commas (e.g., in dates and addresses; with items in a series; in compound sentences; with greetings and closings; in dialogue)		•	•	•	•	•
Use an apostrophe to form contractions and possessives, when appropriate		•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
WRITING WORKSHOP	<b>Capitalization and Punctuation (cont.)</b>						
	Learn how and when to use quotation marks with dialogue				•	•	•
	<b>FOUNDATIONAL SKILLS FOR WRITING</b>						
	<b>Letter Formation, Handwriting, Cursive</b>						
	Develop handwriting by printing words legibly	•	•	•			
	Write legibly by leaving appropriate spaces between words		•	•	•		
	Write cursive letters legibly			•	•	•	•
	<b>Ways of Writing</b>						
	Create writing in both printed and digital forms	•	•	•	•	•	•
	Write regularly both short and longer products			•	•	•	•
	Revise and edit drafts of writing		•	•	•	•	•
	Develop keyboarding skills				•	•	•
	Use technology to produce and publish writing	•	•	•	•	•	•
	Use technology to interact and collaborate with others	•	•	•	•	•	•
	<b>Speaking and Listening</b>						
	Participate in discussions with partners and groups about writing	•	•	•	•	•	•
	Work with a peer or group to revise and edit writing	•	•	•	•	•	•
	<b>COMPOSITION</b>						
	<b>The Writing Process: Plan, Draft, Revise, Edit, Publish</b>						
	Prewrite and plan using a variety of strategies	•	•	•	•	•	•
	Develop drafts into organized pieces of writing	•	•	•	•	•	•
	Revise drafts for coherence and clarity	•	•	•	•	•	•
	Edit drafts for the conventions of standard English	•	•	•	•	•	•
	Publish written work for audiences	•	•	•	•	•	•
	<b>Genre Immersion: Modes and Products</b>						
	Write in a variety of modes						
	• Informative or explanatory	•	•	•	•	•	•
	• Narrative	•	•	•	•	•	•
• Persuasive	•	•	•	•	•	•	
Write and produce a variety of forms of writing							
• Letters, thank-you notes, emails		•	•	•	•	•	
• Editorials, presentations, speeches, essays, brochures	•	•	•	•	•	•	
• News stories, reports, summaries, how-to articles, informational articles	•	•	•	•	•	•	
• Poems, stories, plays, and other creative writing	•	•	•	•	•	•	
Write in self-selected forms			•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
ORAL LANGUAGE	<b>SPEAKING</b>						
	Retell an experience or story	•	•	•	•	•	•
	Summarize a text or experience with descriptive details and relevant facts	•	•	•	•	•	•
	Discuss politely and respectfully in groups	•	•	•	•	•	•
	Speak clearly and coherently about a topic or text	•	•	•	•	•	•
	Speak with sufficient volume and appropriate rate	•	•	•	•	•	•
	Communicate effectively while following the conventions of English	•	•	•	•	•	•
	Ask and answer questions	•	•	•	•	•	•
	Ask for and provide clarification or elaboration	•	•	•	•	•	•
	Connect ideas to those of others in a group	•	•	•	•	•	•
Report on a topic or text		•	•	•	•	•	
Include media in an oral presentation or report			•	•	•	•	
ORAL LANGUAGE	<b>LISTENING</b>						
	Listen to others when working in groups or with partners	•	•	•	•	•	•
	Use active listening strategies (e.g., making eye contact, facing the speaker, asking questions)	•	•	•	•	•	•
	Work collaboratively with others by following agreed-upon rules, norms, and protocols	•	•	•	•	•	•
PROJECT-BASED INQUIRY	<b>COLLABORATION</b>						
	Engage in discussions (e.g., one-on-one, in groups, teacher-led) on collaborative projects	•	•	•	•	•	•
	Work in pairs or with partners for inquiry projects		•	•	•	•	•
	<b>RESEARCH SKILLS AND PROCESS</b>						
	<b>Conduct Short Research Projects</b>						
	Develop and follow a plan for research	•	•	•	•	•	•
	Compose correspondence that requests information		•	•	•	•	•
	Take notes on sources and organize information from notes		•	•	•	•	•
	Generate questions for formal or informal inquiry	•	•	•	•	•	•
	Use an appropriate mode of delivery to present results		•	•	•	•	•
Paraphrase information from research sources		•	•	•	•	•	
<b>Identify and Gather Information</b>							
Use primary and secondary sources for research			•	•	•	•	
Avoid plagiarism				•	•	•	
Find information for research from both print and online sources	•	•	•	•	•	•	
Cite research sources (including print and online sources) and develop a bibliography			•	•	•	•	
Review sources critically for relevance and reliability		•	•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
	<b>Identify and Gather Information (cont.)</b>						
	Demonstrate understanding of information gathered	•	•	•	•	•	•
	Make appropriate use of media and technology	•	•	•	•	•	•
	Interact with sources in meaningful ways	•	•	•	•	•	•
ASSESSMENT	<b>TEST PREPARATION</b>						
	<b>Editing</b>						
	Edit for complete sentences (avoid sentence fragments, run-on sentences, and comma splices)				•	•	•
	Edit for capitalization (e.g., proper nouns and adjectives, first word in a sentence, pronoun <i>I</i> , days of the week, months of the year) and punctuation (periods, question marks, apostrophes, quotation marks)	•	•	•	•	•	•
	Edit for end punctuation (periods, question marks, exclamation marks) and other punctuation, including commas, apostrophes, and quotation marks, where appropriate	•	•	•			
	Edit for commas in dates, addresses, compound sentences, and quotations			•	•	•	•
	Edit to avoid spelling mistakes		•	•	•	•	•
	Edit to maintain consistent verb tense		•	•	•	•	•
	Edit to maintain subject-verb agreement		•	•	•	•	•
	<b>Extended Writing Prompts</b>						
	Develop a personal narrative		•	•	•	•	•
	Develop an informational or explanatory paragraph or essay		•	•	•	•	•
	Develop poetry or fiction		•	•	•	•	•
	Develop a persuasive paragraph or essay				•	•	•
	Develop correspondence		•	•	•	•	•
	<b>Author's Craft and Structure</b>						
Identify the author's purpose and craft	•	•	•	•	•	•	







## Academic vocabulary

- antonyms, **U2**:T105
- integrate/integration, **U1**:T50, T58, T66, T114, T122, T130, T180, T188, T196, T236, T244, T252, T298, T306, T314; **U2**:T56, T64, T72, T120, T128, T136, T184, T192, T200, T244, T252, T260, T306, T314, T322; **U3**:T54, T62, T70, T114, T122, T130, T180, T188, T196, T234, T242, T250, T294, T302, T310; **U4**:T52, T60, T68, T116, T124, T132, T178, T186, T194, T242, T250, T258, T312, T320, T328; **U5**:T60, T68, T76, T122, T130, T138, T186, T194, T202, T240, T248, T256, T302, T310, T318
- language of ideas, **U1**:T18, T76, T140, T262; **U2**:T18, T82, T146, T210, T270; **U3**:T18, T80, T140, T206, T260; **U4**:T18, T78, T142, T204, T268; **U5**:T18, T86, T148, T212, T266
- language of the genre, **U1**:T206
- synonyms, **U2**:T99
- use/using academic vocabulary, **U1**:T453; **U2**:T461; **U3**:T449; **U4**:T467; **U5**:T457
- Word Wall, **U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12; **U5**:T12
- See also Vocabulary skills/strategies, academic vocabulary strategies

**Accuracy.** See Fluency, reading

**Achieving English proficiency.** See ELL (English Language Learners)

**Adjectives, U1**:T402; **U4**:T351, T355, T359, T363, T371, T375, T379, T383, T387; **U5**:T418–T419

- comparative, **U4**:T395
- predicate, **U4**:T371
- superlative, **U4**:T395

**Advanced-high learners.** See ELL (English Language Learners)

**Advanced learners.** See ELL (English Language Learners)

**Adverbs, U1**:T406; **U2**:T418–T419; **U3**:T429, T433, T437, T441; **U4**:T347

**Affixes.** See Spelling, Word Study, prefixes; Spelling, Word Study, suffixes; Word Study, prefixes; Word Study, suffixes

**Agreement, subject-verb, U1**:T430–T431; **U2**:T345, T349, T353, T357, T365

**Anchor chart, U1**:T22, T80, T144, T210, T266; **U2**:T22, T86, T150, T214, T274; **U3**:T22, T84, T144, T210, T264; **U4**:T22, T82, T146, T208, T272; **U5**:T22, T90, T152, T216, T270

**Answering questions.** See Questioning

**Antonyms, U1**:T82–T83, T99; **U2**:T88–T89; **U3**:T86–T87, T103, T105; **U4**:T84–T85, T99; **U5**:T92–T93, T105, T109

**Appreciating literature.** See Literary response, Reflect and Share

**Asking questions.** See Questioning

## Assess and Differentiate

- Quick Check, **U1**:T23, T45, T51, T59, T67, T81, T109, T115, T123, T131, T145, T165, T181, T189, T197, T211, T231, T237, T245, T253, T267, T293, T299, T307, T315; **U2**:T23, T51, T57, T65, T73, T87, T115, T121, T129, T137, T151, T179, T185, T193, T201, T215, T239, T245, T253, T261, T275, T301, T306, T315, T323; **U3**:T23, T49, T55, T63, T71, T85, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T229, T235, T243, T251, T265, T289, T295, T303, T311; **U4**:T23, T47, T53, T61, T69, T83, T111, T117, T125, T133, T147, T173, T179, T187, T195, T209, T237, T243, T251, T259, T273, T307, T313, T321, T329; **U5**:T23, T55, T61, T69, T77, T91, T117, T123, T131, T139, T153, T181, T187, T195, T203, T217, T235, T241, T249, T257, T271, T297, T303, T311, T319
- Small Group, **U1**:T28–T31, T48–T49, T56–T57, T64–T65, T70–T71, T86–T89, T112–T113, T120–T121, T128–T129, T134–T135, T150–T153, T178–T179, T186–T187, T194–T195, T200–T201, T216–T219, T234–T235, T242–T243, T250–T251, T256–T257, T272–T275, T296–T297, T304–T305, T312–T313, T318–T319; **U2**:T28–T31, T54–T55, T62–T63, T70–T71, T76–T77, T92–T95, T118–T119, T126–T127, T134–T135, T140–T141, T156–T159, T182–T183, T190–T191, T198–T199, T204–T205, T220–T223, T242–T243, T250–T251, T258–T259, T264–T265, T280–T283, T304–T305, T312–T313, T320–T321, T326–T327; **U3**:T28–T31, T52–T53, T60–T61, T68–T69, T74–T75, T90–T93, T112–T113, T120–T121, T128–T129, T134–T135, T150–T153, T178–T179, T186–T187, T194–T195, T200–T201, T216–T219, T232–T233, T240–T241, T248–T249, T254–T255, T270–T273, T292–T293, T300–T301, T308–T309, T314–T315; **U4**:T28–T31, T50–T51, T58–T59, T66–T67, T72–T73, T88–T91, T114–T115, T122–T123, T130–T131, T136–T137, T152–T155, T176–T177, T184–T185, T192–T193, T198–T199, T214–T217, T240–T241, T248–T249, T256–T257, T262–T263, T278–T281, T280–T281, T310–T311, T318–T319, T326–T327, T332–T333; **U5**:T28–T31, T58–T59, T66–T67, T74–T75, T80–T81, T96–T99, T120–T121, T128–T129, T136–T137, T142–T143, T158–T161, T184–T185, T192–T193, T200–T201, T206–T207, T222–T225, T238–T239, T246–T247, T254–T255, T260–T261, T276–T279, T300–T301, T308–T309, T316–T317, T322–T323
- Independent/Collaborative, **U1**:T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2**:T31, T55, T63, T71, T77, T95, T119,

T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Book Club, **U1:**T31, T71, T89, T135, T153, T201, T219, T257, T275, T319, T468–T481; **U2:**T31, T77, T95, T141, T159, T205, T223, T265, T283, T476–T489; **U3:**T31, T75, T93, T153, T201, T219, T255, T273, T315, T464–T477; **U4:**T31, T73, T91, T137, T155, T199, T217, T263, T281, T386–T495; **U5:**T31, T81, T99, T161, T207, T225, T261, T279, T323, T472–T485

Conferring, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Independent Reading, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Leveled Readers, **U1:**T08–T09, T29, T31, T49, T57, T65, T71, T87, T89, T113, T121, T129, T135, T151, T153,

T179, T187, T195, T201, T217, T219, T235, T243, T251, T257, T273, T275, T297, T305, T313, T319; **U2:**T29, T31, T55, T63, T71, T77, T93, T95, T119, T127, T135, T141, T157, T159, T183, T191, T199, T205, T221, T223, T243, T251, T259, T265, T281, T283, T305, T313, T321, T327; **U3:**T29, T31, T53, T61, T69, T75, T91, T93, T113, T121, T129, T135, T151, T153, T179, T187, T195, T201, T217, T219, T233, T241, T249, T255, T271, T273, T293, T301, T309, T315; **U4:**T29, T31, T51, T59, T67, T73, T89, T91, T115, T123, T131, T137, T153, T155, T177, T185, T193, T199, T215, T217, T241, T249, T257, T263, T279, T281, T311, T319, T327, T333; **U5:**T29, T31, T59, T67, T75, T81, T97, T99, T121, T129, T137, T143, T159, T161, T185, T193, T201, T207, T223, T225, T239, T247, T255, T261, T277, T279, T301, T309, T317, T323

Literacy Activities, **U1:**T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2:**T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4:**T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5:**T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

Teacher-Led Options, **U1:**T30–T31, T48–T49, T56–T57, T64–T65, T70–T71, T88–T89, T112–T113, T120–T121, T128–T129, T134–T135, T152–T153, T178–T179, T186–T187, T194–T195, T200–T201, T218–T219, T234–T235, T242–T243, T250–T251, T256–T257, T274–T275, T296–T297, T304–T305, T312–T313, T318–T319; **U2:**T30–T31, T54–T55, T62–T63, T70–T71, T76–T77, T94–T95, T118–T119, T126–T127, T134–T135, T140–T141, T158–T159, T182–T183, T190–T191, T198–T199, T204–T205, T222–T223, T242–T243, T250–T251, T258–T259, T264–T265, T282–T283, T304–T305, T312–T313, T320–T321, T326–T327; **U3:**T30–T31, T52–T53, T60–T61, T68–T69, T74–T75, T92–T93, T112–T113, T120–T121, T128–T129, T134–T135, T152–T153, T178–T179, T186–T187, T194–T195, T200–T201, T218–T219, T232–T233, T240–T241, T248–T249, T254–T255, T272–T273, T292–T293, T300–T301, T308–T309, T314–T315; **U4:**T30–T31, T50–T51, T58–T59, T66–T67, T72–T73, T90–T91, T114–T115,

T122–T123, T130–T131, T136–T137, T154–T155, T176–T177, T184–T185, T192–T193, T198–T199, T216–T217, T240–T241, T248–T249, T256–T257, T262–T263, T280–T281, T310–T311, T318–T319, T326–T327, T332–T333; **U5**:T30–T31, T58–T59, T66–T67, T74–T75, T80–T81, T98–T99, T120–T121, T128–T129, T136–T137, T142–T143, T160–T161, T184–T185, T192–T193, T200–T201, T206–T207, T224–T225, T238–T239, T246–T247, T254–T255, T260–T261, T300–T301, T308–T309, T316–T317, T322–T323, T402–T403

Fluency, **U1**:T48, T56, T64, T112, T120, T128, T178, T186, T194, T234, T242, T250, T296, T304, T312; **U2**:T54, T62, T70, T118, T126, T134, T182, T190, T198, T242, T250, T258, T304, T312, T320; **U3**:T52, T60, T68, T112, T120, T128, T178, T186, T194, T232, T240, T248, T292, T300, T308; **U4**:T50, T58, T66, T114, T122, T130, T176, T184, T192, T240, T248, T256, T310, T318, T326; **U5**:T58, T66, T74, T120, T128, T136, T184, T192, T200, T238, T246, T254, T300, T308, T316

Intervention Activity, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T322; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300, T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T201, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T180, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322

On-Level and Advanced, **U1**:T30, T70, T88, T134, T152, T200, T218, T256, T274, T318; **U2**:T30, T76, T94, T140, T158, T204, T222, T264, T282, T326; **U3**:T30, T74, T92, T134, T152, T200, T218, T254, T272, T314; **U4**:T30, T72, T90, T136, T154, T201, T216, T262, T280, T332; **U5**:T30, T80, T98, T142, T180, T206, T224, T260, T278, T322

Strategy Group, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T326; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300,

T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T201, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T180, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322

ELL Targeted Support, **U1**:T30, T48, T56, T64, T70, T88, T112, T120, T128, T134, T152, T178, T186, T194, T200, T218, T234, T242, T250, T256, T274, T296, T304, T312, T318; **U2**:T30, T54, T62, T70, T76, T94, T118, T126, T134, T140, T158, T182, T190, T198, T204, T222, T242, T250, T258, T264, T282, T304, T312, T320, T326; **U3**:T30, T52, T60, T68, T74, T92, T112, T120, T128, T134, T152, T178, T194, T200, T218, T232, T240, T248, T254, T272, T292, T300, T308, T314; **U4**:T30, T50, T58, T66, T72, T90, T114, T122, T130, T136, T154, T176, T184, T192, T198, T216, T240, T248, T256, T262, T280, T310, T318, T326, T332; **U5**:T30, T58, T66, T74, T80, T98, T120, T128, T136, T142, T160, T184, T192, T200, T206, T224, T238, T246, T254, T260, T278, T300, T308, T316, T322. *See also* ELL (English Language Learners)

Whole Group, **U1**:T31, T49, T57, T65, T71, T89, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T235, T243, T251, T257, T275, T297, T305, T313, T319; **U2**:T31, T55, T63, T71, T77, T95, T119, T127, T135, T141, T159, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T305, T313, T321, T327; **U3**:T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T179, T187, T195, T201, T219, T233, T241, T249, T255, T273, T293, T301, T309, T315; **U4**:T31, T51, T59, T67, T73, T91, T115, T123, T131, T137, T155, T177, T185, T193, T199, T217, T241, T249, T257, T263, T281, T311, T319, T327, T333; **U5**:T31, T59, T67, T75, T81, T99, T121, T129, T137, T143, T161, T185, T193, T201, T207, T225, T239, T247, T255, T261, T279, T301, T309, T317, T323

## Assessment

classroom-based. *See* Assessment, progress monitoring formative, **U1**:T23, T45, T51, T59, T67, T81, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T231, T237, T245, T253, T267, T293, T299, T307, T315, T328, T352, T376, T400, T424; **U2**:T19, T23, T25, T51, T57, T65, T73, T87, T115, T121, T129, T137, T151, T179, T185, T193, T201, T384, T215, T239, T245, T253, T261, T408, T275, T301, T307, T315, T336, T360, T432; **U3**:T23, T49, T55, T63, T71, T85, T109, T115, T123, T131, T145, T175, T181, T189, T197, T211, T229, T235, T243, T251, T265, T289, T295, T303, T311, T324, T348, T372, T396, T420; **U4**:T23, T25, T47, T53, T55, T61, T63, T69, T342, T83, T111, T117, T125, T133, T366, T147, T173, T179, T187, T195, T390,

T209, T237, T243, T251, T259, T414, T273, T307, T313, T321, T329, T438; **U5**:T23, T55, T61, T69, T77, T91, T117, T123, T131, T139, T153, T181, T187, T195, T203, T217, T235, T241, T249, T257, T271, T297, T303, T311, T319 T332, T356, T380, T404, T428

performance-based assessment, **U1**:T323; **U2**:T331; **U3**:T319; **U4**:T337

progress monitoring

base words and endings, **U2**:T324–T325

consonant changes, **U5**:T78–T79

final stable syllables, **U2**:T138–T139

Greek roots, **U1**:T132–T133

Latin roots, **U3**:T72–T73; **U4**:T330–T331

multisyllabic words, **U5**:T204–T205

open and closed syllables, **U2**:T74–T75

prefixes, **U2**:T262–T263

*r*-controlled vowels, **U2**:T202–T203

schwa, **U5**:T258–T259

suffixes, **U1**:T68–T69, T254–T255; **U3**:T132–T133, T252–T253

syllable patterns, **U1**:T316–T317; **U3**:T312–T313;

**U5**:T140–T141

unusual spellings, **U3**:T198–T199

vowel changes, **U5**:T320–T321

vowel teams, **U1**:T198–T199

word origins, **U4**:T260–T261

word parts *anti-*, *mid-*, *trans-*, **U4**:T134–T135

word parts *pro-*, *com-*, *con-*, **U4**:T70–T71

word parts *sub-* and *super-*, **U4**:T196–T197

scoring guide/rubric, **U1**:T443, T449; **U2**:T451, T457; **U3**:T439, T445; **U4**:T457–T458; **U5**:T447, T453

spelling, **U1**:T348, T372, T396, T420, T444; **U2**:T356, T380, T404, T428, T452; **U3**:T344, T368, T392, T416, T440; **U4**:T362, T386, T410, T434, T458; **U5**:T352, T376, T400, T424, T448

writing, **U1**:T442–T443; **U2**:T450–T451; **U3**:T438–T439;

**U4**:T456–T457; **U5**:T446–T447. See also Writing rubrics

**Audience.** See Literary devices/terms, audience

**Author's craft, U3**:T279

adages, **U4**:T314–T315, T322–T323

anecdotes, **U3**:T157, T169, T182–T183, T190–T191; **U4**:T226

call to action, **U2**:T111

denotation and connotation, **U5**:T188–T189, T196–T197

description, **U1**:T161

details, **U2**:T289

dialect, **U4**:T36, T40, T54–T55, T62–T63

dialogue, **U2**:T227

figurative speech, **U4**:T304

graphics, **U5**:T231

hyperbole, **U3**:T97, T116–T117

imagery, figurative language, **U1**:T95, T105, T229, T238–T247, T285, T300–T309; **U2**:T35; **U3**:T36, T56–T57, T64–T65, 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, T126–T127, T220; **U5**:T295

first-person, **U2**:T308–T309, T316–T317; **U5**:T304–T305, T312–T313

precise language, **U1**:T182–T183

print and graphic features, **U2**:T46, T58–T59, T66–T67; **U4**:T231, T244–T245, T252–T253, T295, T297; **U5**:T107, T242–T243, T250–T251

puns, **U3**:T116–T117, T124–T125

purpose and message, **U1**:T36, T40, T52–T53; **U2**:T100, T122–T123, T130–T131, T246–T247, T254–T255;

**U4**:T180–T181, T188–T189, T233; **U5**:T287

repetition, **U3**:T223

sensory language, **U2**:T168, T235; **U3**:T286

shades of meaning, **U5**:T166, T170, T172, T177

sidebars, **U5**:T119

simile, **U1**:T173; **U3**:T45

sound devices, **U4**:T29

stereotypes, **U3**:T182–T183, T190–T191

structure, **U2**:T229

suspense, **U4**:T105

symbolism, **U4**:T107

text features, **U1**:T101, T106, T116–T117; **U5**:T37, T49, T53, T62–T63, T70–T71, T231

text structure, **U3**:T107; **U4**:T228, T287, T300; **U5**:T103, T112, T124–T125, T132–T133, T291

topics or opinions, **U1**:T342–T343; **U3**:T338–T339

visualization, **U3**:T225

voice, **U1**:T161, T171, T190–T191; **U2**:T177, T186–T187, T194–T195; **U3**:T96; **U4**:T285; **U5**:T282

word choice, **U3**:T223

**Author's message.** See Author's purpose

**Author's purpose, U1**:T36, T40; **U2**:T100, T122–T123, T130–T131, T246–T247, T254–T255, T350–T351;

**U4**:T180–T181, T188–T189, T233, T356–T357; **U5**:T287

explain, **U2**:T29, T34, T36, T39, T43, T44, T46, T49, T56–T57;

**U4**:T278, T284, T286–T288, T290, T293–T294, T298, T300, T303, T305, T312–T313

See also Listening, listening comprehension

## B

**Background, build.** See Background knowledge

**Background knowledge, U1**:T33, T77, T91, T155, T221, T209, T452; **U2**:T33, T97, T161, T285, T460; **U3**:T33, T95, T141, T155, T165, T221, T275, T446; **U4**:T33, T93, T157, T219, T269, T283, T466; **U5**:T33, T101, T163, T227, T281, T456

**Base words.** See Word study

**Bilingual children.** See ELL (English Language Learners)

**Biography.** See Genres, biography

**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, T333, T482–T495; **U5:**T31, T81, T99, T161, T207, T225, T261, T279, T323, T472–T485



**Capitalization, U2:**T438–T439; **U3:**T398–T399; **U4:**T447, T451, T455, T459; **U5:**T337

**Cause and Effect.** See Listening, listening comprehension

**Central idea, of informational text.** See Informational text

**Central message.** See Literary devices/terms

**Characters, U4:**T348–T349, T368–T369  
analyze, **U3:**T28, T34, T37, T38, T41–T43, T45, T47, T54–T55;  
**U4:**T28, T36, T38–T40, T42, T43, T45, T52–T53  
See also Listening, listening comprehension

**Chart/table.** See Graphic sources, chart/table

**Choral reading.** See Fluency, reading

**Chronology.** See Sequence

**Classify.** See Research/study skills

**Classroom-based assessment.** See Assessment, progress monitoring

**Clauses, dependent and independent, U1:**T361, T365, T369, T373, T385

**Cognates.** See ELL (English Language Learners), language transfer, cognates

**Commas, U5:**T341, T345, T349, T353, T361, T365, T369, T373, T377, T385

**Communication, oral.** See Listening, listening comprehension

**Compare and contrast, U5:**T222, T228, T230–T232, T240–T241. See also Listening, listening comprehension

**Compare texts, U1:**T29, T66–T67, T87, T130–T131, T151, T196–T197, T217, T252–T253, T273, T314–T315, T450–T451; **U2:**T29, T72–T73, T93, T136–T137, T157, T200–T201, T221, T260–T261, T281, T284, T292, T300, T306, T314, T322–T323, T458–T459; **U3:**T29, T70–T71, T91, T130–T131, T151, T154, T164, T188, T196–T197, T217,

T250–T251, T271, T310–T311, T446–T447; **U4:**T29, T68–T69, T89, T132–T133, T153, T215, T258–T259, T279, T328–T329, T464–T465; **U5:**T29, T76–T77, T97, T138–T139, T159, T223, T256–T257, T277, T318–T319, T454–T455. See also Characters, analyze

**Composition.** See Writing forms/products; Writing mode; Writing traits

**Comprehension strategies/skills.** See Strategies/skills

**Computers, using.** See Technology

**Conclusions, draw.** See Listening, listening comprehension

**Conferring.** See Assess and Differentiate, Small Group, Independent/Collaborative, Conferring

**Conjunctions**  
coordinating, **U4:**T399, T403, T407, T411, T419  
correlative, **U4:**T423, T427, T431, T435, T443  
subordinating, **U4:**T399, T403, T407, T411, T419, T428;  
**U5:**T414–T415  
See also Language and conventions

**Connections**  
make, **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  
text to learning, **U1:**T28–T29, T86–T87, T150–T151, T216–T217, T272–T273; **U2:**T28–T29, T92–T93, T156–T157, T220–T221, T280–T281; **U3:**T28–T29, T90–T91, T150–T151, T216–T217, T270–T271; **U4:**T28–T29, T88–T89, T152–T153, T214–T215, T278–T279; **U5:**T28–T29, T196–T197, T158–T159, T222–T223, T276–T277  
See also Compare texts; Cross-Curricular Perspectives; ELL (English Language Learners)

**Consonants.** See Phonics/decoding, consonant changes

**Content knowledge, build oral vocabulary, U1:**T12; **U2:**T12; **U3:**T12; **U4:**T12; **U5:**T12

**Context clues.** See Vocabulary skills/strategies, academic vocabulary strategies, context clues

**Contrasting.** See Compare and contrast

**Conventions of standard English.** See Language and conventions

**Cross-Curricular Perspectives**  
science, **U2:**T34, T36, T37, T40, T41, T42, T44, T45, T48, T98, T102, T107, T108, T109, T112, T164, T169, T171, T174, T176, T226, T228, T233, T234, T288, T290, T294, T296, T298, T457; **U5:**T34, T38, T40–T43, T46, T48, T51, T107, T110, T113, T179, T230, T233, T286, T288, T294, T453  
social studies, **U1:**T34, T37, T38, T92, T94, T96, T100, T102–T104, T157, T159, T165, T169, T170, T222, T224, T278, T281, T282, T284, T288; **U3:**T34, T38, T42, T46, T100,

T158, T160, T162, T166, T171–T172, T224, T226, T280, T283; **U4**:T35, T39, T42, T44, T94, T95, T98, T103, T108–T109, T158, T161, T164, T167–T168, T171, T221, T223, T225, T230, T235, T288, T294, T296, T298, T305

**Cross-text evaluation.** See Compare texts

## D

### Decode

words in context. See Phonics/decoding  
words in isolation. See Phonics/decoding

**Demonstratives.** See Adjectives; Language and Conventions

**Details, identify.** See Main idea, and details

**Dialogue (punctuating), U1**:T370; **U2**:T227; **U4**:T384; **U5**:T413, T417, T421, T425, T433. See also Quotation marks

### Dictionary/glossary

definitions, **U2**:T370–T371  
spelling. See Spelling  
See also Reference sources

**Differentiated instruction.** See Assess and Differentiate

**Digital texts.** See SavvasRealize.com to access Realize Reader and all other digital content

**Discussion.** See Listening, listening comprehension

**Drama.** See Genres, drama/play

## E

**Electronic information.** See Technology

### ELL (English Language Learners)

access, **U1**:T21, T35, T50, T79, T91, T114, T143, T155, T180, T209, T236, T265, T298; **U2**:T21, T56, T85, T97, T120, T149, T161, T184, T213, T225, T244, T273, T285, T293, T306, T314; **U3**:T21, T33, T54, T83, T95, T114, T143, T155, T165, T180, T209, T234, T263, T275, T294; **U4**:T21, T33, T52, T60, T81, T93, T116, T145, T157, T178, T207, T219, T242, T271, T283, T312; **U5**:T19, T33, T60, T89, T101, T122, T151, T163, T186, T215, T227, T269, T281, T302  
conference support, **U1**:T328, T352, T376, T400, T424; **U2**:T336, T360, T384, T408, T432; **U3**:T324, T348, T372, T396, T420; **U4**:T342, T366, T390, T414, T438; **U5**:T332, T356, T380, T404, T428  
insights, **U2**:T33  
language transfer, **U2**:T152; **U3**:T24, T212; **U4**:T12  
affixes, **U2**:T88, T214; **U5**:T152

analogies, **U2**:T216

blends, **U5**:T218

body language, **U4**:T388

cognates, **U1**:T12, T20, T22, T24, T78, T80, T82, T142, T144, T146, T208, T210, T264, T266, T268, T374, T452; **U2**:T12, T20, T21, T24, T84, T96, T148, T150, T212, T272, T274, T276, T460; **U3**:T10, T20, T22, T82, T84, T142, T144, T146, T208, T210, T262, T264, T266, T448; **U4**:T20, T22, T24, T80, T82, T84, T144, T146, T206, T208, T270, T272, T466; **U5**:T12, T20, T22, T24, T88, T90, T92, T154, T214, T216, T268, T270, T272, T456

related words, **U4**:T148

syllable patterns, **U3**:T86; **U4**:T274

targeted development

developing vocabulary, **U3**:T41

silent reading, **U3**:T40

targeted support, **U1**:T453, T457, T461, T465; **U2**:T461, T465, T469, T473; **U3**:T449, T453, T457, T461; **U4**:T467, T471, T475, T479; **U5**:T457, T461, T465, T469

academic vocabulary/language, **U1**:T13, T24, T82, T146, T212, T268; **U2**:T13, T24, T88, T152; **U3**:T13, T24, T86, T146, T212; **U4**:T13, T24, T274; **U5**:T13, T154, T455

accessible language, **U2**:T214; **U4**:T283

acronyms, **U2**:T231

active voice, **U2**:T445

adages, **U4**:T210, T314, T322

adjectives, **U4**:T104, T355, T379

adverbs, **U1**:T401; **U2**:T409; **U3**:T429; **U4**:T106

analogies, **U2**:T216; **U5**:T218

anecdotes, **U3**:T182, T190

appropriate verb forms, **U2**:T373

asking questions, **U4**:T250

background knowledge, **U1**:T33, T77; **U3**:T104, T141; **U4**:T269

base words and endings, **U2**:T279

capitalization, **U2**:T422; **U4**:T451

characters, **U4**:T367

cognates, **U5**:T102, T167

collaborating, **U2**:T463; **U3**:T451; **U4**:T469

comparing, **U1**:T252, T451; **U2**:T136, T459; **U4**:T33; **U5**:T240

compound words, **U2**:T172

comprehension, **U5**:T389

concept mapping, **U1**:T180, T209; **U2**:T161, T285; **U3**:T165, T221; **U5**:T33, T281

confirm understanding, **U2**:T252; **U4**:T188; **U5**:T242

conflict, **U4**:T367

conjunctions, **U4**:T403

connecting ideas, **U1**:T196

connecting with text, **U1**:T66

consonant digraph ph, **U4**:T418

content-area writing, **U3**:T304

context, **U3**:T276

- context clues, **U2**:T166; **U4**:T148; **U5**:T114
- contextual support, **U2**:T232; **U3**:T143; **U4**:T163, T166;  
**U5**:T36, T44, T50, T62, T116
- contrasting, **U1**:T252; **U2**:T136; **U4**:T33; **U5**:T240
- cooperative learning interactions, **U3**:T302
- correlative conjunctions, **U4**:T427
- description, **U2**:T150; **U3**:T22, T264; **U4**:T22, T219
- details, **U4**:T52, T328
- dialect, **U4**:T38, T54, T62
- discussion, **U1**:T451; **U2**:T467; **U3**:T455; **U4**:T473
- distinguishing sounds, **U1**:T404; **U4**:T394
- domain-specific words, **U1**:T228
- drama, **U3**:T144
- drawing, **U2**:T33, T97; **U4**:T93; **U5**:T296
- editing, **U5**:T413
- editing for adverbs, **U1**:T401; **U2**:T409
- editing for capitalization, **U2**:T433
- editing for grammatical structures, **U5**:T369
- editing for indefinite pronouns, **U1**:T401
- editing for irregular verbs, **U4**:T415; **U5**:T429
- editing for prepositions and prepositional phrases, **U2**:T409
- editing for punctuation marks, **U2**:T433; **U4**:T415
- editing for subject-verb agreement, **U1**:T425
- editing for subordinating conjunctions, **U5**:T405
- emotion, **U5**:T441
- environmental print, **U4**:T180; **U5**:T229
- essential language, **U5**:T289
- explaining, **U1**:T60; **U5**:T152, T302
- explaining relationships between ideas, **U2**:T244
- explaining themes, **U4**:T116
- expressing emotion, **U5**:T441
- expressing ideas, **U2**:T72; **U3**:T250; **U5**:T68
- expressing opinions, **U1**:T314; **U4**:T68; **U5**:T318
- expressions, **U1**:T98, T107, T172; **U2**:T167; **U3**:T168, T282
- facts and details, **U3**:T349
- figurative language, **U1**:T300; **U4**:T232
- final stable syllable, **U2**:T91
- finding text evidence, **U1**:T58
- grammatical structures, **U2**:T349
- graphic features, **U2**:T58, T66; **U4**:T252
- graphic organizers, **U1**:T122
- Greek roots, **U1**:T84, T356
- high-frequency words, **U1**:T286, T289
- hyperbole, **U3**:T116, T124
- ideas, **U2**:T72, T244; **U3**:T250
- identification, **U1**:T80
- idioms, **U3**:T222; **U4**:T224
- imagery, **U1**:T238, T246; **U3**:T56, T64
- indefinite pronouns, **U1**:T401; **U3**:T409
- independent and dependent clauses, **U1**:T361
- informational articles, **U2**:T337
- information and examples, **U2**:T361
- irregular plural nouns, **U1**:T437
- irregular verbs, **U4**:T415; **U5**:T429
- language structures, **U1**:T308; **U2**:T276, T397
- Latin roots, **U3**:T27, T332; **U4**:T277, T442
- lead paragraphs, **U2**:T337
- learning relationships, **U2**:T364
- learning strategies, **U5**:T467
- linguistic support, **U5**:T87
- listening comprehension, **U1**:T11; **U2**:T11, T22
- main idea and details, **U1**:T22
- making connections, **U1**:T221
- media, **U3**:T459
- memorizing, **U3**:T155
- message, **U2**:T246, T254
- monitoring comprehension, **U5**:T248
- monitoring understanding, **U1**:T188
- mood, **U3**:T236, T244
- multiple-meaning words, **U1**:T226; **U2**:T104; **U3**:T266
- multisyllabic words, **U5**:T157, T384
- narration, **U4**:T208
- narrator, **U1**:T329
- note taking, **U1**:T459; **U4**:T82, T194
- notice, **U2**:T225
- open and closed syllables, **U2**:T27
- opinion essays, **U3**:T325
- opinions, **U1**:T314; **U3**:T196, T349; **U4**:T68; **U5**:T318
- oral language, **U1**:T455
- paraphrasing, **U2**:T200
- peer and teacher suggestions, **U3**:T421
- peer editing, **U3**:T397
- perfect tense, **U2**:T421
- personalizing vocabulary, **U3**:T33
- personal narratives, **U1**:T329
- planning, **U5**:T459
- planning opinion essays, **U3**:T325
- plot, **U4**:T391
- poetic license, **U5**:T405
- poetry, **U5**:T33, T381
- point of view, **U2**:T184, T308, T316; **U3**:T296; **U4**:T118,  
T126; **U5**:T312
- possessive pronouns, **U3**:T385
- possessives, **U2**:T101
- precise details, **U2**:T147
- precise language, **U1**:T182
- predictions, **U5**:T136
- prefixes, **U2**:T219, T412; **U4**:T27, T87
- prepositions and prepositional phrases, **U2**:T409
- prereading, **U5**:T90, T270
- prior knowledge, **U1**:T306; **U2**:T19, T211, T271; **U3**:T11,  
T81, T210, T278, T294
- problem, **U2**:T86
- pronouncing prefixes, **U4**:T87

pronouncing spelling words, **U4**:T370  
pronouns and antecedents, **U3**:T361  
pronunciation, **U5**:T27, T336  
publishing and celebrating, **U3**:T421; **U4**:T439; **U5**:T429  
punctuation, **U2**:T433; **U4**:T415; **U5**:T345, T381  
puns, **U3**:T116  
purpose, **U1**:T52; **U2**:T122, T130; **U4**:T343  
*r*-controlled vowels, **U2**:T155, T388  
reasons and supporting information, **U3**:T373  
reflexive pronouns, **U3**:T409  
related information, **U2**:T385  
rereading, **U2**:T128; **U4**:T124  
responding to questions, **U1**:T298; **U2**:T56, T120, T192;  
**U3**:T54, T234; **U4**:T242, T312; **U5**:T202, T256, T463  
retelling, **U1**:T42; **U2**:T274, T306; **U3**:T130, T180; **U4**:T11,  
T52; **U5**:T11, T22, T138  
revising by adding and deleting ideas for clarity, **U4**:T439  
revising by combining ideas, **U1**:T425; **U3**:T397  
revising to include important events, **U1**:T377  
rhymes, **U1**:T236  
rhyme schemes, **U5**:T381  
schwa, **U5**:T221, T408  
science fiction stories, **U4**:T343  
scientific terms, **U2**:T110  
seeing like a poet, **U5**:T357  
seeking clarification, **U1**:T114; **U4**:T146  
self-correcting, **U2**:T471  
sensory details, **U1**:T353; **U2**:T194  
sequences of events, **U4**:T391  
shades of meaning, **U5**:T188, T196  
sharing, **U1**:T210; **U3**:T62, T70; **U4**:T477; **U5**:T250, T304  
similes and metaphors, **U5**:T357  
solution, **U2**:T86  
sources, **U4**:T269  
speaking, **U4**:T272  
specific details, **U1**:T353  
specific facts and concrete details, **U2**:T361  
specificity, **U1**:T463; **U2**:T260  
spelling patterns, **U2**:T340, T436; **U3**:T360  
spelling practice, **U1**:T428  
spelling word parts, **U4**:T346  
stereotyping, **U3**:T182  
subject-verb agreement, **U1**:T341, T425  
subordinating conjunctions, **U5**:T405  
suffixes, **U1**:T27, T215, T332; **U3**:T89, T215, T404; **U5**:T24  
summarizing, **U1**:T42; **U3**:T114, T188; **U4**:T60, T166, T186,  
T258; **U5**:T60, T186  
supporting details, **U1**:T50  
supporting opinions, **U2**:T322  
syllable patterns, **U3**:T269, T428; **U5**:T95, T360  
syllables and sounds, **U5**:T432  
synonyms, **U3**:T48; **U4**:T84

text evidence, **U4**:T132  
text features, **U1**:T116, T124; **U5**:T70, T122  
text structure, **U5**:T132  
text to self, **U3**:T242; **U5**:T194, T310  
themes, **U4**:T116  
topic-related vocabulary, **U3**:T84  
transitions, **U1**:T266, T377; **U2**:T385; **U3**:T373  
understanding directions, **U1**:T413  
understanding spoken language, **U3**:T122; **U4**:T320  
unusual spellings, **U3**:T149, T380  
vary sentences, **U1**:T385  
VCe syllables, **U1**:T271  
visualization, **U1**:T244  
visuals, **U1**:T167; **U4**:T97, T157; **U5**:T165, T168, T175  
visual support, **U1**:T19, T141, T207, T263; **U2**:T83, T232,  
T314; **U3**:T19, T99, T207, T261; **U4**:T19, T79, T143,  
T162, T205, T244, T284; **U5**:T19, T36, T44, T50, T62,  
T106, T149, T267, T293  
vivid verbs, **U3**:T159; **U5**:T176  
vocabulary, **U3**:T275  
vocabulary chart, **U1**:T91  
voice, **U1**:T190; **U2**:T186  
vowel changes, **U5**:T275  
vowel sounds, **U1**:T380  
vowel teams, **U1**:T149  
webs, **U5**:T101, T163  
word origins, **U4**:T213  
word parts, **U4**:T151  
writing to explain, **U1**:T130  
vocabulary support, **U1**:T44, T108, T155, T164, T174, T230,  
T292; **U2**:T38, T49, T50, T64, T114, T178, T236, T238,  
T293, T297, T300; **U3**:T95, T108, T174, T228, T288, T310,  
T333, T447; **U4**:T46, T100, T110, T172, T227, T236, T306,  
T465; **U5**:T54, T76, T92, T116, T124, T180, T213, T216,  
T227, T234, T272

**Endings.** See Spelling; Word Study, endings

**English, conventions of.** See Language and conventions

**Essential Question, U1**:T2, T7, T10, T450; **U2**:T2, T7, T10,  
T358; **U3**:T2, T7, T10, T446; **U4**:T2, T7, T10; **U5**:T2, T7,  
T10, T454. See also Unit Overview

### Expert's View

Coiro, Julie, **U1**:T456; **U2**:T464; **U3**:T452; **U4**:T470; **U5**:T460  
Cummins, Jim, **U1**:T140; **U2**:T146; **U3**:T140; **U4**:T142; **U5**:T148  
Hiebert, Elfrieda "Freddy," **U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12;  
**U5**:T12  
Mason, Pamela, **U1**:T220; **U2**:T224; **U3**:T220; **U4**:T92; **U5**:T226  
Morrell, Ernest, **U1**:T76; **U2**:T82; **U3**:T80; **U4**:T78; **U5**:T490  
Pearson, P. David, **U1**:T32; **U2**:T32; **U3**:T32; **U4**:T32; **U5**:T32  
Serafini, Frank, **U1**:T470; **U2**:T478; **U3**:T466; **U4**:T484; **U5**:T474  
Tatum, Alfred, **U1**:T452; **U2**:T460; **U3**:T448; **U4**:T466; **U5**:T456  
Vaughn, Sharon, **U1**:T298; **U2**:T306; **U3**:T54; **U4**:T312; **U5**:T310



Wallis, Judy, **U1**:T180; **U2**:T184; **U3**:T180; **U4**:T178; **U5**:T186  
 Wright, Lee, **U1**:T114; **U2**:T244; **U3**:T234; **U4**:T242; **U5**:T240

**Expression/intonation.** See Fluency, reading

## F

**Fact(s), U2**:T366–T367; **U3**:T358–T359

and details, **U3**:T358–T359

concrete, **U2**:T366–T367

evaluate, **U2**:T28, T35, T37, T38, T40, T42, T48, T64–T65,  
 T220; **U4**:T29, T34–T35, T41, T44, T60–T61

in photographs, **U2**:T346–T347

specific, **U1**:T358–T359

and opinion, **U1**:T342–T343; **U3**:T338–T339, T350–T351

identify, **U1**:T460

specific, **U2**:T366–T367

See also Listening, listening comprehension

**First read, U1**:T34–T43, T92–T107, T156–T173, T222–  
 T229, T378–T291; **U2**:T34–T49, T98–T113, T162–T177,  
 T226–T237, T286–T291, T294–T299; **U3**:T34–T47, T96–  
 T107, T156–T163, T166–T173, T222–T227, T276–T287;  
**U4**:T34–T45, T94–T109, T158–T171, T220–T235, T284–  
 T305; **U5**:T34–T53, T102–T115, T164–T179, T228–T233,  
 T282–T295. See also First-read strategies

**First-read strategies**

connect, **U1**:T32, T37, T41–T43, T90, T94, T99, T101, T104,  
 T154, T157, T159, T164, T171, T173, T220, T222, T227,  
 T276, T282, T283, T287; **U2**:T32, T36, T42, T45, T46, T49,  
 T96, T99, T104, T109, T113, T160, T164, T167–T169, T175,  
 T224, T236, T237, T284, T289, T290, T292, T294, T297;  
**U3**:T32, T35, T36, T38, T40, T47, T94, T97, T102, T107,  
 T154, T159, T164, T168, T173, T220, T226, T274, T276,  
 T281, T284; **U4**:T32, T34, T39, T44, T92, T97–T98, T101,  
 T104, T107, T156, T160, T165, T169, T218, T223, T227,  
 T231, T235, T282, T288, T292; **U5**:T32, T39, T44, T47, T49,  
 T100, T104, T110, T115, T162, T164, T166, T226, T233,  
 T280, T284, T288, T290

generate questions, **U1**:T32, T39, T40, T90, T95, T97, T103,  
 T106, T154, T161, T162, T169, T170, T220, T224, T225,  
 T276, T279, T281, T284, T285, T287, T290; **U2**:T32, T34,  
 T38, T44, T47, T96, T101, T103, T108, T160, T166, T172,  
 T174, T177, T224, T235, T284, T288, T291, T292; **U3**:T32,  
 T39, T45, T94, T104, T106, T154, T160, T164, T167, T170,  
 T220, T223, T225, T274, T277, T283; **U4**:T32, T37, T43,  
 T92, T100, T103, T105, T109, T156, T159, T164, T167,  
 T171, T218, T222, T228, T232, T282, T285, T291, T299–  
 T300, T302–T303; **U5**:T32, T35, T38, T41, T45, T51, T52,  
 T100, T111–T113, T162, T171, T226, T229, T231, T280,  
 T282, T285, T291

notice, **U1**:T32, T34, T36, T38, T90, T92, T96, T100, T107,  
 T154, T156, T158, T160, T165, T167, T168, T220, T223,  
 T226, T228, T276, T278; **U2**:T32, T35, T37, T40, T48, T96,  
 T98, T102, T106, T110, T112, T160, T162, T165, T171,  
 T173, T224, T226–T228, T231–T234, T284, T286–T287,  
 T296, T298; **U3**:T32, T34, T42, T46, T94, T96, T99, T101,  
 T103, T154, T156, T162, T164, T166, T169, T172, T220,  
 T224, T274, T278, T282, T285–T286; **U4**:T32, T35, T36,  
 T38, T40, T41, T92, T94, T96, T99, T106, T156, T158, T161,  
 T163, T168, T170, T218, T221, T224, T229, T233, T282,  
 T284, T287, T289–T290, T293–T295, T297; **U5**:T32, T34,  
 T37, T42, T100, T102, T106, T109, T114, T162, T167, T168,  
 T170, T172–T173, T175, T176, T179, T226, T228, T230,  
 T280, T283, T287, T289, T294

respond, **U1**:T32, T35, T90, T93, T98, T102, T105, T154, T163,  
 T166, T172, T220, T229, T276, T280, T286, T289, T291;  
**U2**:T32, T39, T41, T43, T96, T100, T105, T107, T111, T160,  
 T163, T170, T176, T224, T229, T230, T284, T292, T295,  
 T299; **U3**:T32, T37, T41, T43, T44, T94, T98, T100, T105,  
 T154, T157, T158, T161, T163, T164, T171, T220, T222,  
 T227, T274, T279, T280, T287; **U4**:T32, T42, T45, T92, T95,  
 T102, T108, T156, T162, T166, T218, T220, T225–T226,  
 T230, T234, T282, T286, T296, T298, T301, T304–T305;  
**U5**:T32, T36, T40, T43, T46, T48, T50, T53, T100, T103,  
 T105, T107–T108, T162, T165, T169, T174, T177, T178,  
 T226, T232, T280, T286, T292–T293, T295

**Fluency, reading, U1**:T173; **U2**:T177; **U3**:T287; **U4**:T171

accuracy, **U1**:T48, T56, T64, T112, T120, T128, T178, T186,  
 T194, T234, T242, T250, T296, T304, T312; **U2**:T54, T62,  
 T70, T118, T126, T134, T182, T190, T198, T242, T250,  
 T258, T304, T312, T320; **U3**:T52, T60, T68, T112, T120,  
 T128, T178, T186, T194, T232, T240, T248, T292, T300,  
 T308; **U4**:T50, T58, T66, T114, T122, T130, T176, T184,  
 T192, T240, T248, T256, T310, T318, T326; **U5**:T58, T66,  
 T74, T120, T128, T136, T184, T192, T200, T238, T246,  
 T254, T300, T308, T316

expression, **U5**:T246

modeling by teacher, **U1**:T20, T78, T143, T208, T264; **U2**:T20,  
 T84, T148, T212, T272; **U3**:T21, T82, T142, T208, T263;  
**U4**:T20, T80, T144, T206, T270; **U5**:T20, T88, T150, T214,  
 T268

phrasing, **U2**:T250

rate, **U1**:T112, T120, T128; **U2**:T304, T312, T320; **U5**:T58,  
 T66, T74

See also Oral reading ability

**Formative assessment.** See Assessment

**Format (of text).** See Text structure

**Foundational skills.** See Fluency, reading; Phonics/  
 decoding

# G

## Genres

argumentative text, **U1**:T454–T455; **U2**:T274–T275, T280, T286–T288, T290, T295, T298, T299, T306–T307; **U3**:T450–T451; **U5**:T270–T271, T276–T277, T283–T284, T286, T288, T291–T294, T302–T303, T458–T459

biography, **U4**:T208–T209

comparing, **U4**:T146–T147

drama/play, **U3**:T144–T145

historical fiction, **U1**:T144–T145; **U4**:T22–T23, T82–T83, T272–T273; **U5**:T152–T153

informational article, **U2**:T338–T339, T342–T343

informational text, **U1**:T22–T23, T80–T81, T266–T267; **U2**:T22–T23, T86–T87, T214–T215, T462–T463; **U4**:T146–T147, T468–T469; **U5**:T22–T23, T90–T91, T216–T217

legend, **U2**:T162

opinion essay, **U3**:T326–T327, T330–T331

personal narrative, **U1**:T330–T331, T334–T335

poetry, **U1**:T210–T211; **U2**:T146–T147; **U3**:T18–T19, T210–T211; **U5**:T86–T87, T334–T335, T338–T339, T342–T343

realistic fiction, **U2**:T150–T151; **U3**:T22–T23, T84–T85, T264–T265

science fiction, **U4**:T344–T345, T348–T349

selecting, **U1**:T395; **U2**:T403; **U3**:T391; **U4**:T408–T409; **U5**:T399

**Gifted students.** See Assess and Differentiate

**Glossary.** See Dictionary/glossary

## Goal(s)

learning, **U1**:T14, T22, T24, T72, T80, T82, T136, T144, T146, T202, T210, T212, T258, T266, T268; **U2**:T14, T22, T24, T78, T86, T88, T142, T150, T152, T206, T214, T216, T266, T274, T376; **U3**:T14, T22, T24, T76, T84, T86, T136, T144, T146, T202, T210, T212, T256, T264, T266; **U4**:T14, T22, T24, T74, T82, T84, T138, T142, T196, T200, T208, T210, T264, T272, T274; **U5**:T14, T22, T24, T82, T90, T92, T144, T152, T154, T208, T216, T218, T262, T270, T272

and outcome. See Plot; Story structure

unit, **U1**:T5, T12; **U2**:T5, T12; **U3**:T5, T12; **U4**:T5, T12; **U5**:T5, T12

weekly, **U1**:T14, T72, T136, T202, T258; **U2**:T14, T78, T142, T206, T266; **U3**:T14, T76, T136, T202, T256; **U4**:T14, T74, T138, T200, T264; **U5**:T14, T82, T144, T208, T262

**Grammar and usage.** See Adjectives; Adverbs;

Agreement, subject-verb; Conjunctions; Interjections;

Nouns; Prepositions; Pronouns; Sentences; Verbs

**Graph.** See Graphic sources

**Graphic organizers, U2**:T213

chart, **U5**:T215, T269

one-column chart, **U4**:T207, T271

sequence charts, **U1**:T265; **U3**:T143; **U4**:T21, T145; **U5**:T151  
T-chart, **U1**:T21, T79, T209; **U2**:T21, T85, T273; **U3**:T21, T83;  
**U4**:T81; **U5**:T89

three-box sequence chart, **U2**:T149

two-column chart, **U3**:T209

Venn diagram, **U1**:T143; **U3**:T263

web, **U5**:T21

**Graphics, simple.** See Informational text

## Graphic sources

chart/table, **U5**:T215

diagram/scale drawing, **U5**:T212–T213

map/globe, **U1**:T140–T141; **U2**:T82–T83; **U4**:T78–T79;  
**U5**:T266–T267

time line, **U1**:T18–T19; **U3**:T458–T459; **U4**:T204–T205

**Grouping students for instruction.** See Assess and Differentiate

**Guided reading, U1**:T28–T29, T86–T87, T150–T151, T216–T217, T272–T273; **U2**:T28–T29, T92–T93, T156–T157, T220–T221, T280–T281; **U3**:T28–T29, T90–T91, T150–T151, T216–T217, T270–T271; **U4**:T28–T29, T88–T89, T152–T153, T214–T215, T278–T279; **U5**:T28–T29, T96–T97, T158–T159, T222–T223, T276–T277

# H

**High-frequency words, U2**:T240–T241; **U4**:T238–T239

**Historical fiction.** See Genres, historical fiction

# I

**Illustrations.** See Text features, illustrations/photographs

**Implied message.** See Literary devices/terms, theme; Main idea, and details

**Independent Reading.** See Self-selected text

**Inferring.** See Make Inferences

**Infographic, U1**:T76–T77, T206–T207; **U2**:T18–T19; **U3**:T80–T81; **U4**:T18–T19; **U5**:T18–T19

**Informal assessment.** See Assessment, progress monitoring

## Informational text

“Armadillos of North America,” **U2**:T212–T213

*Bill of Rights*, **U4**:T156–T173

“Call Me Joe,” **U1**:T20–T21

“Deforestation Must Be Controlled,” **U5**:T268–T269

*Don't Release Animals Back to the Wild*, **U2**:T292–T299  
*Earth's Water Cycle*, **U5**:T100–T117  
*Far From Shore*, **U2**:T32–T51  
 “Freedom of Speech at School,” **U4**:T144–T145  
 “Geologists at Work,” **U5**:T20–T21  
*It's Time to Get Serious About Reducing Food Waste, Feds Say*, **U5**:T226–T235  
 “Jellyfish: Valuable Slime,” **U2**:T20–T21  
*Journeys in Time*, **U1**:T470  
*Let's Talk Trash*, **U5**:T226–T235  
*Let Wild Animals Be Wild*, **U2**:T284–T291  
 “Life in Black and White,” **U1**:T264–T265  
*Life on Earth-and Beyond*, **U1**:T90–T109  
*Louie Share Kim, Paper Son*, **U1**:T32–T33, T36–T47  
 “Mahalia Jackson,” **U4**:T206–T207  
 “Manatees' Future Is Looking Brighter,” **U2**:T84–T85  
*Path to Paper Son*, **U1**:T32–T35, T44–T45  
*People Should Manage Nature*, **U5**:T280–T297  
*Picturesque Journeys*, **U1**:T276–T293  
*Place for Frogs*, **U2**:T96–T115  
 “Problem with Palm Oil,” **U5**:T214–T215  
*Rocks and Fossils*, **U5**:T32–T55  
 “Searching for Life Under the Sea,” **U1**:T78–T79  
*Tarantula Scientist*, **U2**:T478  
*Tracking Monsters*, **U2**:T224–T239  
*Into the Volcano*, **U5**:T474  
 “Why Does Ice Float?,” **U5**:T88–T89  
 “You Are What You Eat,” **U2**:T272–T273  
 See also Genres, informational text

**Integrated curriculum.** See Cross-Curricular Perspectives

## Interact with Sources

explore diagrams, **U5**:T212–T213  
 explore images, **U3**:T140–T141  
 explore infographics, **U1**:T76–T77, T206–T207; **U2**:T20–T21; **U3**:T80–T81; **U4**:T18–T19; **U5**:T86–T87  
 explore maps, **U1**:T140–T141; **U2**:T82–T83; **U4**:T78–T79; **U5**:T266–T267  
 explore media, **U3**:T260–T261  
 explore poetry, **U2**:T146–T147; **U3**:T18–T19; **U5**:T86–T87  
 explore primary sources, **U2**:T210–T211; **U4**:T268–T269  
 explore riddles, **U3**:T206–T207  
 explore slideshows, **U1**:T262–T263  
 explore time lines, **U1**:T18–T19; **U4**:T204–T205  
 explore videos, **U2**:T270–T271; **U5**:T148–T149  
 explore word puzzles, **U4**:T142–T143

**Interjections**, **U5**:T374, T437, T441, T445, T449

**Internet.** See Technology

**Intervention.** See Assess and Differentiate

## J

**Judgments, making.** See Author's purpose; Fact(s), and opinion; Predict

## L

**Language, oral.** See Fluency, reading; Listening; Oral reading ability

## Language and conventions

active voice, **U2**:T441, T445, T449, T453  
 adjectives, **U4**:T351, T355, T359, T363, T375, T379, T383, T387  
 adverbs, **U3**:T429, T433, T437, T441  
 capitalization, **U4**:T447, T451, T455, T459  
 commas and introductory elements, **U5**:T365, T369, T373, T377  
 commas and semicolons in a series, **U5**:T341, T345, T349, T353  
 common, proper, and collective nouns, **U1**:T409, T413, T417, T421, T429  
 complex sentences, **U1**:T163, T385, T389, T393, T397, T405  
 compound sentences, **U1**:T163, T385, T389, T393, T397, T405  
 coordinating and subordinating conjunctions, **U4**:T399, T403, T407, T411  
 correlative conjunctions, **U4**:T423, T427, T431, T435  
 indefinite and reflexive pronouns, **U3**:T405, T409, T413, T417  
 independent and dependent clauses, **U1**:T361, T365, T369, T373, T381  
 interjections, **U5**:T437, T441, T445, T449  
 perfect verb tenses, **U2**:T417, T421, T425, T429  
 possessive pronouns, **U3**:T381, T385, T389, T393  
 prepositions and prepositional phrases, **U3**:T333, T337, T341, T345  
 principal parts of irregular verbs, **U2**:T393, T397, T401, T405, T413, T437  
 principal parts of regular verbs, **U2**:T369, T373, T377, T381, T389  
 pronouns and antecedents, **U3**:T357, T361, T365, T369  
 punctuating titles, **U5**:T389, T393, T397, T401  
 quotation marks with dialogue, **U5**:T413, T417, T421, T425  
 regular and irregular plural nouns, **U1**:T433, T437, T441, T445  
 simple sentences, **U1**:T337, T341, T345, T349, T357  
 subject-verb agreement, **U2**:T345, T349, T353, T357, T365  
 See also all grammar usage and punctuation entries;  
 Capitalization; Spelling; Unit Overview

**Language Arts.** See Language and conventions

**Learning goal.** See Goals, learning

**Legend.** See Genres, legend

**Less-able readers.** See Assess and Differentiate

**Leveled readers, U1:**T29, T31, T49, T57, T65, T71, T87, T89, T113, T121, T129, T135, T151, T153, T179, T187, T195, T201, T217, T219, T235, T243, T251, T257, T273, T275, T297, T305, T313, T319; **U2:**T8–T9, T29, T31, T55, T63, T71, T77, T93, T95, T119, T127, T135, T141, T157, T169, T183, T191, T199, T205, T221, T223, T243, T251, T259, T265, T281, T283, T305, T313, T321, T327; **U3:**T08–T09, T29, T31, T53, T61, T69, T75, T91, T93, T113, T121, T129, T135, T151, T153, T179, T187, T195, T201, T217, T219, T233, T241, T249, T255, T271, T273, T293, T301, T309, T315; **U4:**T08–T09, T29, T31, T51, T59, T67, T73, T89, T91, T115, T123, T131, T137, T153, T155, T177, T185, T193, T199, T215, T217, T241, T249, T257, T263, T279, T281, T311, T319, T327, T333; **U5:**T08–T09, T29, T31, T59, T67, T75, T81, T97, T99, T121, T129, T137, T143, T159, T161, T185, T193, T201, T207, T223, T225, T239, T247, T255, T261, T277, T279, T301, T309, T317, T323

**Library.** See Reference sources

**Life, text's relation to.** See Connections

**Limited-English proficient children.** See ELL (English Language Learners)

**Listening, listening comprehension, U1:**T20–T21, T78–T79, T142–T143, T208–T209, T264–T265; **U2:**T20–T21, T84–T85, T148–T149, T212–T213, T272–T273; **U3:**T20–T21, T82–T83, T142–T143, T208–T209, T262–T263; **U4:**T20–T21, T80–T81, T144–T145, T206–T207, T270–T271; **U5:**T20–T21, T88–T89, T150–T151, T214–T215, T268–T269

**Literacy activities.** See Assess and Differentiate

#### Literary devices/terms

audience, **U1:**T458; **U2:**T466; **U3:**T454; **U4:**T472; **U5:**T462  
characters, **U3:**T28, T34, T37, T38, T41–T43, T45, T47, T54–T55; **U4:**T28, T36, T38–T40, T42, T43, T45, T52–T53, T348–T349, T368–T369  
conflict, **U4:**T376–T377  
details, **U1:**T28, T34, T37, T39, T50–T51, T358–T359; **U2:**T28, T35, T37, T38, T40, T42, T48, T64–T65, T220, T346–T347, T366–T367; **U3:**T358–T359; **U4:**T29, T34–T35, T41, T44, T60–T61; **U5:**T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T374–T37  
dialogue, **U1:**T370; **U2:**T227; **U4:**T384; **U5:**T413, T417, T421, T425, T433  
events, **U1:**T390–T319; **U4:**T400–T401  
main idea, **U1:**T28, T34, T37, T39, T50–T51; **U5:**T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T374–T375  
mood, **U3:**T236–T237, T244–T245  
onomatopoeia, **U4:**T102

plot, **U3:**T90, T96, T99, T101–T103, T105–T107, T114–T115; **U4:**T348–T349, T404–T405; **U5:**T158, T164, T165, T169, T170, T173, T177–T179, T186–T187  
point of view, **U1:**T366–T367; **U2:**T175; **U3:**T102, T277, T296–T297, T304–T305, T330–T331; **U4:**T101, T118–T119, T126–T127, T220; **U5:**T295  
analyze, **U2:**T156, T162, T164, T165, T168, T170, T172, T174, T175, T177, T184–T185  
first-person, **U2:**T308–T309, T316–T317; **U5:**T304–T305, T312–T313  
understand, **U1:**T150, T156–T158, T161, T162, T164, T166, T168, T170, T173, T180–T181  
purpose, **U1:**T36, T40  
repetition, **U3:**T223  
resolution, **U4:**T380–T381  
rhyme, **U5:**T362–T363, T394–T395  
rhythm, **U5:**T358–T359  
sensory details, **U1:**T362–T363; **U2:**T168, T235; **U3:**T286  
sequence (of events), **U1:**T338–339, T382–T383; **U4:**T396–T397  
setting, **U1:**T338–T339; **U4:**T348–T349, T372–T373; **U5:**T158, T164–T165, T169–T170, T173, T177–T179, T186–T187  
theme, **U3:**T270, T280, T281, T283, T284, T286, T294–T295; **U4:**T88, T94, T95, T98, T103, T104, T107, T116–T117  
See also Sound devices and poetic elements

**Literary genres.** See Genres

**Literary response, Reflect and Share, U1:**T66–T67, T130–T131, T196–T197, T252–T253, T314–T315; **U2:**T72–T73, T136–T137, T200–T201, T260–T261, T322–T323; **U3:**T70–T71, T130–T131, T196–T197, T250–T251, T310–T311; **U4:**T68–T69, T132–T133, T194–T195, T258–T259, T328–T329; **U5:**T76–T77, T138–T139, T202–T203, T256–T257, T318–T319

#### Literature selections

“Advice from Mr. Chan,” **U3:**T20–T21  
“Art in Graffiti Park,” **U3:**T262–T263  
“Artist to Artist,” **U3:**T222–T223  
“Big One,” **U5:**T150–T151  
*Carp*, **U3:**T154–T163  
*Delivering Justice*, **U4:**T218–T237  
*Dog of Pompeii*, **U5:**T148–T181  
“Early Explorers,” **U1:**T228–T229  
*Ezekiel Johnson Goes West*, **U4:**T282–T307  
“Flying Free,” **U3:**T142–T143  
*Guns for General Washington*, **U4:**T484  
*Hatchet*, **U2:**T160–T179  
*Hermit Thrush*, **U3:**T164–T173  
“I Hold the World,” **U1:**T208–T209  
“Jefferson’s Desk,” **U4:**T80–T81  
*Keeping Mr. John Holton Alive*, **U4:**T32–T47  
“Latitude Longitude Dreams,” **U1:**T224–T225

“Learning the World,” **U1**:T222–T223  
*Life & Art*, **U3**:T274–T289  
*Love, Amalia*, **U3**:T32–T49  
 “Map and a Dream,” **U1**:T226–T227  
 “Nana,” **U3**:T208–T209  
 “North Star,” **U4**:T20–T21  
*Pedro’s Journal*, **U1**:T154–T175  
*Pet for Calvin*, **U3**:T94–T109  
 “Pinhole Camera,” **U2**:T148–T149  
 “Rosa’s Journey,” **U1**:T142–T143  
*The Scarlet Stockings Spy*, **U4**:T92–T111  
 “Sepia,” **U3**:T224–T225  
 “Snowball,” **U3**:T82–T83  
 “Spruce,” **U3**:T226–T227  
*The Thing About Georgie*, **U3**:T466–T477  
 “Voyage,” **U4**:T270–T271  
 See also Genres

## M

**Magazine.** See Reference sources

### Main idea

and details

analyze, **U1**:T28, T34, T37, T39, T50–T51  
 identify, **U5**:T28, T34, T36–T38, T41, T43–T45, T47, T48,  
 T51–T53, T60–T61

of informational text. See Informational text  
 See also Listening, listening comprehension

**Make connections.** See Compare texts

**Make inferences**, **U1**:T34, T87, T92, T95, T97, T99,  
 T102, T105, T106, T122–T123; **U4**:T279, T285, T289,  
 T291–T292, T295–T296, T299, T301, T304, T320–T321;  
**U5**:T159, T166–T167, T171, T172, T174, T176, T179,  
 T194–T195  
 infer multiple themes, **U3**:T270, T280, T281, T283–T284, T286,  
 T294–T295; **U4**:T80, T88, T94, T95, T98, T103–T104, T107,  
 T116–T117

**Map/globe.** See Graphic sources

**Mechanics.** See Capitalization; Commas; Dialogue  
 (punctuating); Semicolon

### Media

explore, **U3**:T260–T261  
 multimedia, **U2**:T378  
 video/film, **U2**:T270–T271; **U5**:T148–T149

**Media center/library.** See Reference sources

**Mentor Stacks**, **U1**:T326, T328, T330–T331, T334–T335,  
 T338–T339, T342–T343, T346, T350, T352, T354–T355,

T358–T359, T362–T363, T366–T367, T370, T374, T376,  
 T378–T379, T382–T383, T386–T387, T390–T391, T394,  
 T398, T400, T402–T403, T406–T407, T414–T415, T418,  
 T422, T424, T426–T427, T430–T431, T434–T435, T438–  
 T439, T442; **U2**:T335, T336, T338–T339, T342–T343,  
 T346–T347, T350–T351, T354, T359, T360, T362–T363,  
 T366–T367, T370–T371, T374–T375, T378, T383, T384,  
 T386–T387, T390–T391, T394–T395, T398–T399, T402,  
 T407, T408, T410–T411, T414–T415, T418–T419,  
 T422–T423, T426, T431, T432, T434–T435, T438–T439,  
 T442–T443, T446–T447, T450; **U3**:T322, T324, T326–  
 T327, T330–T331, T334–T335, T338–T339, T342, T346,  
 T348, T350–T351, T354–T355, T358–T359, T362–T363,  
 T366, T370, T372, T374–T375, T378–T379, T382–T383,  
 T386–T387, T390, T394, T396, T398–T399, T402–T403,  
 T406–T407, T410–T411, T414, T418, T420, T422–T423,  
 T426–T427, T430–T431, T434–T435, T438–T439;  
**U4**:T340, T342, T344–T345, T348–T349, T352–T353,  
 T356–T357, T360, T364, T366, T368–T369, T372–T373,  
 T376–T377, T380–T381, T384, T388, T390, T392–T393,  
 T396–T397, T400–T401, T404–T405, T408, T412, T414,  
 T416–T417, T420–T421, T424–T425, T428–T429, T432,  
 T436, T438, T440–T441, T444–T445, T448–T449, T452–  
 T453, T456; **U5**:T330, T332, T334–T335, T338–T339,  
 T342–T343, T346–T347, T350, T354, T356, T358–T359,  
 T362–T363, T366–T367, T370–T371, T374, T378, T380,  
 T382–T383, T386–T387, T390–T391, T394–T395, T398,  
 T402, T404, T406–T407, T410–T411, T414–T415, T418–  
 T419, T422, T426, T428, T430–T431, T434–T435, T438–  
 T439, T442–T443, T446

**Monitor progress.** See Assessment, progress monitoring

**Multiple-meaning words.** See Vocabulary skills/strategies,  
 academic vocabulary strategies, context clues

**myView Digital.** See SavvasRealize.com to access Realize  
 Reader and all other digital content

## N

### Nouns

collective, **U1**:T409, T413, T417, T421, T429; **U4**:T424;  
**U5**:T430–T431  
 common, **U1**:T409, T413, T417, T421, T429  
 irregular, **U1**:T433, T437, T441, T445; **U2**:T341  
 plural, **U1**:T433, T437, T441, T445; **U2**:T341  
 proper, **U1**:T409, T413, T417, T421, T429  
 regular, **U1**:T433, T437, T441, T445; **U2**:T341

# O

**On-level learners.** See Assess and Differentiate

**Online student resources.** See SavvasRealize.com to access Realize Reader and all other digital content

**Onomatopoeia.** See Literary devices/terms, onomatopoeia; Sound devices and poetic elements, onomatopoeia

**Opinion and fact.** See Fact(s), and opinion

**Oral language.** See Listening, listening comprehension

**Oral reading ability, assessment of, U1:**T48, T56, T64, T112, T120, T128, T178, T186, T194, T234, T242, T250, T296, T304, T312; **U2:**T54, T62, T70, T118, T126, T134, T182, T190, T198, T242, T250, T258, T304, T312, T320; **U3:**T52, T60, T68, T112, T120, T128, T178, T186, T194, T232, T240, T248, T292, T300, T308; **U4:**T50, T58, T66, T114, T122, T130, T176, T184, T192, T240, T248, T256, T310, T318, T326; **U5:**T58, T66, T74, T120, T128, T136, T184, T192, T200, T238, T246, T254, T300, T308, T316

**Oral vocabulary development.** See Academic vocabulary; Content knowledge; Oral Reading Ability

# P

**Paraphrase, U1:**T460–T461

**Parts of a book.** See Text features

**Parts of speech.** See Adjectives; Adverbs; Conjunctions; Interjections; Nouns; Prepositions; Pronouns; Verbs

**Performance task.** See Assessment, progress monitoring

## Phonics/decoding

common syllable patterns, **U3:**T284, T268–T269, T290–T291, T298–T299, T312–T313, T424, T428, T432, T440; **U4:**T64–T65, T358; **U5:**T94–T95, T104, T111, T118–T119, T126–T127, T140–T141, T198–T199, T396

different patterns, **U5:**T360, T364, T368, T376

final stable syllable, **U2:**T90–T91, T116–T117, T124–T125, T138–T139, T196–T197, T256–T257, T364, T368, T372, T380, T400

VCe, **U1:**T280, T287, T291, T294–T295, T428, T432, T436, T444; **U2:**T68–T69, T352

VC/V, **U2:**T26–T27, T52–T53, T60–T61, T74–T75

V/CV, **U2:**T26–T27, T52–T53, T60–T61, T74–T75

consonant changes, **U5:**T26–T27, T47, T52, T56–T57, T64–T65, T78–T79, T134–T135, T336, T340, T344, T352, T372

open and closed syllables, **U2:**T26–T27, T43, T52–T53, T60–T61, T74–T75, T132–T133, T340, T344, T348, T356, T376

vowels

*r*-controlled, **U2:**T154–T155, T165, T180–T181, T188–T189, T202–T203, T388, T392, T396, T404, T424

schwa, **U5:**T220–T221, T228, T236–T237, T244–T245, T258–T259, T314–T315, T408, T412, T416, T424, T444

vowel changes, **U5:**T283, T285, T274–T275, T298–T299, T306–T307, T320–T321, T432, T436, T440, T448

vowel teams, **U1:**T148–T149, T160, T166, T176–T177, T184–T185, T198–T199, T248–T249, T380, T384, T388, T396, T416

words, multisyllabic, **U5:**T156–T157, T164, T169, T182–T183, T190–T191, T204–T205, T252–T253, T384, T388, T392, T400, T420

**Phrasing.** See Fluency, reading

**Pictures.** See Text features, illustrations/photographs

**Play.** See Genres, drama/play

**Plot, U3:**T90, T96, T99, T101–T103, T105–T107, T114–T115; **U4:**T348–T349, T404–T405; **U5:**T158, T164–T165, T169, T170, T173, T177–T179, T186–T187. *See also* Listening, listening comprehension; Story structure

**Poetic devices.** See Literary devices/terms; Sound devices and poetic elements

**Poetry.** See Genres, poetry

**Possessives.** See Word Study

**Possible Teaching Point.** See Teaching strategies, Possible Teaching Point

**Predict, confirm and correct predictions, U1:**T273, T278, T282, T283, T286, T287, T306–T307; **U2:**T229, T232, T233, T237, T252–T253; **U3:**T271, T276, T278–T279, T282, T286, T302–T303; **U5:**T97, T103, T104, T107, T110, T111, T113, T130–T131

**Prefixes, U2:**T318–T319, T448. *See also* Spelling, Word Study, prefixes; Word Study, prefixes

**Prepositions and prepositional phrases, U2:**T409, T426; **U3:**T333, T337, T341, T345, T353; **U4:**T416

**Prior knowledge.** See Background knowledge; ELL (English Language Learners)

**Progress monitoring.** See Assessment, progress monitoring

**Project-Based Inquiry, U1:**T448–T467; **U2:**T457–T475; **U3:**T445–T463; **U4:**T463–T481; **U5:**T453–T471  
celebrate and reflect, **U1:**T466–T467; **U2:**T474–T475; **U3:**T462–T463; **U4:**T480–T481; **U5:**T470–T471

collaborate and discuss, **U1**:T458–T459, T464–T465;  
**U2**:T466–T467, T472–T473; **U3**:T454–T455, T460–T461;  
**U4**:T472–T473, T478–T479; **U5**:T462–T463, T468–T469  
 compare across texts, **U2**:T458–T459; **U3**:T446–T447;  
**U4**:T464–T465; **U5**:T454–T455  
 explore and plan, **U1**:T454–T455; **U2**:T462–T463;  
**U3**:T450–T451; **U4**:T468–T469; **U5**:T458–T459  
 inquire, **U1**:T452–T453; **U2**:T460–T461; **U3**:T448–T449;  
**U4**:T466–T467; **U5**:T456–T457  
 research, **U1**:T456–T457, T460–T463; **U2**:T464–T465, T468–  
 T471; **U3**:T452–T453, T456–T459; **U4**:T470–T471, T474–  
 T477; **U5**:T460–T461, T464–T467

## **Pronouns, U1**:T410–T411

and antecedents, **U3**:T357, T361, T365, T369, T377  
 indefinite, **U3**:T405, T409, T413, T417; **U4**:T444  
 possessive, **U3**:T381, T385, T389, T393, T401  
 reflexive, **U3**:T405, T409, T413, T417, T425

**Proofreading.** See Writing Workshop, composition,  
 writing process

**Prosody, U1**:T48, T70, T64, T178, T186, T194, T234, T242,  
 T250, T296, T304, T312; **U2**:T54, T62, T70, T118, T126,  
 T134, T182, T190, T198, T242, T258; **U3**:T52, T60, T68,  
 T112, T120, T128, T178, T186, T194, T232, T240, T248,  
 T292, T300, T308; **U4**:T50, T58, T66, T114, T122, T130,  
 T176, T184, T192, T240, T248, T256, T310, T318, T326;  
**U5**:T184, T192, T200, T238, T254, T300, T308, T316.

See also Assess and Differentiate, Small Group

**Publish, Celebrate, and Assess, U1**:T422–T443;  
**U2**:T430–T451; **U3**:T418–T423, T426–T427, T430–T431,  
 T434–T435, T438–T439; **U4**:T436–T441, T444–T445,  
 T448–T449, T452–T453, T456–T457; **U5**:T426–T431,  
 T434–T435, T438–T439, T442–T443, T446–T447

**Punctuation.** See Commas; Dialogue (punctuating);  
 Quotation marks; Semicolon

## **Purpose**

and audience. See Author's purpose

# R

**Rate.** See Fluency, reading

**Read aloud.** See Reading to students

**Reader response.** See Connections

**Reading fluency.** See Fluency, reading; Oral reading ability

**Reading rate.** See Fluency, reading

**Reading to students, U1**:T20, T78, T142, T208, T264;  
**U2**:T20, T84, T148, T212, T272; **U3**:T20, T82, T142,  
 T208, T262; **U4**:T20, T80, T144, T206, T270; **U5**:T20,  
 T88, T150, T214, T268

## **Reading Workshop**

### Foundational Skills

fluency. See Fluency, reading

high-frequency words. See Vocabulary development,  
 high-frequency words

listening comprehension. See Listening, listening  
 comprehension

phonics. See Phonics/decoding

word structure and knowledge. See Dictionary/glossary;  
 Phonics/decoding; Prefixes; Spelling; Suffixes

reading comprehension

analysis. See Strategies/skills

compare across texts

compare two or more genres, **U4**:T146–T147

compare two or more texts, **U1**:T29, T66–T67, T87,  
 T130–T131, T151, T196–T197, T217, T252–T253,  
 T273, T314–T315, T450–T451; **U2**:T29, T93, T157,  
 T221, T281, T284, T292, T300, T306, T314, T322;  
**U3**:T29, T91, T151, T154, T164, T188, T217, T271;  
**U4**:T29, T89, T153, T215, T279; **U5**:T29, T97, T159,  
 T223, T277

genre characteristics. See Genres

independent and self-selected reading, self-select texts,

**U1**:T11, T31, T49, T57, T65, T71, T89, T113, T121, T129,  
 T135, T153, T179, T187, T195, T201, T219, T235, T243,  
 T251, T257, T275, T297, T305, T313, T319; **U2**:T11, T31,  
 T55, T63, T71, T77, T95, T119, T127, T135, T141, T159,  
 T183, T191, T199, T205, T223, T243, T251, T259, T265,  
 T283, T305, T313, T321, T327; **U3**:T11, T31, T53, T61,  
 T69, T75, T93, T113, T121, T129, T135, T153, T179, T187,  
 T195, T201, T219, T233, T241, T249, T255, T273, T293,  
 T301, T309, T315; **U4**:T11, T31, T51, T59, T67, T73, T91,  
 T115, T123, T131, T137, T155, T177, T185, T193, T199,  
 T217, T241, T249, T257, T263, T281, T311, T319, T327,  
 T333; **U5**:T11, T31, T59, T67, T75, T81, T99, T121, T129,  
 T137, T143, T161, T185, T193, T201, T207, T225, T239,  
 T247, T255, T261, T279, T301, T309, T317, T323

# Q

**Questioning, U2**:T157, T163, T166, T167, T169, T171,  
 T176, T192–T193; **U4**:T215, T220, T223, T224, T230,  
 T233, T250–T251

**Quick Check.** See Assess and Differentiate, Quick Check

**Quotation marks, U5**:T413, T417, T421, T425, T433

## key ideas and details

ask and answer questions, **U2**:T157, T163, T166, T167, T169, T171, T176, T192–T193; **U4**:T215, T250–T251

confirm and correct predictions, **U1**:T273, T278, T282, T283, T286, T287, T284–T307; **U2**:T229, T232, T233, T237, T252–T253; **U3**:T271, T276, T278, T279, T282, T286, T302–T303; **U5**:T97, T103–T104, T107, T110–T111, T113, T130–T131

identify details, **U5**:T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T60–T61

make inferences, **U1**:T34, T87, T92, T95, T97, T99, T102, T105, T106, T122–T123; **U4**:T279, T285, T289, T291, T292, T295, T296, T299, T301, T304, T320–T321; **U5**:T159, T166–T167, T171, T172, T174, T176, T179, T194–T195

use text evidence to support a response, **U1**:T29, T35, T36, T38, T40, T42, T58–T59, T87, T159, T160, T163, T167, T169, T171, T172, T188–T189; **U2**:T221

oral language, **U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12; **U5**:T12

ask relevant questions, **U2**:T157, T163, T166, T167, T169, T171, T176, T192–T193; **U4**:T215, T250–T251

express opinions supported by reasons, **U3**:T334–T335, T354–T355, T378–T379

response to sources

interact with sources, **U1**:T18–T19, T76–T77, T140–T141, T206–T207, T262–T263; **U2**:T18–T19, T82–T83, T146–T147, T210–T211, T270–T271; **U3**:T18–T19, T80–T81, T140–T141, T206–T207, T260–T261; **U4**:T18–T19, T78–T79, T142–T143, T204–T205, T268–T269; **U5**:T18–T19, T86–T87, T148–T149, T212–T213, T266–T267

make connections, **U3**:T29, T35, T39, T40, T44, T46, T62–T63; **U5**:T29, T35–T37, T40, T42, T46, T49, T50, T68–T69, T277, T282, T285, T287, T290, T295, T310–T311

reflect on reading and respond, **U1**:T44–T45, T108–T109, T174–T175, T230–T231, T292–T293; **U2**:T50–T51, T114–T115, T178–T179, T238–T239, T300–T301; **U3**:T48–T49, T108–T109, T174–T175, T228–T229, T288–T289; **U4**:T46–T47, T110–T111, T172–T173, T236–T237, T306–T307; **U5**:T54–T55, T116–T117, T180–T181, T234–T235, T296–T297

## Reading-Writing Workshop Bridge

analyze author's craft, **U3**:T279

adages and proverbs, **U4**:T314–T315

anecdotes, **U3**:T157, T169, T182–T183, T190–T191; **U4**:T226

call to action, **U2**:T111

denotation and connotation, **U5**:T188–T189

description, **U1**:T161

details, **U2**:T289

dialect, **U4**:T36, T40, T54–T55

dialogue, **U2**:T227

figurative speech, **U4**:T304

graphics, **U5**:T231

hyperbole, **U3**:T97, T116–T117

imagery, figurative language, **U1**:T95, T105, T229, T238–T239, T285, T300–T301; **U2**:T35; **U3**:T35, T36, T56–T57, T287; **U4**:T43, T96, T229; **U5**:T173, T178

legend, **U2**:T162

mood, **U3**:T236–T237

persuasion, **U2**:T103

point of view, **U2**:T175; **U3**:T102, T277, T296–T297, T304–T305; **U4**:T101, T118–T119, T220; **U5**:T295

first-person, **U2**:T308–T309; **U5**:T304–T305

precise language, **U1**:T182–T183

print and graphic features, **U2**:T46, T58–T59; **U4**:T231, T244–T245, T295, T297; **U5**:T107, T242–T243

puns, **U3**:T116–T117

purpose and message, **U1**:T36, T40; **U2**:T100, T122–T123, T246–T247; **U4**:T180–T181, T233; **U5**:T287

repetition, **U3**:T223

sensory language, **U2**:T168, T235; **U3**:T286

shades of meaning, **U5**:T166, T170, T172, T177

sidebars, **U5**:T115

simile, **U1**:T173; **U3**:T45

sound devices, **U4**:T293

stereotypes, **U3**:T182–T183

structure, **U2**:T229

suspense, **U4**:T105

symbolism, **U4**:T107

text features, **U1**:T101, T106, T116–T117; **U5**:T37, T49, T53, T62–T63, T231

text structure, **U3**:T107; **U4**:T228, T287, T300; **U5**:T103, T112, T124–T125, T291

visualization, **U3**:T225

voice, **U1**:T161, T171; **U2**:T177, T186–T187; **U3**:T96; **U4**:T285; **U5**:T282

word choice, **U3**:T223

conventions of language. See Language and conventions

develop author's craft

adages and proverbs, **U4**:T322–T323

denotation and connotation, **U5**:T196–T197

dialect, **U4**:T62–T63

graphic features, **U2**:T66–T67; **U4**:T252–T253; **U5**:T250–T251

hyperbole, **U3**:T124–T125

imagery, figurative language, **U1**:T246–T247, T308–T309; **U3**:T64–T65

mood, **U3**:T244–T245

point of view, **U2**:T316–T317; **U3**:T304–T305; **U4**:T126–T127; **U5**:T312–T313

purpose, **U1**:T60–T61



purpose and message, **U2**:T130–T131, T254–T255;  
**U4**:T188–T189  
 text features, **U1**:T124–T125; **U5**:T70–T71  
 text structure, **U5**:T132–T133  
 topic or opinion, **U1**:T342–T343; **U3**:T338–T339  
 voice, **U1**:T190–T191; **U2**:T194–T195  
 reasons and evidence, **U3**:T334–T335, T354–T355, T378–T379  
 spelling. See Spelling  
 vocabulary acquisition  
   academic language/vocabulary. See Academic vocabulary  
   Word Study. See Spelling, Word Study; Word Study

**Read Like a Writer.** See Reading Writing Workshop  
 Bridge, analyze author’s craft; Teaching strategies,  
 Possible Teaching Point

**Realism and fantasy.** See Listening, listening  
 comprehension

**Realistic fiction.** See Genres, realistic fiction

**Reference sources**  
 analyze type of source, **U5**:T464  
 explore, **U2**:T210–T211; **U4**:T268–T269  
 identify, **U2**:T468; **U3**:T456; **U4**:T474  
 Internet. See Technology  
 primary, **U1**:T456; **U2**:T210–T211, T464, T468–T369; **U3**:T452;  
**U4**:T268–T269, T470, T474–T475; **U5**:T460  
 secondary, **U2**:T468–T469; **U4**:T474–T475  
 technology. See Technology  
 See also Dictionary/glossary; Research/study skills

**Research/study skills**  
 bibliographies, **U3**:T456–T457; **U5**:T464–T465  
 databases, **U3**:T452–T453  
 graphics, **U5**:T460–T461  
 online survey tools, **U4**:T476–T477  
 photographs, **U3**:T458–T459  
 primary and secondary sources, **U2**:T468–T469; **U4**:T474–T475  
 quoting and paraphrasing, **U1**:T460–T461  
 recording tips, **U5**:T466–T467  
 review/revise topic, **U1**:T464–T465; **U2**:T472–T473;  
**U3**:T460–T461; **U4**:T478–T479; **U5**:T468–T469  
 search engines, **U2**:T464–T465  
 surveys, **U4**:T470–T471  
 time lines, **U3**:T458–T459  
 web sites, **U1**:T456–T457  
 writing business letters, **U1**:T462–T463  
 See also Graphic organizers; Graphic sources; Reference  
 sources

**Response to literature.** See Connections; Literary response

**Rhyme.** See Literary devices/terms, rhyme; Sound devices  
 and poetic elements, rhyme

**Rhythm.** See Literary devices/terms, rhythm; Sound  
 devices and poetic elements, rhythm

**Routines.** See Teaching strategies, routines  
**Rubric.** See Assessment, scoring guide/rubric; Writing  
 rubrics; Writing Workshop

## S

**SavvasRealize.com.** See SavvasRealize.com to access  
 Realize Reader and all other digital content

**Science activities.** See Cross-Curricular Perspectives,  
 science

**Science in reading.** See Cross-Curricular Perspectives,  
 science

**Self-selected text, U1**:T11, T31, T49, T57, T65, T71, T89,  
 T113, T121, T129, T135, T153, T179, T187, T195, T201,  
 T219, T235, T243, T251, T257, T275, T297, T305, T313,  
 T319; **U2**:T11, T31, T55, T63, T71, T77, T95, T119,  
 T127, T135, T141, T159, T183, T191, T199, T205, T223,  
 T243, T251, T259, T265, T283, T305, T313, T321, T327;  
**U3**:T11, T31, T53, T61, T69, T75, T93, T113, T121, T129,  
 T135, T153, T179, T187, T195, T201, T219, T233, T241,  
 T249, T255, T273, T293, T301, T309, T315; **U4**:T11, T31,  
 T51, T59, T67, T73, T91, T115, T123, T131, T137, T155,  
 T177, T185, T193, T199, T217, T241, T249, T257, T263,  
 T281, T311, T319, T327, T333; **U5**:T11, T31, T59, T67,  
 T75, T81, T99, T121, T129, T137, T143, T161, T185,  
 T193, T201, T207, T225, T239, T247, T255, T261, T279,  
 T301, T309, T317, T323

**Semicolon, U5**:T341, T345, T349, T353, T361

**Sensory details.** See Literary devices/terms, sensory details

**Sentences**  
 complete, **U1**:T337  
 parts of, subject-verb agreement, **U1**:T430–T431; **U2**:T345,  
 T349, T353, T357, T365  
 structure  
   complex, **U1**:T163, T385, T389, T393, T397, T405  
   compound, **U1**:T163, T385, T389, T393, T397, T405  
   simple, **U1**:T337, T341, T345, T349, T357; **U2**:T422–T423

**Sequence, of events, U1**:T338–T339, T382–T383;  
**U4**:T215. See also Listening, listening comprehension

**Setting, U1**:T338–T339; **U4**:T348–T349, T372–T373;  
**U5**:T158, T164–T165, T169–T170, T173, T177–T179,  
 T186–T187. See also Listening, listening comprehension;  
 Literary devices/terms, setting

**Shared Read, U1**:T32–T45, T90–T109, T154–T175,  
 T230–T231, T276–T293; **U2**:T32–T51, T96–T115, T160–  
 T179, T224–T239, T284–T301; **U3**:T32–T49, T94–T109,

T154–T175, T220–T229, T274–T289; **U4**:T32–T47, T92–T111, T156–T173, T218–T237, T282–T307; **U5**:T32–T55, T100–T117, T162–T181, T226–T235, T280–T397

**Small Group.** See Assess and Differentiate, Small Group

**Social studies activities.** See Cross-Curricular Perspectives, social studies

**Social studies in reading, U1**:T449; **U3**:T445; **U4**:T396–T397. See also Cross-Curricular Perspectives, social studies

### Sound devices and poetic elements

explain, **U1**:T216, T222, T224, T226, T228, T236–T237  
imagery, **U1**:T95, T105, T229, T238–T247, T285, T300–T309; **U2**:T35; **U3**:T35, T36, T56–T57, T64–T65, T287; **U4**:T43, T96, T229; **U5**:T173, T178  
onomatopoeia, **U4**:T102  
rhyme, **U5**:T362–T363, T394–T395  
rhythm, **U5**:T362–T363  
sensory details, **U1**:T362–T363; **U2**:T168, T235; **U3**:T286

**Sources.** See Interact with Sources; Reference sources; Technology

**Speaking.** See Listening, listening comprehension

**Speaking and listening.** See Listening, listening comprehension

### Spelling

phonics, connection to  
consonant changes, **U5**:T336, T340, T344, T352, T372  
vowels  
    *r*-controlled, **U2**:T154–T155, T180–T181, T188–T189, T202–T203  
    schwa, **U5**:T408, T412, T416, T424, T444  
    vowel changes, **U5**:T432, T436, T440, T448  
    vowel teams, **U1**:T380, T384, T388, T396, T416

### Word Study

base words with endings, **U2**:T436, T440, T444, T452  
consonant changes, **U5**:T336, T340, T344, T352, T372  
Greek roots, **U1**:T356, T360, T364, T372, T381; **U4**:T422, T426, T434  
Latin roots, **U3**:T328, T332, T336, T344; **U4**:T442, T446, T450, T458  
multisyllabic words, **U5**:T384, T388, T392, T400, T420  
open and closed syllables, **U2**:T340, T344, T348, T356, T376  
prefixes, **U2**:T412, T416, T420, T428, T448  
suffixes, **U1**:T332, T336, T340, T348, T368;  
syllable patterns, **U3**:T424, T428, T432, T440  
    different, **U5**:T360, T364, T368, T376  
    final stable syllables, **U2**:T364, T368, T372, T380, T400  
    VCe, **U1**:T428, T432, T436, T444  
unusual spellings, **U3**:T376, T380, T384, T392  
vowels

*r*-controlled, **U2**:T388, T392, T396, T404, T424  
schwa, **U5**:T408, T412, T416, T424, T444  
vowel changes, **U5**:T432, T436, T440, T448  
vowel teams, **U1**:T380, T384, T388, T396, T416

### word parts

*-able*, *-ible*, **U1**:T404, T408, T412, T420, T440  
*anti-*, *mid-*, *trans-*, **U4**:T370, T374, T378, T386  
*-ize*, *-ance*, *-ence*, *-ist*, **U3**:T352, T356, T360, T368  
*-ous*, *-eous*, *-ious*, **U3**:T400, T404, T408, T416  
*pro-*, *com-*, *con-*, **U4**:T346, T350, T354, T362  
*sub-*, *super-*, **U4**:T394, T398, T402, T410

**Spiral review, U1**:T62–T63, T126–T127, T192–T193, T248–T249, T310–T311, T333, T368, T344, T357, T381, T392, T405, T416, T429, T440; **U2**:T68–T69, T132–T133, T196–T197, T256–T257, T318–T319, T341, T352, T365, T376, T389, T400, T413, T424, T437, T448; **U3**:T66–T67, T126–T127, T192–T193, T246–T247, T306–T307, T329, T340, T353, T364, T377, T388, T401, T412, T425, T436; **U4**:T64–T65, T128–T129, T190–T191, T254–T255, T324–T325, T347, T358, T371, T382, T395, T406, T419, T430, T443, T454; **U5**:T72–T73, T134–T135, T198–T199, T252–T253, T314–T315, T337, T348, T372, T361, T385, T396, T409, T420, T433, T444

**Story elements.** See *under* Literary devices/terms

**Story structure, U3**:T150, T156, T159, T161, T163, T166, T168, T170, T180–T181. See also Plot; Text Structure

### Strategies/skills

analyze argumentative texts, **U2**:T280, T286–T288, T290, T295, T298, T299, T306–T307; **U5**:T276, T283–T284, T286, T288, T291–T294, T302–T303  
analyze characters, **U3**:T28, T34, T37, T38, T41–T43, T45, T47, T54–T55; **U4**:T28, T36, T38–T40, T42, T43, T45, T52–T53  
analyze figurative language, **U3**:T216  
analyze main idea and details, **U1**:T28, T34, T37, T39, T50–T51  
analyze plot and setting, **U5**:T158, T164, T165, T169–T170, T173, T177–T179, T186–T187  
analyze plot elements, **U3**:T90, T96, T99, T101–T103, T105–T107, T114–T115  
analyze point of view, **U2**:T156, T162, T164, T165, T168, T170, T172, T174, T175, T177, T184–T185  
analyze text features, **U1**:T41, T86, T93, T94, T96, T98, T100, T104, T107, T114–T115  
analyze text structure, **U1**:T272, T279, T280, T282, T284, T285, T287, T289–T291, T298–T299; **U2**:T84, T99, T101–T103, T105, T108, T110, T113, T120–T121  
compare and contrast accounts, **U5**:T222, T228, T230–T232, T240–T241  
confirm and correct predictions, **U1**:T273, T278, T282, T283, T286, T287, T306–T307; **U2**:T229, T232, T233, T237,

T252–T253; **U3**:T271, T276, T278, T279, T282, T286, T302–T303; **U5**:T97, T103, T104, T107, T110–T111, T113, T60–T61  
 evaluate details, **U2**:T28, T35, T37, T38, T40, T42, T48, T64–T65, T220; **U4**:T29, T34–T35, T41, T44, T60–T61  
 explain author’s purpose, **U2**:T29, T34, T36, T39, T43, T44, T46, T49, T56–T57; **U4**:T278, T284, T286–T288, T290, T293–T294, T298, T300, T303, T305, T312–T313  
 explain figurative language, **U3**:T222, T224, T226, T234–T235  
 explain literary structure, **U3**:T150, T156, T159, T161, T163, T166, T168, T170, T180–T181  
 explain relationships between ideas, **U2**:T226–T228, T230, T231, T235, T236, T244–T245; **U4**:T214, T222, T225–T226, T228–T229, T232, T234, T242–T243  
 explain sound devices and figurative language, **U1**:T216, T222, T224, T226, T228, T236–T237  
 fluency, **U1**:T173; **U2**:T177; **U3**:T287; **U4**:T171  
 generate questions, **U2**:T157, T163, T166, T167, T169, T171, T176, T192–T193; **U4**:T215, T220, T223, T224, T230, T233, T250–T251  
 identify main ideas and details, **U5**:T28, T34, T36–T38, T41, T43–T45, T47, T48, T51–T53, T60–T61  
 infer multiple themes, **U3**:T270, T280, T281, T283–T284, T286, T294–T295; **U4**:T88, T94, T95, T98, T103, T104, T107, T116–T117  
 interpret text features, **U5**:T96, T102, T105, T106, T107, T112, T114, T115, T122–T123  
 interpret text structure, **U4**:T152, T158–T160, T163, T165, T167, T169, T170, T178–T179  
 make connections, **U3**:T29, T35, T39, T40, T44, T46, T62–T63; **U5**:T29, T35–T37, T40, T42, T46, T49, T50, T68–T69, T277, T282, T285, T287, T290, T295, T310–T311  
 make inferences, **U1**:T34, T87, T92, T95, T97, T99, T102, T105, T106, T122–T123; **U4**:T279, T285, T289, T291–T292, T295–T296, T299, T301, T304, T320–T321; **U5**:T159, T166–T167, T171, T172, T174, T176, T179, T194–T195  
 monitor comprehension, **U2**:T93, T98, T100, T104, T106, T109, T111, T112, T128–T129; **U4**:T89, T96, T97, T99, T100, T102, T105–T108, T124–T125; **U5**:T223, T229, T233, T248–T249  
 summarize, **U3**:T91, T97, T98, T100, T102, T104, T122–T123; **U4**:T153, T161, T162, T164, T168, T171, T186–T187  
 synthesize information, **U2**:T281, T289, T291, T294, T296–T297, T314–T315; **U3**:T151, T157, T158, T160, T162, T167, T169, T171, T172, T188–T189  
 understand point of view, **U1**:T150, T156–T158, T161, T162, T164, T166, T168, T170, T173, T180–T181  
 use text evidence, **U1**:T29, T35, T36, T38, T40, T42, T58–T59, T87, T159, T160, T163, T167, T169, T171, T172, T188–T189; **U2**:T221  
 visualize, **U1**:T217, T223, T227, T229, T244–T245; **U3**:T217, T225, T227, T242–T243  
 See also Unit Overview

**Strategy Group.** See Assess and Differentiate, TeacherLed Options, Strategy Group  
**Structures of informational text.** See Informational text  
**Struggling readers.** See Assess and Differentiate  
**Study strategies.** See Graphic organizers; Graphic sources; Research/study skills  
**Subject-verb agreement.** See Agreement, subject-verb  
**Success, predictors.** See Assessment, progress monitoring  
**Suffixes, U1**:T26–T27, T46–T47, T54–T55, T68–T69, T126–T127, T310–T311, T344, T440; **U3**:T192–T193, T306–T307, T388, T436. See also Spelling, Word Study; Word Study  
**Summarize.** See Strategies/skills, summarize  
**Syllables.** See Phonics/decoding; Word Study, syllable patterns  
**Synonyms, U1**:T82–T83, T99; **U2**:T88–T89; **U3**:T86–T87, T103, T105; **U4**:T84–T85, T99; **U5**:T92–T93, T105, T109. See also Connections  
**Synthesize.** See Strategies/Skills, synthesize information



**Tables.** See Graphic sources, chart/table

## Teaching strategies

classroom-based assessment. See Assessment, progress monitoring  
 Possible Teaching Point (Reading Workshop), **U1**:T31, T35, T36, T39, T40, T43, T49, T57, T65, T71, T89, T93, T95, T97, T99, T101, T113, T121, T129, T135, T153, T156, T160–T163, T166, T168, T171, T173, T179, T187, T195, T201, T219, T223, T225, T229, T235, T243, T251, T257, T275, T279, T280, T283, T285, T287, T290, T291, T297, T283, T313, T319; **U2**:T31, T35, T39, T43, T46, T55, T63, T71, T77, T95, T99, T100, T103, T105, T111, T119, T127, T135, T141, T159, T162–T163, T165, T166, T168, T170, T175, T177, T191, T199, T205, T223, T227, T229, T230, T235, T237, T243, T251, T259, T265, T283, T287, T289, T291, T295, T299, T305, T313, T321, T327; **U3**:T31, T35, T36, T37, T39, T44, T45, T47, T53, T61, T69, T75, T93, T96–T98, T101–T103, T105–T107, T113, T121, T129, T135, T153, T156, T157, T167, T169, T170, T187, T195, T201, T219, T223, T225, T227, T233, T241, T249, T255, T273, T277, T279, T281, T284, T286–T287, T293, T301, T309, T315; **U4**:T31, T34, T36, T40, T41, T43, T45, T51, T59, T67, T73, T91, T96, T99, T101–T102, T105, T115, T123, T131, T137, T155, T159, T160, T165, T169, T170, T185, T193, T199, T217, T220, T222, T226, T228–T229, T231, T233, T234,

T241, T249, T257, T263, T281, T285–T287, T289–T293, T295, T297, T299–T304, T311, T319, T327, T333; **U5**:T31, T35, T37, T39, T45, T47, T49, T52, T53, T59, T67, T75, T81, T99, T103–T105, T107, T109, T111–T112, T115, T121, T129, T137, T143, T161, T164, T166, T169–T174, T177, T178, T193, T201, T207, T225, T228, T231, T232, T239, T247, T255, T261, T279, T282–T285, T287, T290–T292, T295, T301, T309, T317, T323

Possible Teaching Point (Writing Workshop), **U1**:T334, T338, T341, T358, T362, T366, T382, T386, T390, T406, T410, T414, T430, T434, T438; **U2**:T342, T346, T350, T366, T370, T374, T390, T394, T398, T414, T418, T422, T438, T442, T446; **U3**:T330, T334, T338, T354, T358, T362, T378, T382, T386, T402, T406, T410, T426, T430, T434; **U4**:T348, T352, T356, T372, T376, T380, T396, T400, T404, T420, T424, T428, T444, T448, T452; **U5**:T338, T342, T346, T362, T366, T370, T386, T390, T394, T410, T414, T418, T434, T438, T442

routines

Book Club. See Book Club

read-aloud, **U1**:T20, T78, T142, T208, T264; **U2**:T20, T84, T148, T212, T272; **U3**:T20, T82, T142, T208, T262; **U4**:T20, T80, T144, T206, T270; **U5**:T20, T88, T150, T214, T268

See also Assessment; Writing Club

### **Technology, U3**:T366

business e-mail, **U2**:T470–T471  
collaboration, **U3**:T390  
online survey tools, **U4**:T476–T477  
recording tips, **U5**:T466–T467  
search engines, **U2**:T464–T465  
slideshows, **U1**:T262–T263  
web sites, **U1**:T456–T457

**Testing, formal and informal.** See Assessment

**Text, types.** See Genres

**Text Complexity Charts, U1**:R2–R7; **U2**:R2–R7;  
**U3**:R2–R7; **U4**:R2–R6; **U5**:R2–R7

**Text elements.** See Text features

**Text evidence, U1**:T29, T35, T36, T38, T40, T42, T58–T59, T87, T159, T160, T163, T167, T169, T171, T172, T188–T189; **U2**:T221

**Text features, U1**:T80, T101, T106, T116–T117, T124–T125; **U5**:T37, T49, T53, T62–T63, T70–T71, T231  
analyze, **U1**:T41, T86, T93, T94, T96, T98, T100, T104, T107, T114–T115

graphic sources. See Graphic sources

illustrations/photographs, **U2**:T346–T347; **U3**:T458–T459  
interpret, **U5**:T96, T102, T105–T107, T112, T114, T115, T122–T123

**Text structure, U2**:T229; **U3**:T107; **U4**:T228, T287, T300;  
**U5**:T103, T112, T124–T125, T132–T133, T291

analyzing, **U1**:T272, T279, T280, T282, T284, T285, T287, T289–T291, T298–T299; **U2**:T92, T99, T101–T103, T105, T108, T110, T113, T120–T121

description, **U1**:T161

formatting, **U2**:T398–T399; **U3**:T386–T387

interpreting, **U4**:T152, T158–T160, T163, T165, T167, T169, T170, T178–T179

See also Text features

### **Theme**

of literature. See Literary devices/terms, theme of unit. See Unit Overview

**Timeline.** See Graphic sources

**Time sequence.** See Sequence

**Types of literature.** See Genres



**Unfamiliar words.** See Vocabulary skills/strategies, academic vocabulary strategies, context clues

**Unit goals.** See Goals, unit

**Unit Overview, U1**:T2–T7; **U2**:T2–T7; **U3**:T2–T7; **U4**:T2–T7;  
**U5**:T2–T7

**Usage.** See Adjectives; Adverbs; Agreement; Conjunctions; Nouns; Prepositions and prepositional phrases; Pronouns; Sentences; Verbs



### **Verbs**

irregular, **U4**:T420–T421; **U5**:T434–T435  
principal parts, **U2**:T393, T397, T401, T405, T413, T437

regular, **U2**:T369, T373, T377, T381, T389

principal parts, **U2**:T369, T373, T377, T381, T389

subject-verb agreement, **U1**:T430–T431; **U2**:T345, T349, T353, T357, T365

tense

correct, **U2**:T414–T415

perfect, **U2**:T417, T421, T425, T429

voice, active, **U2**:T441, T445, T449, T453; **U3**:T333

See also Agreement, subject-verb

**Visualize.** See Strategies/skills, visualize

**Vocabulary development, U1**:T44–T45, T108–T109, T174–T175, T230–T231, T292–T293; **U2**:T50–T51, T114–T115, T178–T179, T238–T239, T300–T301; **U3**:T48–T49, T108–T109, T174–T175, T228–T229, T288–T289; **U4**:T46–T47, T110–T111, T172–T173,

T236–T237, T306–T307; **U5**:T54–T55, T116–T117, T180–T181, T234–T235, T296–T297  
 high-frequency words, **U2**:T240–T241; **U4**:T238–T239  
 preteach. See ELL (English Language Learners), vocabulary support  
 preview, **U1**:T32, T90, T154, T220, T276; **U2**:T32, T96, T160, T224, T284, T292; **U3**:T32, T94, T154, T164, T220, T274; **U4**:T32, T92, T156, T218, T282; **U5**:T32, T100, T162, T226, T280  
 selection vocabulary, **U1**:T28, T86, T150, T216, T272; **U2**:T28, T92, T156, T220, T280; **U3**:T28, T90, T150, T216, T270; **U4**:T28, T88, T152, T214, T278; **U5**:T28, T96, T158, T222, T276  
 See also Vocabulary skills/strategies

## Vocabulary skills/strategies

academic vocabulary strategies  
 adages, **U4**:T210–T211  
 analogies, **U2**:T216–T217; **U5**:T218–T219, T232  
 context clues, **U1**:T146–T147, T156, T162, T168; **U2**:T152–T153, T163, T166, T170; **U3**:T146–T147, T156, T163, T167; **U4**:T159, T160, T165, T169, T148–T149; **U5**:T154–T155, T171  
 figurative language, **U1**:T212–T213, T223; **U2**:T216–T217, T237; **U3**:T212–T213, T227; **U4**:T234, T210–T211  
 idioms, **U1**:T212–T213  
 oral language, **U1**:T12; **U2**:T12; **U3**:T12; **U4**:T12; **U5**:T12  
 parts of speech, **U1**:T268–T269; T279, T283, T290; **U2**:T287, T376–T377; **U3**:T266–T267, T281; **U4**:T286, T289, T292, T299, T302, T303, T274–T275; **U5**:T272–T273, T284, T290, T292  
 related words, **U1**:T24–T25, T35, T39; **U2**:T24–T25, T39, T47; **U3**:T24–T25, T37, T39, T47; **U4**:T24–T25, T34, T37, T41; **U5**:T35, T39, T45, T24–T25  
 synonyms and antonyms, **U1**:T82–T83, T99; **U2**:T88–T89; **U3**:T86–T87, T111, T113; **U4**:T84–T85, T99; **U5**:T92–T93, T105, T109  
 word parts  
*anti-*, *mid-*, *trans-*, **U4**:T86–T87, T112–T113, T120–T121, T134–T135, T370, T374, T378, T386, T190–T191, T406  
*pro-*, *com-*, *con-*, **U4**:T45, T26–T27, T48–T49, T56–T57, T70–T71, T346, T350, T354, T362, T128–T129, T382  
*sub-*, **U4**:T170, T150–T151, T174–T175, T182–T183, T196–T197, T394, T398, T402, T410, T254–T255, T430  
*super-*, **U4**:T150–T151, T174–T175, T182–T183, T196–T197, T394, T398, T402, T410, T254–T255, T430  
 vocabulary in context, **U1**:T43, T101, T103, T165, T225, T281; **U2**:T41, T47, T107, T171, T234, T287, T297; **U3**:T36, T100, T173, T223, T287; **U4**:T37, T101, T109, T166, T230, T297, T302; **U5**:T39, T109, T166, T168, T172, T228, T289

**Vowels.** See Phonics/decoding, vowels



**Web.** See Graphic organizers, web

**Word attack skills.** See Dictionary/glossary; Phonics/decoding; Vocabulary skills/strategies, academic vocabulary strategies, context clues; Word Study

**Word identification.** See Dictionary/glossary; Vocabulary skills/strategies, academic vocabulary strategies, context clues; Word Study

**Word Study, U1**:T29, T70, T87, T134, T151, T200, T217, T256, T273, T318; **U2**:T29, T76, T93, T140, T157, T204, T221, T264, T281, T326; **U3**:T29, T74, T91, T134, T151, T200, T217, T254, T271, T314; **U4**:T29, T72, T89, T136, T153, T198, T215, T262, T279, T332; **U5**:T29, T80, T97, T142, T169, T206, T223, T260, T277, T322  
 consonant changes, **U5**:T47, T52, T26–T27, T56–T57, T64–T65, T78–T79  
 endings, base words and, **U2**:T278–T279, T291, T299, T302–T303, T310–T311, T318–T319, T324–T325  
 Greek roots, **U1**:T93, T97, T84–T85, T110–T111, T118–T119, T132–T133, T192–T193  
 Latin roots, **U3**:T44, T26–T27, T50–T51, T58–T59, T72–T73; **U4**:T290, T291, T301, T276–T277, T308–T309, T316–T317, T330–T331  
 multisyllabic words, **U5**:T164, T169, T156–T157, T182–T183, T190–T191, T204–T205  
 onomatopoeia, **U4**:T102  
 open and closed syllables, **U2**:T26–T27, T43, T52–T53, T60–T61, T74–T75  
 parts of speech, **U2**:T295  
 prefixes, **U2**:T218–T219, T230, T240–T241, T248–T249, T262–T263, T318–T319; **U4**:T86–T87, T112–T113, T120–T121, T134–T135  
 suffixes, **U3**:T98, T101, T106; **U5**:T174  
*-able*, *-ible*, **U1**:T214–T215, T225, T232–T233, T240–T241, T254–T255, T310–T311  
*-ic*, *-ism*, *-ive*, **U1**:T26–T27, T46–T47, T54–T55, T68–T69, T126–T127  
*-ive*, **U1**:T43  
*-ize*, *-ance*, *-ence*, *-ist*, **U3**:T88–T89, T110–T111, T118–T119, T132–T133  
*-ous*, *-eous*, *-ious*, **U3**:T214–T215, T230–T231, T238–T239, T252–T253  
 syllable patterns, **U3**:T284, T268–T269, T290–T291, T298–T299, T312–T313; **U5**:T104, T111, T94–T95, T118–T119, T126–T127, T140–T141  
 final stable syllables, **U2**:T90–T91, T116–T117, T124–T125, T138–T139, T196–T197, T256–T257

*r*-controlled, **U2**:T154–T155, T165, T180–T181, T188–T189, T202–T203  
schwa, **U5**:T228, T220–T221, T236–T237, T244–T245, T258–T259  
unusual spellings, **U3**:T148–T149, T161, T170, T176–T177, T184–T185, T198–T199  
VCe, **U1**:T280, T287, T291, T270–T271, T294–T295, T302–T303, T316–T317  
V/CV and VC/V, **U2**:T26–T27, T43, T52–T53, T60–T61, T74–T75  
vowel changes, **U5**:T283, T285, T274–T275, T298–T299, T306–T307, T320–T321  
vowel teams, **U1**:T160, T166, T148–T149, T176–T177, T184–T185, T198–T199, T248–T249  
word origins, **U4**:T212–T213, T222, T238–T239, T246–T247, T260–T261  
word parts  
*anti-*, *mid-*, *trans-*, **U4**:T86–T87, T112–T113, T120–T121, T134–T135  
*pro-*, *com-*, *con-*, **U4**:T26–T27, T45, T48–T49, T56–T57, T70–T71  
*sub-*, **U4**:T150–T151, T170, T174–T175, T182–T183, T196–T197  
*super-*, **U4**:T150–T151, T174–T175, T182–T183, T196–T197  
See also Spelling, Word Study; Vocabulary skills/strategies

**Word Wall.** See Academic vocabulary, Word Wall

**Write for a Reader.** See Reading Writing Workshop  
Bridge, develop author's craft; Teaching strategies,  
Possible Teaching Point

**Writing, with technology.** See Technology

**Writing assessment.** See Assessment, writing; Writing rubrics

**Writing Club, U1**:T346, T347, T370, T371, T418, T419;  
**U2**:T354–T355, T378–T379, T426–T427; **U3**:T342, T343,  
T366–T367, T414–T415; **U4**:T360–T361, T384–T385,  
T432–T433; **U5**:T350–T351, T374–T375, T422–T423

### Writing forms/products

article, **U2**:T334–T355, T358–T379, T382–T403, T406–T427, T430–T451  
business e-mail, **U2**:T470–T471  
description, **U1**:T161  
informational article, **U2**:T334–T355, T358–T379, T382–T403, T406–T427, T430–T451  
opinion essay, **U3**:T322–T327, T330–T331, T334–T335, T338–T339, T342–T343, T346–T351, T354–T355, T358–T359, T362–T363, T366–T367, T370–T375, T378–T379, T382–T383, T386–T387, T390–T391, T394–T399, T402–T403, T406–T407, T410–T411, T414–T415, T418–T423, T426–T427, T430–T431, T434–T435, T438–T439

personal narrative, **U1**:T326–T331, T334–T335, T338–T339, T342–T343, T346–T347, T422–T423, T350–T355, T358–T359, T362–T363, T366–T367, T370–T371, T374–T375, T398–T399;

poem, **U5**:T330–T335, T338–T339, T342–T343, T346–T347, T350–T351, T354–T359, T362–T363, T366–T367, T370–T371, T374–T375, T378–T383, T386–T387, T390–T391, T394–T395, T398–T399, T402–T407, T410–T411, T414–T415, T418–T419, T422–T423, T426–T431, T434–T435, T438–T439, T442–T443, T446–T447

science fiction, **U4**:T340–T345, T348–T349, T352–T353, T356–T357, T360–T361, T364–T369, T372–T373, T376–T377, T380–T381, T384–T385, T388–T393, T396–T397, T400–T401, T404–T405, T408–T409, T412–T417, T420–T421, T424–T425, T428–T429, T432–T433, T436–T441, T444–T445, T448–T449, T452–T453, T456–T457

sentence, **U1**:T163, T337, T341, T345, T349, T357, T385, T389, T393, T397, T405; **U2**:T422–T423

### Writing mode

argumentative, **U1**:T454–T455; **U3**:T439, T450–T451;

**U5**:T458–T459

informational, **U2**:T451; **U4**:T468–T469

narrative, **U1**:T443; **U4**:T457

persuasive, **U2**:T103

poetry, **U5**:T447

**Writing process.** See Writing Workshop, composition

**Writing rubrics, U1**:T443; **U2**:T455; **U3**:T439; **U4**:T457; **U5**:T447

### Writing traits

focus/ideas, **U1**:T354–T355; **U2**:T362–T363

adding, **U1**:T414–T415, T418; **U4**:T440–T441

combining, **U1**:T426–T427; **U3**:T410–T411

deleting, **U1**:T418; **U4**:T440–T441

explaining relationships between, **U2**:T226–T228, T230, T231, T235, T236, T244–T245; **U4**:T214, T222, T225–T226, T228–T229, T232, T234, T242–T243

rearranging, **U1**:T426–T427; **U3**:T406–T407

sentences, **U1**:T163, T337, T341, T345, T349, T361, T385, T389, T393, T397, T409; **U2**:T422–T423

word choice, **U3**:T223

### Writing Workshop

composition

adages and proverbs, **U4**:T323

anecdotes, **U3**:T191

approach, new, **U5**:T410–T411

assessment, **U1**:T442–T443; **U2**:T450–T451;

**U3**:T438–T439; **U4**:T456–T457; **U5**:T446–T447

brainstorming, **U1**:T342–T343; **U5**:T346–T347

capitalization, **U2**:T438–T439; **U3**:T398–T399; **U4**:T455

characters, **U4**:T348–T349, T368–T369

- commas, **U5**:T349, T373  
 conclusion, **U1**:T394; **U2**:T402; **U3**:T374–T375  
 conflict, **U4**:T376–T377  
 definitions, **U2**:T370–T371  
 denotation and connotation, **U5**:T197  
 details, **U3**:T358–T359  
     concrete, **U2**:T366–T367  
     in photographs, **U2**:T346–T347  
     specific, **U1**:T358–T359  
 dialect, **U4**:T63  
 dialogue, **U1**:T370; **U4**:T384; **U5**:T421  
 domain-specific vocabulary, **U2**:T410–T411  
 emphasis, **U5**:T422  
 events  
     including important events, **U1**:T390–T391  
     pacing of, **U4**:T400–T401  
     sequence of events, **U1**:T338–T339; T382–T383;  
         **U4**:T396–T397  
 examples, **U2**:T370–T371  
 facts, **U2**:T366–T367; **U3**:T358–T359  
 figurative language, **U1**:T309  
 formatting, **U2**:T398–T399; **U3**:T386–T387  
 graphic features, **U2**:T67; **U3**:T362–T363; **U4**:T253; **U5**:T251  
 hyperbole, **U3**:T125  
 ideas, **U1**:T354–T355; **U2**:T362–T363  
     adding and deleting ideas, **U1**:T418; **U4**:T440–T441  
     adding ideas for clarity, **U1**:T414–T415  
     combining ideas, **U3**:T410–T411  
     rearranging and combining ideas, **U1**:T426–T427  
     rearranging ideas for clarity, **U3**:T406–T407  
 imagery, **U1**:T247; **U3**:T65  
 independent and dependent clauses, **U1**:T369  
 information, **U2**:T374–T375; **U3**:T334–T335  
     related information, **U2**:T390–T391  
     supporting information, **U3**:T378–T379  
 interjections, **U5**:T470  
 introduction and introductory elements, **U1**:T378–T379;  
     **U2**:T386–T387; **U3**:T374–T375; **U4**:T392–T393; **U5**:T373  
 lead paragraphs, **U2**:T342–T343  
 line breaks, **U5**:T382–T383  
 mood, **U3**:T245  
 opinions, **U3**:T350–T351  
 peer and teacher suggestions, **U3**:T422–T423  
 personification, **U5**:T366–T367  
 photographs, **U2**:T346–T347  
 plot, **U4**:T348–T349, T404–T405  
 poetic license, **U5**:T406–T407  
 poetry, **U5**:T338–T339, T342–T343, T358–T359  
 point of view, **U1**:T366–T367; **U2**:T317; **U3**:T305, T330–  
     T331; **U4**:T127; **U5**:T313  
 precise language, **U2**:T410–T411  
 prepare for assessment, **U1**:T438–T439; **U2**:T446–T447;  
     **U3**:T434–T435; **U4**:T452–T453; **U5**:T442–T443  
 punctuation, **U2**:T434–T435; **U3**:T402–T403; **U4**:T432;  
     **U5**:T390–T391, T397  
 puns, **U3**:T125  
 purpose, **U1**:T61  
 purpose and message, **U2**:T131, T255, T350–T351;  
     **U4**:T356–T357  
 quotations, **U2**:T370–T371; **U5**:T417  
 reasons, **U3**:T334–T335, T354–T355, T378–T379  
 resolution, **U4**:T380–T381  
 rewriting for precise meaning, **U5**:T398  
 rhyme, **U5**:T362–T363, T394–T395  
 rhythm, **U5**:T362–T363  
 semicolons, **U5**:T349  
 sensory details, **U1**:T362–T363  
 sentences  
     complex, **U1**:T393  
     compound, **U1**:T393; **U2**:T422–T423  
     simple, **U1**:T345; **U2**:T422–T423  
 setting, **U1**:T338–T339; **U4**:T348–T349, T372–T373  
 similes and metaphors, **U5**:T370–T371  
 specific facts and concrete details, **U2**:T366–T367  
 stanzas, **U5**:T386–T387  
 stereotypes, **U3**:T191  
 subject-verb agreement, **U1**:T430–T431; **U2**:T353  
 text features, **U1**:T125; **U5**:T71  
 titles, **U3**:T402–T403; **U5**:T397, T422  
 topics and opinions, **U1**:T342–T343; **U3**:T338–T339  
 transitions and transition words/phrases, **U1**:T386–T387;  
     **U2**:T394–T395; **U3**:T382–T383  
 visuals and multimedia, **U2**:T378  
 voice, **U1**:T191; **U2**:T195, T449  
 writing process  
     draft, **U1**:T386–T387; **U2**:T366–T367  
     edit, **U1**:T406–T407, T464, T410–T411, T430–T431;  
         **U2**:T418–T419, T422–T423, T426, T434–T435,  
         T438–T439, T472; **U3**:T398–T399, T414, T460–T461;  
         **U4**:T416–T417, T420–T421, T424–T425, T428–T429,  
         T432, T444–T445, T478; **U5**:T414–T415, T418–T419,  
         T422, T430–T431, T434–T435, T468  
     plan and prewrite, **U1**:T346; **U2**:T354; **U3**:T342; **U4**:T360;  
         **U5**:T350  
     publish, **U1**:T434–T435; **U2**:T442–T443; **U3**:T426–T427,  
         T430–T431; **U4**:T448–T449; **U5**:T438–T439  
     revise, **U1**:T390–T391, T414–T415, T418, T426–T427,  
         T464; **U2**:T472; **U3**:T406–T407, T410–T411, T460;  
         **U4**:T440–T441, T478; **U5**:T468  
     writing purpose, **U4**:T189  
 Foundational Skills for Writing

speaking and listening. See Listening, listening  
comprehension

spelling, **U1**:T344, T368, T392, T416, T440; **U2**:T352, T376,  
T400, T424, T448; **U3**:T340, T364, T388, T412, T436;  
**U4**:T358, T382, T406, T430, T454; **U5**:T348, T372, T396,  
T420, T444

genre immersion. See Genres

parts of speech

adjectives, **U1**:T402–T403; **U4**:T359, T383; **U5**:T418–T419

adverbs, **U1**:T406–T407; **U2**:T418–T419; **U3**:T437

conjunctions

coordinating, **U4**:T407

correlative, **U4**:T431

subordinating, **U4**:T407, T428–T429; **U5**:T414–T415

interjections, **U5**:T445

nouns

collective, **U1**:T417; **U4**:T425; **U5**:T430–T431

common and proper, **U1**:T417

regular and irregular plural, **U1**:T441

prepositions and prepositional phrases, **U2**:T425;  
**U3**:T341; **U4**:T417

pronouns, **U1**:T411

and antecedents, **U3**:T365

indefinite, **U3**:T413; **U4**:T445

possessive, **U3**:T389

reflexive, **U3**:T413

verbs

correct verb tense, **U2**:T414–T415

irregular, **U2**:T401; **U4**:T421; **U5**:T434–T435

perfect verb tenses, **U2**:T425

regular, **U2**:T377

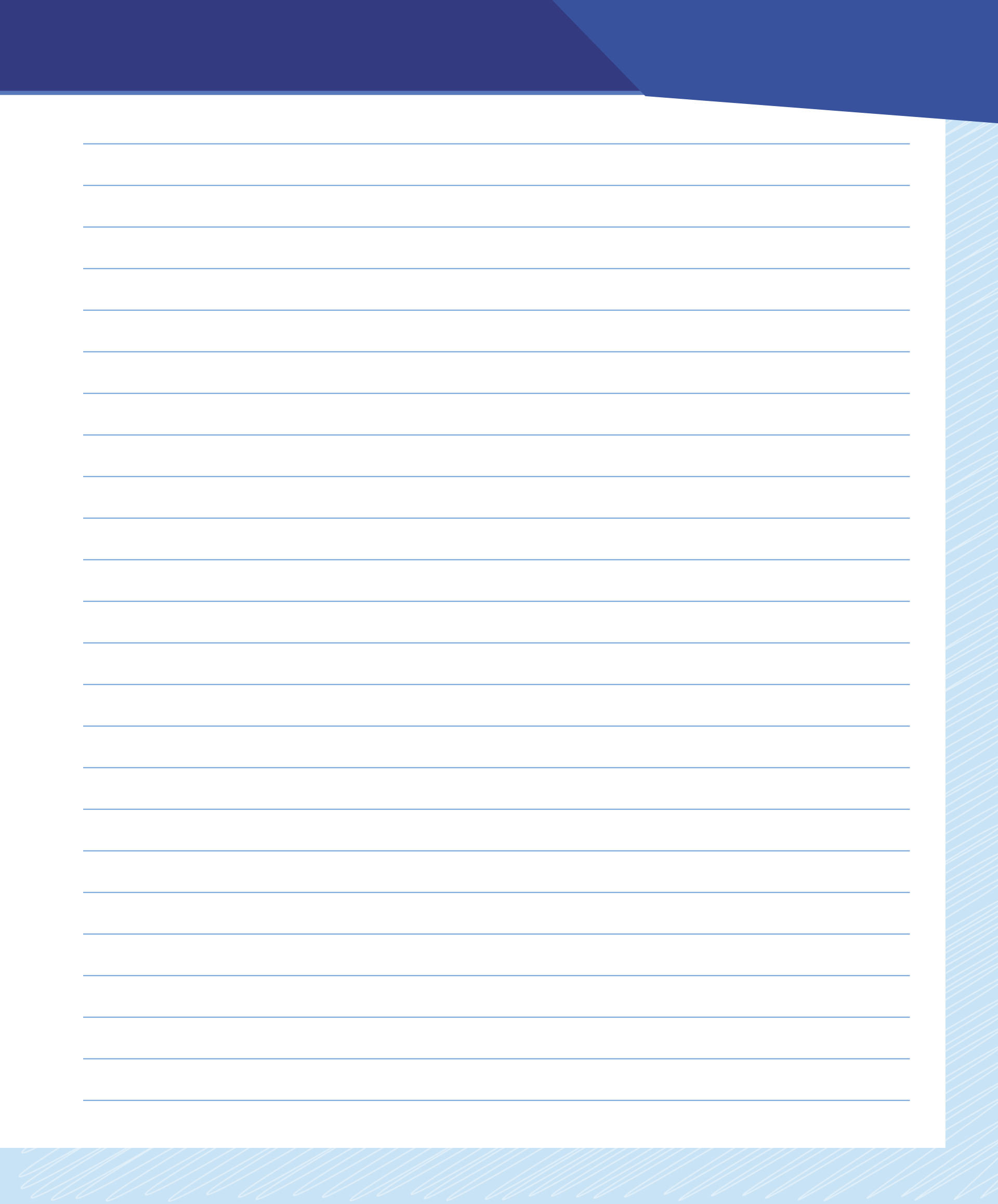
See *also* Literary devices/terms





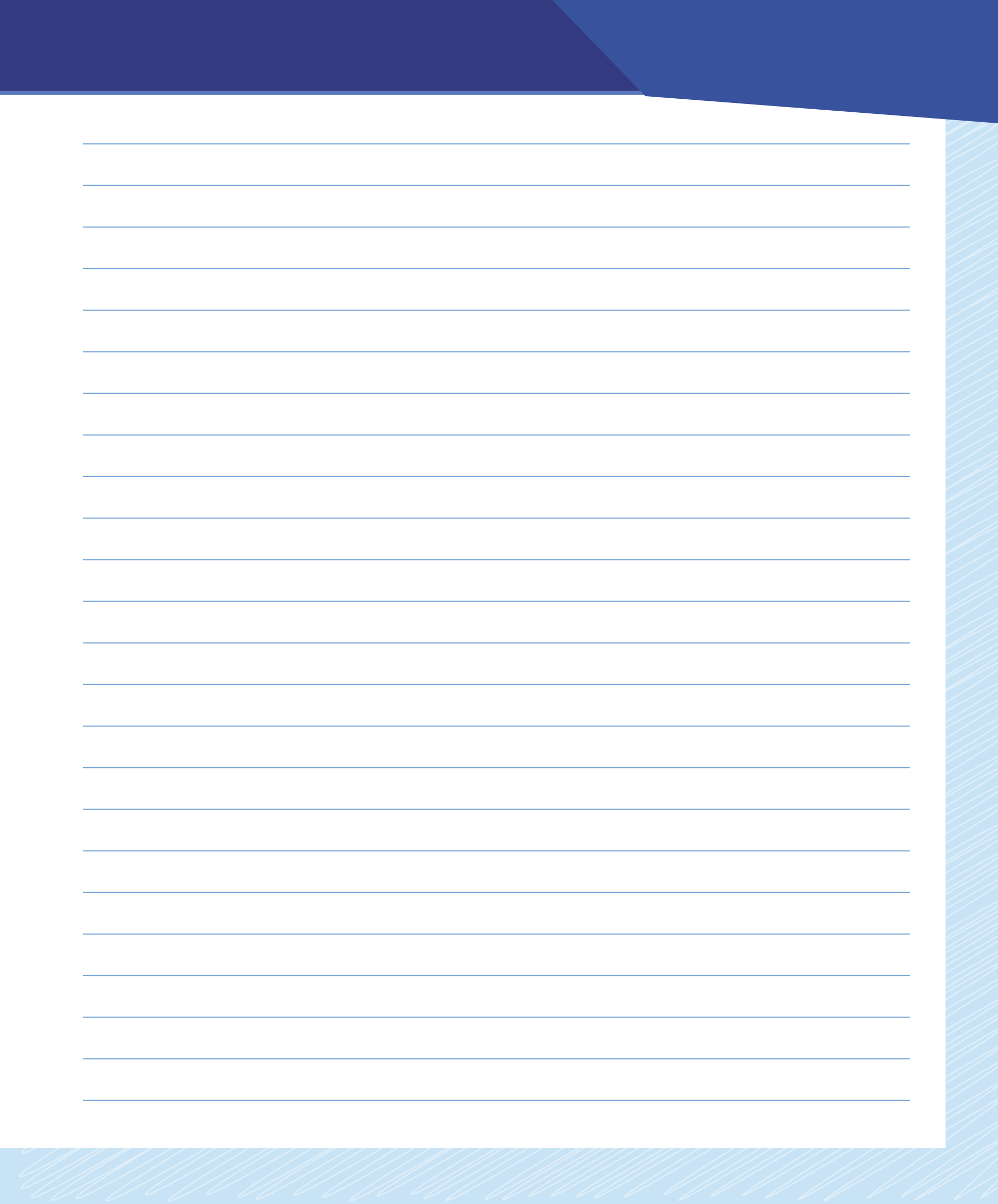




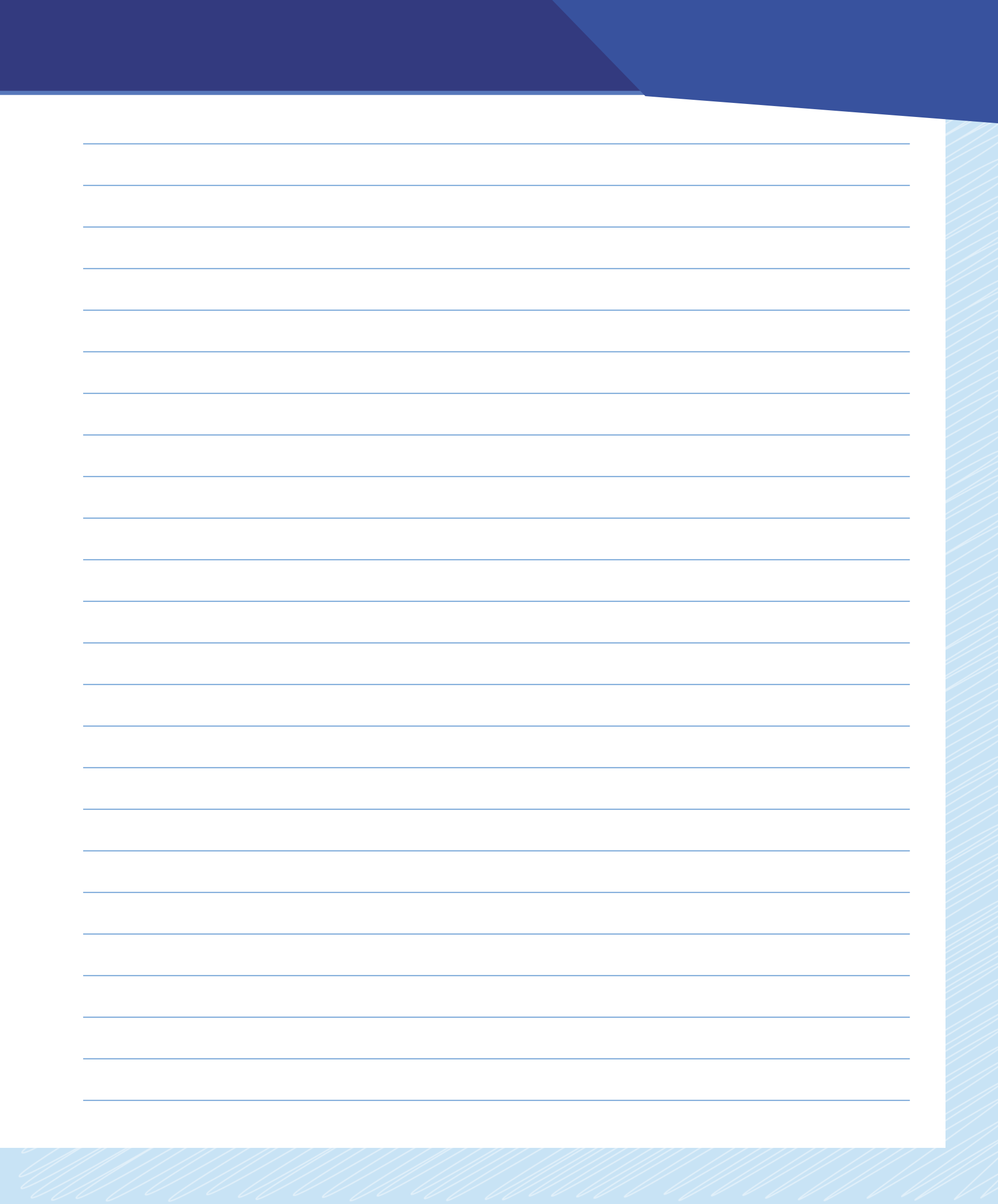


# TEACHER NOTES

A sheet of lined paper for teacher notes. The page features a dark blue header at the top with the text 'TEACHER NOTES' in white. Below the header, the page is filled with horizontal blue lines for writing. The left edge of the page is decorated with a light blue, textured vertical band. The bottom edge of the page also features a light blue, textured band.











COMMON CORE

myView®  
L I T E R A C Y

UNIT 3

**SAVVAS**  
LEARNING COMPANY

SavasRealize.com

ISBN-13: 978-1-323-21968-3  
ISBN-10: 1-323-21968-4

